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IN THIS ISSUE

Sales Battle Begins In Short Feature Field
Paramount Dominates Japanese Theatres
Spring Convention Season Gets Under Way

MOVING PICTURE WORLD

OL. 86, No. 1 MAY 7th, 1927 PRICE 25 CENTS

In Your Hat

Paste this:

YOUR business
CAN'T wait
'TILL September—
YOUR theatre
NEEDS good shows
RIGHT now.
YOUR public
DOESN'T know
ABOUT fiscal years—They want to see good

(Continued Inside This Cover)

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(Continued from Cover)

PICTURES
WHEN they get the
URGE to go

So take note of these facts:

1. METRO-GOLDWYN-MAYER product is clicking at the box-office today, right now—in May.

Have you seen "Rookies"
"Slide, Kelly, Slide"
Lon Chaney in "Mr. Wu"
"Captain Salvation"
Ramon Novarro in "Lovers"
Lon Chaney in "The Unknown"?

2. METRO-GOLDWYN-MAYER studio is geared for consistency—what with such stars as Lon Chaney, Norma Shearer, William Haines, Ramon Novarro, Marion Davies, John Gilbert, Greta Garbo, Jackie Coogan, Tim McCoy—and oodles of others.

3. METRO-GOLDWYN-MAYER has been working ahead and has prepared

THE GREATEST PRODUCT IN THE HISTORY OF OUR INDUSTRY

M-G-M NOW—AND IN 1927-1928!

WHAT ARE THE FACTS ON THE 1926-7 SEASON?

By S. R. KENT

NOW is the time of year when you, as a wise showman, take account of stock.

As a protection for your business and a guide for the future, you check up on your box office records for the 1926-7 season.

PARAMOUNT is confident of what such a check-up will show.

Paramount Pictures

Never in its sixteen years of leadership has this company delivered as fine, consistent a record of successes as during the present season. Such as:

"Aloma," "Padlocked," "Mantrap," "Tin Gods," "Variety," "Kid Boots," "The Campus Flirt," "The Ace of Cads," "The Quarterback," "We're in the Navy Now," "The Popular Sin," "Stranded in Paris," "It," "A Kiss in a Taxi," "Casey at the Bat," "Knockout Reilly," "Special Delivery,"—to name but a few.

In New York, PARAMOUNT'S "Old Ironsides," "Beau Geste" and "The Rough Riders" at $2 top are the talk of the town. "Wings" and "The Wedding March" are on the way. Think what business that means for your theatre in the near future!

TRADE MARK Paramount Pictures

Paramount

And the best of PARAMOUNT'S product is still to come between now and August:

Clara Bow and Esther Ralston in "Children of Divorce," Gilda Gray in "Cabaret," Clara Bow in "Rough House Rosie" (another "It"), Esther Ralston in "Fashions for Women," Ed Wynn in "Rubber Heels"; such action thrillers as Zane Grey's "Drums of the Desert" and Gary Cooper, a big new find, in "Arizona Bound" and "The Last Outlaw"—and many more!

Stability and organization backing real box office stars and stories, smart showman directors, boundless enthusiasm—that's the secret of PARAMOUNT'S success.

Pictures

You're a business man. You know that PARAMOUNT, on the record of the present season, is more than ever THE BACKBONE of THIS BUSINESS.

You know that PARAMOUNT is not building for a day or for a year, but for always. You know the value to you of tying your business up with this inexhaustible source of supply and this proven institution—with PARAMOUNT.

You will keep this uppermost in your mind in booking product for the future.

Paramount Pictures

RICHARDSON'S

New 5th Edition

Handbook of Projection

is Ready Now

In Two Volumes

Volume I contains the fundamentals of projection—much of the same material covered in previous editions. Volume II covers various equipment and contains much new material. Every manager and projectionist needs these invaluable books.

Price for either volume alone $4.00
Price for both volumes together $6.00

(Add 10 cents for West of the Rockies)

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue New York

Coming!

THE FIR

THE ROMANCE OF THE LAST HORSE AND THE FIRST HORSELESS CARRIAGE

with

BARNEY OLDFIELD

PATSY RUTH MILLER

Directed by
ROY DEL RUTH

WARNER BROS. EXTENDE

Member Motion Picture Producers and Distributors of America. Will H. Hays, President.

D RUN PRODUCTION!

Has the Day of Miracles Returned?

You are being given considerable advice on news reels.

You are promised that product yet to be made, and still to be tried, will be better than anything the world has yet seen.

You are told that you will "be stung" if you renew your contracts for the pioneer news reel, the one that is the best known motion picture in the world, that has the most box office value, that is the best liked, and that today represents the unremitting toil of sixteen

years, and the expenditure of vast sums of money.

Do you agree with this? If so, then the day of miracles has returned.

It is much easier to make rash claims than it is to make the world's best news reel.

Pathe assures exhibitors that its just pride in the record and prestige of the Pathe News is a guarantee that it will continue to be the best made, and even better than ever.

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.

The quick-selling sen

FOX
PROFIT PICTURE

WILLIAM FOX
PRESENTS

JOHN GILBERT

with

RENEE ADOREE

and

ESTELLE TAYLOR

in

MON

ALEXANDER DUMAS' IMMORTAL

7 REELS OF GILBERT IN THE BEST ROLE OF HIS CAREER!

A complete new line of accessories has been prepared for your most pretentious campaign!

sation of the day!!!

The biggest showmen in the country have been quick to realize the tremendous box-office value in "Monte Cristo" and have backed up their judgment by BUYING!

YOUR TIP IS---"Ask the man who played it"---

For instance:

KOURAS BROS.,
. Louis, Mo.

IALTO THEATRE,
ashington, D. C.

OE MARK
orcester, Mass.

M. P. GRAY CIRCUIT,
oston and New England

TANLEY CIRCUIT,
ila., Atlantic City, etc.

OLUMBIA THEATRE,
ortland, Ore.

MERICA THEATRE,
enver, Colo.

CAMEO THEATRE,
New York, N. Y. (3 weeks)

GREAT LAKES THEATRE,
Buffalo, N. Y.

ALHAMBRA THEATRE,
Milwaukee, Wis.

RANDOLPH THEATRE,
Chicago, Ill.
(2 week guaranteed eng.)

I. LIBSON,
Cincinnati, Ohio

WILMER & VINCENT,
Harrisburg, Pa.

ED FAY,
Providence, R. I.

FRED DOLLE
Alamo Theatre, Louisville, Ky.

M. COMMERFORD CIRCUIT,
Scranton—Wilkesbarre, Pa.

COLUMBIA THEATRE,
Seattle, Wash.

CLEMMER THEATRE,
Spokane, Wash.

CONSOLIDATED AMUSEMENT CORP.,
New York, N. Y. (16 theatres)

SMALL STRAUSSBERG ENT.,
Brooklyn, N. Y.

SMALL QUEENS ENTR.,
Long Island, N. Y.

TE CRISTO

DVENTURE ROMANCE - - - EMMETT FLYNN Production—(A Re-issue)

and lest you forget

AT THE FOX PHILADELPHIA THEATRE
"MONTE CRISTO" BROKE EVERY RECORD—
$36,200 GROSS FOR ONE WEEK!!!

-another BIG ONE delivered at the RIGHT TIME!

—and that's ALL the time with FOX!

MADGE BELLAMY

the box office girl—

first in "Sandy" followed by "Summer Bachelors" then "Ankles Preferred"

—all Box Office!

Now comes "COLLEEN"—and MADGE BELLAMY at her best!

To play it is to PROFIT!

WILLIAM FOX
presents

COLLEEN

Beautiful Women! Racing Horses Love and Thrills!

with

MADGE BELLAMY

CHARLES MORTON • J. FARRELL MACDONALD
MARJORIE BEEBE

FRANK O'CONNOR
PRODUCTION

Story and Scenario by RANDALL H. FAYE

FOX PROFIT PICTURE

oming!

IE GREATEST DRAMA OF THE YEAR **7th HEAVEN**

Last Minute News From Everywhere

MOVING PICTURE WORLD

A FREE TIP

If any distributor would quit the movie turmoil for a bed of roses, let him page Oscar A. Price. He wants to get back in, 'tis said.

DO IT NOW

Is YOUR theatre doing anything to alleviate the thousands of distressed in the Mississippi Valley? Plan that benefit show NOW. Your bit is sorely needed.

Vol. 86 New York, May 7, 1927 No. 1

Industry Rallies To Aid Sufferers In Flood Regions

Splendid Response Made Throughout Nation

A SPLENDID response to the appeal of the Red Cross and Will H. Hays has been made by picture theatres. The amount of money they have raised the past week for flood sufferers can only be guessed at until full reports are in, but that it will be an impressive total is known. Still the work goes on.

L. J. Carkey, district manager, handled the campaign for the Schine theatres in Northern New York, obtaining speakers who addressed patrons from the stage. Collections were taken up and baskets were placed in the lobbies. William C. Smalley of Cooperstown, N. Y., donated half of the receipts of his fourteen houses on Monday.

Many Loew houses in New York, possibly even the Capitol, will give benefit shows. Publix has authorized its 600 house managers to stage midnight benefits on May

(*Continued on next page*)

London Cable

(From London Bureau of Moving Picture World, May 3)

The House of Commons standing committee today resumed discussion of the Film Bill. It was carried by a vote of 22 to 12, Clause 1 including Sir Alfred Butts' priviliging amendment permitting pre-release exhibition agreements for non-existent films if British productions. Colonel Wedgwood opposed the bill. Restrictions on blind booking were squashed. Sir Philip Cunliffe-Lister classed Labour opposition as merely a political campaign. Becket's amendment would postpone action for two years. Clause 2, restricting advance booking beyond six months, was conditionally withdrawn. The British non-flam company promises to commence output soon.

Late Chicago News

The flood relief midnight show of the Chicago Theatre raised more than $10,000.

Rudnick & Caracci proposed a half million dollar theatre for the Belmont and Roscoe corner.

It is reported that the Insull interests will build a movie theatre at Libertyville on their new electric lines.

Albert Short leaves the Piccadilly Theatre. He is succeeded by Sam Kaufman.

Publix Appoints Marx To Supervise Houses

Harry Marx has been made supervisor of theatre management for Publix. He has three assistants—R. E. Crabill, J. J. Fitzgibbons and L. E. Schneider. They come from the Boston Metropolitan, the district supervisorship in Florida and the home office, respectively.

Crabill will supervise the big houses. I. M. Halperin is his assistant. Fitzgibbons will rule the eastern division of 48 theatres, and Schneider will take charge of the 26 houses in the central division. Frank Dower is slated to succeed Fitzgibbons in Florida.

To Direct in England

W. Christy Cabanne is expected to sail for England late in May to direct for British National. His contract with M-G-M expires on May 15.

M-G-M and Paramount Differ In Short Feature Sales Plans

Former to Use Special Sales Staff While Latter Will Count on Its Regular Salesmen—Battle to Benefit Exhibitors

By Sumner Smith

THE greatest industrial battle in the history of the motion picture industry is under way. It will put the industry squarely on a department store basis, with the trade buying brands and programs. Especially it concerns the production and marketing of short features, and it is featured by the immense amount of energy and forethought being expended on those problems and by the bitter competition developing. Of all elements in the business, only the exhibitor is in the easy seat so far as this phase is concerned, certain that he will benefit through the great volume of short product to be offered him shortly. He will have a wide range of choice in both shorts and features.

The entrance of Metro-Goldwyn-Mayer and Paramount into the short feature fields hitherto untouched by them, demonstrate that the struggle will be of no mean proportions. The familiar presence in the field of Pathe, Educational, Fox, F. B. O. and others represents the sternest kind of opposition for the newcomers, who cannot point to past performances in the short feature line but can point to excellent results in money-making features.

It is obvious that the plans of Paramount and M-G-M, thus far carefully concealed from competitors, are of surpassing interest and importance. This story presents the first facts to be published along distribution lines. They are not official but are authentic.

Producers of short features are daily being lined up by one or another of the competitors in the industrial battle, so that it is almost impossible to predict a company's full short feature program. But as to distribution certain facts now are beginning to leak out.

(*Continued on page* 14)

Harry K. Thaw Making Pictures; Squabbles Feature First Effort

EFFORTS to keep the fact secret that Thaw had yielded to the lure of the Kleigs were rendered fruitless, due to disagreements which arose following the completion of the first picture financed by the Thaw bankroll.

Despite his oft-proclaimed lack of interest in motion pictures, Harry Kendall Thaw, Broadway bon vivant and favorite son of the night clubs, is at last a film producer. He has financed the production of at least one short-length feature and, it is stated, is now planning a series of comedy-dramas of possibly feature dimensions with a cast of all-star players.

This picture, a two-reeler, with Wilfred Lytell and Muriel Kingston in the featured roles, it is said, was made at the old Pyramid Studios, Astoria. A well-known director handled the megaphone and all went well until it came to the cutting and titling.

Then disagreements as to the policy to be pursued in controlling the costs of future productions and the method by which the picture should be sold developed, and arguments became acute between various individuals, all of whom claimed to be Thaw's per-

(*Continued on next page*)

Berlin Cable

(From London Bureau of Moving Picture World, May 3)

Adolph Zukor is combining business with pleasure on his Continental trip. Visiting Parufamet he found all the three companies working harmoniously together. Today he was tendered a luncheon at the Esplanade. He was met by Von Stauss of UFA, General Director Klitzsch of Hugenberg and the steel and iron man, Fritz Thyssen. Zukor states he is convinced that UFA's new productions will find an outlet in the world market. He extended an invitation to Mr. Klitzsch to visit America for the American public's viewpoint. He leaves tonight for Vienna and Budapest. He sails back for the States on May 25.

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VOL. 86 NO. 1

Thaw Producing

(*Continued from preceding page*)

sonal representative and each of whom apparently was intent on protecting the boss' interests.

The upshot of the whole matter, when brought to the backer's attention, was that Thaw came down to the studio in person and fired all hands. Later a reorganization was effected and a well-known studio at the northern end of Manhattan Island was leased for six months, while a prominent firm of studio experts was put under contract for a like period to build the sets.

No announcement has been made of the reorganization plans, which have not yet crystallized far enough to be disclosed, although they have occupied the studio for over a fortnight. It is known, however, that Thaw intends to give his personal attention to the series of dramatic comedy thrillers which are under consideration, and, with his aides, he is working out a budget plan on production costs, which he hopes will protect his bankroll in the event that further difficulties arise.

It is said that Thaw now is dickering with a well-known musical comedy actress to play the featured feminine role in this series.

No Northwest Deal

Recent rumors to the effect that Northwest Theatres, Inc. (Finkelstein & Ruben), had sold an interest to Publix have been denied by M. L. Finkelstein, who admits that there have been negotiations. The F. & R. Company prefers to continue operating without any affiliations, however, and intends to build up its circuit by continued acquisition of theatres and construction of others.

All Production Elements Unite In New Academy

Fairbanks President of New Organization

Application for a charter, filed in Sacramento, Calif., marks the start of a sweeping movement for organization in the production field. It unites into one body all branches of motion picture production—actors, directors, writers, technicians, including cinematographers, producers and producing executives—under the title of the Academy of Motion Picture Arts and Sciences.

Included in the list of founders are some of the biggest names in pictures. Douglas Fairbanks is the first president, Fred Niblo, vice-president; Frank Woods, secretary, and M. C. Levee, treasurer, who, with a board of directors, representing equally each of the five branches, have been chosen as provided by the constitution to serve until the first regular election next October.

Mary Pickford, Louis B. Mayer and Joseph M. Schenck represent the producers on the board; Douglas Fairbanks, Milton Sills and Conrad Nagel, the actors; Jeanie Macpherson, Carey Wilson and Joseph M. Farnham, the writers; Fred Niblo, Frank Lloyd and John Stahl, the directors; and Roy Pomeroy, Cedric Gibbons and J. A. Ball, the technicians.

The Academy will be lauched at an invitational organization banquet to be held the night of May 11 at the Biltmore Hotel in Los Angeles, when 200 or more charter members, it is expected, will be enrolled.

Temporary quarters have been established at 6912 Hollywood Boulevard. Plans of the founders include the erection of an academy building, the bestowal of awards of merit for distinctive achievements, the interchange of constructive ideas among the members and co-operation with colleges and universities in their recognition of the motion picture as a separate and distinct art.

Tiffany "Set" in Philly

The new Tiffany exchange established in Philadelphia will be located at 1313 Vine street, with Al Blofson appointed manager of this territory by General Sales Manager Ed J. Smith. Tiffany also has established an exchange in Washington, D. C., at 926 New Jersey avenue N. W., with R. R. Palmer and Milton Caplon in charge.

Joins DeMille

Elmer Clifton, who has been signed by Cecil B. DeMille to produce a new sea picture. Clifton made that fine picture, "Down to the Sea in Ships."

The Flood Relief

(*Continued from preceding page*)

7. About 300 Loew houses are expected to do the same. Universal, First National, Stanley and West Coast are making similar plans.

New Jersey houses to the number of 550 will, through the arrangements of President Leon Rosenblatt, put on benefit shows May 14. This includes the 250 T. O. C. C. houses in New York.

Will Hays has a wire from Don C. Douglas to the effect that exhibitors and distributors in the Southern territory have arranged 145 shows. E. P. White, president of the Montana M. P. T. O., says his body will put over shows between May 5 and 12. Fitzpatrick & McElroy wired Hays plans for shows on May 7. The Metropolitan's (Los Angeles) midnight show last Saturday brought in about $9,000. California also was responsible for many other benefits, too numerous to mention. Saxe's Wisconsin Roof in Milwaukee put over a flood relief dance on Monday night.

The industry has responded nobly to the call and the final total will be an impressive contribution to the Red Cross.

Get Fight Film Rights

Harry Eilperin and Aaron Baum have secured from Madison Square Garden Corporation the exclusive right for the motion picture of the elimination bout at the Yankee Stadium, May 19, between Jack Sharkey and Jim Maloney, they report Cosmos will distribute for New York State.

Many Merger Rumors Persist in Chicago

The latest report from Film Row on mergers in the Chicago district is that the Coston circuit will be booked by Balaban & Katz, but no confirmation has been received as yet from B. & K. The deal for the Fischer circuit of theatres with Universal, as reported from Film Row several days ago, has not materialized and the Chicago offices of the Fischer circuit say there is nothing doing at present on merging with any other circuit.

The Fischer circuit recently added the Pastime Theatre at Delavan, the Strand at Whitewater and the Orpheum at Burlington, Wisc., to their chain, which now numbers twelve. Several others may be added at an early date. The new Portage Theatre seating 900 opens May 5 and will add another house to the circuit. Dick Bradley will be in charge of the new theatre and Dan Delaney has been assigned to the Strand at Whitewater.

Universal Investigates Company Named for It

Don Michalove of Universal Chain Theatrical Enterprises, Inc., denies that Harry Rosbrook and Carl Lipman, termed in a trade paper story as Milwaukee representatives of "Universal Theatres Co.," have any connection with his company or any affiliated companies. The story was headed "Universal Extending Theatre Activities in Wisconsin." Universal has instructed its counsel to investigate the activities of "Wisconsin Universal Theatres, Inc.," understood as the name under which Rosbrook and Lipman incorporated. The Universal theatre subsidiary operating in Wisconsin is Milwaukee Theatre Circuit, Inc., N. J. Blumberg, general manager.

New Gotham Chicago Home

The steady growth of the volume of business being handled by Gotham Pictures Exchange of Chicago has necessitated the moving into larger quarters and on May 1 Jerry Abrams, Illinois representative of Gotham Productions, will move his contract files, film vaults and poster departments from 808 to 810 S. Wabash avenue, Chicago.

New Yorker Wins Prize

Cornell Woolrich, 21 years old, a New Yorker, won the $10,000 prize for the best story submitted in a competition conducted by College Humor and First National Pictures, Inc. His novel, "Children of the Ritz," was chosen. It was an ironic romance and will be published serially by College Humor, by Boni & Liveright as a novel and then appear before the public as a First National picture.

Twelve Supers on New "U" Schedule, Convention Hears

Jewels Number 33 and Thrill Pictures 10

Lou B. Metzger, Universal general sales manager, and his lieutenants, Earl Kramer, H. M. Herbel and Hal Hodes, outlined the new Universal product at the "U" sales convention this week in Chicago.

It will embrace 12 super-productions, including a group of four Reginald Denny supers; 33 Universal Jewels, forming the "Big Gun Group" and including 7 Hoot Gibson Jewels; 10 Thrills pictures, half of them with Al Wilson, stunt aviator, and half with Dynamite, trained police dog; 12 Western Action features; and about 600 reels of short product, including the new Collegians, the new "Newlyweds and Their Baby" comedies, a Junior Jewel serial, "Blake of Scotland Yard"; 4 other serials; 4 series of Stern Brothers Comedies, each of 13 pictures; a new Gump Comedy series; a new two-reeler series with Charles Puffy in Octavus Roy Cohen stories; a new series of one-reel cartoon comics featuring Oswald the Lucky Rabbit, a Winkler Production; a series of one-reel Harold Highbrow Comedies with Churchill Ross, a series of one-reel Drugstore Cowboy Comedies, with Arthur Lake, and 52 Western dramas, two reels each, in addition to the International Newsreel, twice a week.

Among the highlights was Metzger's announcement of a division of $50,000 in bonus checks to Universal salesmen this month for their work during the past year.

Cut Red Tape

The M. P. T. O. of the Northwest presented an amendment to the Minnesota state legislature at its recent session, which was passed, and provides for the simplification of permits for children to appear at theatres. Permits may now be secured from the Industrial Commission instead of from the mayor of the city in which the theatre is located. Also the commission may pass on an application immediately, whereas formerly it had to have it three days and the mayor forty-eight hours before the appearance.

Coralled by Films

Jacob Wasserman, the great author, chats with Paul Bern at M-G-M studios on the production of his "World's Illusion" by M-G-M.

Steffes Sells House to Finkelstein-Ruben

The Colonial and Photoplay theatres at Watertown, S. D., have been purchased by Finkelstein & Ruben, bringing its total of houses to 131. The Colonial was owned by W. A. Steffes, president of the Northwest M. P. T. O., while the Photoplay was bought from L. V. French.

These make four houses purchased by F. & R. in South Dakota within two weeks. The first two were the Egyptian and the Orpheum in Sioux Falls, where F. & R. already operated the State and Strand. All four of the Sioux Falls theatres will be under the management of Jay Dundas.

The Lyric at Huron, S. D., has been sold by S. A. Goethel and Ralph Jones to A. B. Leak. Leak formerly was manager of the Paramount exchange at Minneapolis.

Paramount Dominates All Japan Through Control of Big Houses

Situation Creates Consternation Among Competing Companies — Our Film Popularity in Doubt

PARAMOUNT has gained sole control of the distribution of American, German, French and Italian motion picturs in Japan by recently adding to its theatre holdings in the Empire. The company now controls, either by lease or contract, the three first-run Tokio houses and also five second-run houses. The condition in the western part of the country is the same. Paramount controlling one or two first-run houses there.

This situation has created consternation among competing companies, especially those in America, and the foreign heads of these companies are seeking means to combat Paramount's domination, but are uncertain as to what course to pursue. The Independents apparently are completely out of it.

This information is contained in letters which recently reached New York exporters from the Island Empire, particularly in one received by the Export & Import Film Company from its Japanese representative. This letter refers to an exclusive article in the February 26 issue of *Moving Picture World* based on statements by U. Ono, now representing Producers International Corporation in the Japanese territory.

The letter's comments are as follows:

"What Mr. U. Ono stated in the February 26 issue of *Moving Picture World* is certainly true, but he has not seen the real situation, which is much worse than that he had described. The American pictures are losing ground in Japan, firstly because the Japanese pictures are being improved day by day, and the public is more interested in these home productions, and secondly because in recent years a far greater number of foreign pictures have been imported and there is an over-supply of foreign pictures. He has given the true report as far as his impression goes, but the real facts are much worse.

Rentals Dictated?

"It has been customary here for each program to consist of two or three features, and the Paramount have to use other pictures to make up the program. But as they are in control of the houses, the distributors of other pictures can not secure the amount they used to have from the independents. It is this situation that has caused all distributors of foreign pictures a great difficulty in releasing their pictures. The prices would be decided by the Paramount, and if pictures were not shown at these Paramount-controlled houses, there was no other opportunity to show in Japan.

"You will understand how the situation is very difficult. The condition is quite different when each first-run house made their separ-

(*Continued on next page*)

Plan Negro Productions

Cecil B. De Mille is considering DuBose Heyward's fine novel, "Porgy," as a possible special and the feasibility of using all negroes in the cast. Warner Bros. is planning a negro war comedy with colored actors.

$3,500,000 Cleveland Merger Unites Silverman, Fine, Kramer

A $3,500,000 theatre merger has been suddenly effected in Cleveland by the combination of the Silverman-Ohio Theatre Co. with the M. S. Fine and A. Kramer interests of that city. The deal involves the Shaw-Hayden Theatre, now in operation at Shaw and Hayden avenues, East Cleveland, another house now nearing completion, two to be built within the next year and a site, representing a total of $2,000,000.

The deal likewise includes the Opera House and Majestic, Mansfield, the Alhambra, Canton and Strand, Akron, representing the remaining $1,250,000. All of these houses were owned by the Silvermans—Jacob and Isaac—of Altoona, Pa. The brothers, together with Fine and Kramer, the latter two men having been formerly connected with the Ohio Amusement Co., and S. H. Stecker, builder of sixteen theatres in Greater Cleveland, will be directors of the new company. The Midwest Properties Co., headed by Stecker, will erect all the new theatres which the concern may build.

The site mentioned in the deal is at corner of Lake Shore boulevard and Huntmore avenue, N. E., where an office and theatre building will be erected. The Shaw-Hayden will be remodeled and the capacity enlarged to 1,800.

La Plante Renews

Laura La Plante, petite blonde star, will continue to scintillate under the Universal banner for the next five years, it is announced by President Carl Laemmle. Under the terms of her new contract she will be provided with the best stories that money can buy, the amount to be expended on her productions will be increased and she will be assigned the leading directors of the industry. Her first picture will be "Silk Stockings," started this week under the direction of Wesley Ruggles.

Short Feature Battle Under Way

(Continued from page 11)

And on the efficiency in selling short feature product, as well as on their quality, depends the success of the different opponents.

Word reaches Moving Picture World that Metro-Goldwyn-Mayer is engaging four or five special representatives to supervise the selling of short features exclusively, and is forming a short feature sales organization of considerable scope that will be separate and distinct from the feature sales organization.

On the other hand, Paramount, it is said on good authority, will sell its short features through the regular feature sales staff.

Pathe, with its extraordinarily efficient sales staff, well versed in the intricacies of short subject selling, is sitting pat. Whether Pathe salesmen also will market features produced by P. D. C., or take over P. D. C. feature salesmen, is still, more or less, a matter of conjecture.

It will be interesting to see how the M-G-M plan of specialized sales attention to "shorts" will work out in contrast to the Paramount plan of using feature salesman.

Not many years ago First National acquired a certain number of short features and attempted to sell them through the feature salesmen. A situation resulted whereby the salesman first sold the features, then devoted secondary attention to the shorts, with their lesser rentals.

First National discovered that its salesmen could not make a success of short feature selling and the plan was abandoned. Specialists were engaged. They, too, failed to produce the sales results desired, and First National decided to experiment no longer with shorts and to handle only features, on which its reputation was founded.

Pathe applied a reverse English to this salesmanship problem. It attempted to sell features through its short feature force. Finding the results unsatisfactory, Associated Exhibitors was formed to market the features. The latter company has been absorbed by Pathe and it is a question how Pathe will sell features in the future.

Proponents of the M-G-M plan of specialized selling also point out that P. D. C. (as the Hodkinson Corporation) also tried to sell shorts through its feature sales staff and abandoned the attempt. Unless memory errs, Hodkinson tried only the Movie Chats sponsored by the M. P. T. O. A.

Now for the arguments for employment of regular salesmen.

Universal named Fred McConnell short subject sales manager but later abandoned a separate selling organization. Fox and F. B. O. employ the talents of their regular sales staffs. All claim that they are satisfied with results.

Pathe once tried a sharp division of authority in each branch of its endeavor. It had a feature sales manager, a comedy sales manager, a serial sales manager and a single-reel sales manager. This was broken up in favor of a general sales plan whereby it assigned the different sales managers to different territories.

Fox, Universal and F. B. O. were the only companies in the past to handle both features and shorts and it gave them a certain advantage in that they could offer complete programs. That is the trend now—toward a department store business. Other companies have followed the example of the pioneers.

M-G-M, with a specialized staff, will differ in its selling methods from the others, unless they later inaugurate a similar system, while still selling a complete program. It is believed that this plan is founded on the experience of Pathe in the short feature field, and also to some extent on the insistence of Hal Roach that his comedies, which are costing him between $35,000 and $50,000, are given a special sales push to gain the volume of rentals necessary to win a profit over his large overhead.

This is one battle in which the exhibitor will be the beneficiary without having to be a participant. He ought to enjoy the sensation.

COMING AND GOING

Paul Swift, Vitaphone executive, left on May 4 for Chicago where he will open a branch office for Vitaphone. He will also look over the field and gather information necessary to the opening of an exchange system for Vitaphone throughout the Middle West. This will make the second district office to be opened by Vitaphone, the first having been opened in Los Angeles several months ago.

* * *

Albert Ray, Fox Films director, has forsaken Hollywood for a while and is in New York for a short vacation. He recently completed "Rich But Honest," based on a story by Arthur Somers Roche which appeared in the Cosmopolitan Magazine.

* * *

Hugo Riesenfeld, supervising the destinies of Universal's Colony Theatre, has gone to the West Coast.

* * *

The last few days have seen a New York invasion by several western stars and directors. Among them were Eleanor Boardman, Larry Kent, Percy Marmont, George O'Brien, King Vidor and James Murray.

Billy Dooley, comedy star, and Frances Lee, his former vaudeville partner and now a comedy leading woman, are at the Roosevelt Hotel.

* * *

Alfred A. Cohen has returned to New York from Hollywood.

* * *

Herbert Brenon has left for the West Coast.

* * *

Capt. Jack Robertson, the famous hunter who photographed and produced Pathe's "Alaskan Adventures," has arrived in New York to be present at the metropolitan premiere of this picture at the Roxy beginning May 7.

* * *

Sherman S. Krellberg, president of Krellberg Pictures Corporation, returned to the New York offices of his company this week after several weeks in Los Angeles. Mr. Krellberg and Bud Barsky, vice-president and general production manager, have arranged for the early production of eight pictures for 1927-1928 release.

* * *

Henry Ginsberg, president of the Sterling Pictures Distributing Corporation, has left on a tour of the Sterling exchanges which will take him over a month to complete.

* * *

Stanley W. Hatch, western sales manager for First National, returned on April 28 after a three weeks' trip through the western territory. He was accompanied on part of the trip by L. O. Lukan, western district manager.

* * *

J. Boyce Smith, treasurer and general manager of Inspiration Pictures, has returned to Los Angeles to plan production.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

Will publish a complete, dispassionate, straight-from-the-shouldersummary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.

To Push Film

Vivian and Rosetta Duncan will personally appear with their United Artists picture, "Topsy and Eva," at first-runs in all key cities and will probably work on percentage. A June 1 release is anticipated and the premiere is expected to be in Chicago. When the tour is ended the Duncan sisters will open in a new stage play.

Rosenberg President of West Pennsylvania Unit

The seventh annual convention of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia goes down on the records as the most harmonious ever held by the local organization. Convention Chairman M. A. Rosenberg, ably assisted by John M. Alderdice, kept proceedings moving at a lively rate.

Officers were elected by acclamation. M. A. Rosenberg is the new president; Joseph R. Wheat, Jr., vice-president; Joseph Gellman, treasurer, and Fred J. Herrington, secretary. The Board of Directors has been increased from nine members to thirteen members. Three new names added to the board are: Alex Moore, Samuel Haimovitz and Anthony Jim. Members re-elected include: N. Friedberg, D. A. Harris, H. Goldberg, C. M. McCloskey, M. B. Nadler, H. B. Kester, John M. Alderdice, John Newman, C. E. Gable and L. M. Jones.

Harry Davis, whose term as vice-president has expired, and who is now recovering from a long illness, was elected honorary president.

Hoffman Coming East To Plan Ad Campaign

Word has been received at the home office of Tiffany Productions that M. H. Hoffman, vice-president, is expected in New York the early part of next week from Hollywood, where for two months he has been preparing the schedule of production for 1927-1928. On his arrival in New York Mr. Hoffman will plan with the heads of his various departments the selling and advertising campaign for next year's products, which will consist of "Twenty Gems From Tiffany," "Twenty-four Tiffany Color Classics" and from three to six special productions suitable for extended runs.

Test News Cameramen

The Paramount News camera staff is getting regular assignments. One of them was to shoot the incoming Atlantic fleet. This policy went into effect the first of the month.

Paramount Plans 60 Features and Over 20 Specials

To Market All Product In One Sales Campaign

The Paramount Sales Convention closed in a blaze of enthusiasm. Paramount representatives and executives from all parts of the world were present to learn at first-hand from Jesse L. Lasky, Sidney R. Kent, Sam Katz and others the plans for the coming season.

Cabled messages of greeting received from Adolph Zukor, now abroad, indicated that important announcements may be expected on his return which will still further enlarge Paramount's widespread interests.

Jesse L. Lasky's speech to the members of the convention on the first day, sounded the keynote. In effect it was a declaration of independence and of war on the "star system," with the predominant thought that the organization must be bigger than any individual in it. Pictures which the public wanted would be made through through the co-ordination of the production, distribution and exhibition divisions of Paramount activities and not made to please some individual or group.

The announcement of Sidney Kent's new six-year contract with Paramount met with cheers. Mr. Kent closed a notable three-hour speech on the last day with the announcement that this year Paramount would market its entire product at one time instead of having two sales campaigns a year. Next year there will be one convention, instead of two for this reason.

Paramount's feature output this year will be 55 to 60 program features and a minimum of 20 specials. The features will be sold in block and the specials will be sold individually as they are released to the market. Each special will have its own exploitation campaign in the key cities and will be sold solely on its demonstrated box office merits.

No Colorado Legislation

The Colorado Legislative adjourned with all bills affecting the motion picture industry dying in their respective committees. The censorship bill threatened serious trouble for a while, being reported out of the committee to which it was originally referred. The bill, however, died in the rules committee before it had a chance to be reported out on the floor of the House for action.

Loaned to Pathe

Larry Kent, First National contract player, arrives in New York. He has been loaned to Pathe for a serial.

Italy Decorates Cohen For News Reel Service

The decoration of Commander of the Crown of Italy was conferred upon Emanuel Cohen, director of the short feature production department of the Paramount Famous Lasky Corporation and editor of Paramount News, April 28 at the Ritz-Carlton Hotel, New York.

The decoration was presented by Ambassador Giacomo De Martino on behalf of the King of Italy. Ambassador De Martino came from Washington especially for the presentation, which was made in recognition of Mr. Cohen's service to the Italian Government and the manner in which he has disseminated official news of Italy throughout the world in news reels. A motion picture record of the ceremony will be sent to the King of Italy.

Premiere to Aid Orphans

The proceeds from the gala premiere performance of Syd Chaplin's new starring comedy, "The Missing Link," will be turned over by Warner Bros. as an initial contribution to the Hebrew Orphan Asylum Gymnasium Fund, H. M. Warner, president, has announced. The Chaplin picture opens on Friday night, May 6, at the Colony Theatre for an extended run.

Feld Called to New York

Milton Feld, who has had charge of Publix stage shows in the southwestern territory, has been transferred to the home office as an assistant to Sam Katz and will arrive here shortly.

Work Agreement With Paramount Is Admitted by F. B. O.

LeBaron Makes Statement to Western Press

By Tom Waller

(*By Wire to* Moving Picture World, *Hollywood, May 4*)

In his first general interview since his arrival on the West Coast this week as a vice-president for Film Booking Offices, William LeBaron admitted that there is a working agreement between F. B. O. and Paramount.

LeBaron, after describing his policy and that he is on the same executive level with Vice-President Edwin King, which met with the latter's acquiescence, said that he was open to questions by the press.

When told by the writer that reports current here for the past six months are that Paramount is interested in F. B. O. and that the shifting of executives and employees between the two companies has been so frequent, especially of late, as to pass for more than a series of coincidences, LeBaron, after considerable parrying, admitted that there is more than a friendly relation between the Melrose street studios which are separated by a board fence.

Further questioning developed from this recent eastern executive of Paramount that the relationship of the two companies is in the form of an unwritten agreement.

During the conference with the press LeBaron announced that F. B. O. will shortly have two more units, making Westerns in addition to Tom Tyler's present unit.

The interesting angle of the meeting started when LeBaron's reminiscing with King about the time they worked together in Paramount's Astoria studio started a group of the press boys reminiscing.

Loew Tells Costs

"'The Big Parade' cost M-G-M less than $500,000 and will undoubtedly gross more money than anything that has ever been made or ever will be made, which includes 'Ben Hur,' that cost $8,000,000," Marcus Loew told Harvard students in an invitation address. M-G-M paid $4,000,000 to make "Ben Hur" for a half interest in it, "and that means it cost $8,000,000," he said. The authors got the other $4,000,000.

French Film News

A recent arrival was Morris Gest, looking for interpreters of different nationalities for David Belasco's "Darling of the Gods," to be Gest's first film for United Artists. Another was Jeffrey Bernard, in connection with W. & F.

* * *

Pictures in the making are:

"Croquette," Mediterranean coast, director, Louis Mercanton, for Cineromans. Circus scenes by Rachel Devirys and Drancy are the real thing.

"La Vestale du Gange" company in the Far East will soon return. Leads: Regina Thomas, Bernard Gotske, Cammile Bert, Georges Melchior. During the making of this film the director, Mr. Hugon, came to grief through an explosion but is out of danger.

"Andre Cornelis," after a famous French novel. Paramount, Epinay Studios. George Lannes and Malcolm Todd. Mr. Kamm producer.

"Le Bonheur du Jour," after novel by Edmund Girard. Leads: Suzanne Marite, Elmira Vautier, Henri Krauss, Maurice Schutz.

"La Princesse Masha," Jinville Studios. Produced by Films de France-Cineromans; distributors, Pathe Consortium. One of the big pictures of 1927.

* * *

A big group of notable French film men, some 50 in all, has been formed to fight the big cinema exploitation combines.

* * *

The Joinville Studios when finally reconstructed and completed will, it is said, be the largest and finest anywhere in Europe, if not in the world. They have an available current of 30,000 amps.

Nebraskans Meet

The Motion Picture Theatre Owners of Nebraska and Western Iowa held a convention at Omaha at the Loyal Hotel, Monday and Tuesday. On Monday night there was a big banquet at the Hotel Fontenelle. This was a get-together meeting. Special entertainment featured the program.

English Writer With Fox

May Edginton, author of "The Joy Girl," a Saturday Evening Post serial which has been transcribed to the screen by Fox Films, will come to America in May. She will go to Hollywood to write stories for Fox.

M-G-M Changes Titles

M-G-M has changed the titles of two pictures—"His Brother From Brazil" to "Adam and Evil" and "Liberty Bonds" to "After Midnight." The first jointly stars Lew Cody and Eileen Pringle and the latter Norma Shearer.

Film Graininess Starts Argument Among Engineers

Virginia Gathering of Experts Huge Success

By F. H. Richardson

The meeting of the Society of Motion Picture Engineers held in Norfolk, Va., last week, was an unqualified success, both as to program and attendance. Vitaphone gave interesting demonstrations and supplied all the vocal and dance music.

One demonstration was very practical. When H. T. Cowling of the Eastman Kodak Company presented the picture, "To the Roof of the World in Thibet," it was impossible to hear him until Vitaphone placed before him a "mike" connected to the Vitaphone loudspeaker. Thereafter the room was filled with his voice.

During the second day we were taken to the Cavalier Hotel at Virginia Beach for an oyster roast. Many enjoyed the salt water bathing pool and the entertainment, especially the singing of Miss Francis Mayer and the marvelous musical demonstrateds provided by Roger Hill.

Space prohibits mention of all papers. Some of them, however, were: "Some Technical Aspects of the Vitaphone," by P. M. Rainey, Electrical Research Products Division, Western Electric Co.; "Effect Lighting in Theatres," by J. H. Kurlander, Brinkert Light Projection Co., Detroit; "The Physiological Effect of Light," by M. J. Dorcas, Research and Development Laboratory, National Carbon Co., Cleveland; "Why Is Make-Up Compulsory in the Movies," by B. A. Stewart, Foxville Corp., New York City; "The Polygonal Floodlighting Mirror," by F. Benfort, General Electrical Co., and M. W. Farmer, Paramount-Famous-Lasky Corp.; "Some Faults Demanding Attention," by F. H. Richardson, of *Moving Picture World,* which was answered by a paper, "Graininess in Motion Picture Films," by J. I. Crabtree, Research Laboratory, Eastman Kodak Company.

Illness Delays Work

A bad cold which has kept Lew Fields confined to his home for the past few days prevented the noted team of Weber and Fields from making their initial appearance for Vitaphone as scheduled. It is hoped that Mr. Fields will be well enough to work next week.

Wm. Vogel Host At P. I. C. Luncheon

William M. Vogel, general manager of Producers International Corp., was host at a luncheon given by P. I. C. in the Roosevelt Hotel, Wednesday, April 27. The guests of honor were J. J. Murdock, Cecil B. DeMille and A. George Smith.

The table was laid for eighteen and among those present were F. C. Munroe, Elmer Pearson, John C. Flinn, Raymond Pawley, William M. Vogel, Charles Christie, William Sistrom, Arthur Whyte, Arthur Rousseau, J. J. Rein, A. K. Greenland, E. H. Howells, G. R. O'Neill, W. J. Morgan, Frank Pope and Haydn O. Duke.

A number of interesting talks were given, among them one given by A. George Smith, managing director of Producers Distributing Co., Ltd., of London.

Hill Escapes Drowning

Ernest J. Hill, vice-president of the Colonial Photoplay Corp. of Saugus, Mass., has a narrow escape this week from drowning when his motorboat drifted out to sea. Coast guardsmen rescued him. Two in his fishing party overturned in a dory and swam ashore.

Paramount Shows Novelty

The Paramount Theatre has booked "Jungle Belles," latest of the Bray Hot Dog Cartoons, for the week of May 14.

Paramount in Japan

(Continued from preceding page)

ate booking. But now the Paramount, being in control, can dictate the price. Other foreign picture importers like the United Artists, the Fox, the First National and others are all in difficulty. But these houses had no need to calculate the cost of royalty, but they are able to quote any price in order to show their pictures. But those who are buying pictures, paying high royalties, are really in an impossible situation."

The letter goes on to recite the quantity of supply. Branch offices are maintained in Japan by Paramount, Universal, Fox, First Nation and United Artists. Besides, pictures are imported by F. B. O., P. D. C., Chadwick, Pathe, Columbia, Metro-Goldwyn-Mayer and, now, Warner Bros., German, French and Italian pictures also come into the country.

"All these pictures," says the letter, "have to be shown at the two or three first-run houses or else they cannot secure even their original costs. The branch offices of the five producers, of course, are able to cut down their prices, but other pictures are imported paying certain royalties."

Our Stock Market

By ERVIN L. HALL

Solid investments may be found among the common and preferred stocks of corporations as well as among their bonds. Besides, their chances of appreciation are better. It might be that stocks have to be watched more closely than bonds, although he who invests in bonds and forgets them afterwards is making a mistake.

We will set forth here some of the common stock opportunities for investment. This means present yield together with prospect of appreciation in market price.

During the last few months we have reviewed all of the active Amusement Stocks listed on the various exchanges. As we do not have enough issues to deal exclusively in film stocks, we believe it will be of interest to review a few of the issues outside of this field. Even those intimately connected with the industry do not wish to place all their surplus funds into film stocks.

Of the stocks in the copper group Kennecott and Cerro de Pasco appear the most favorable. Both are yielding around 8%. Earnings for 1926 amounted to $5.80 in the case of Kennecott and $4.05 for Cerro de Pasco. At present prices we believe they are cheap.

International Harvester is paying $6 dividends plus 4% in common stock and at the present price around 160 the yield is better than 7½%. The book value of the shares is about 193.

American Sugar is paying a $5 dividend and at the present price of 84 yields close to 6%. The number of shares outstanding is small, amount to only 450,000. It is considered by many a sound investment stock.

With money rates remaining low and with no sign of an increase, the standing investment stocks with a fair yield will be more and more in demand. A better return on the money invested can be obtained from these stocks at the present time than from high grade bonds.

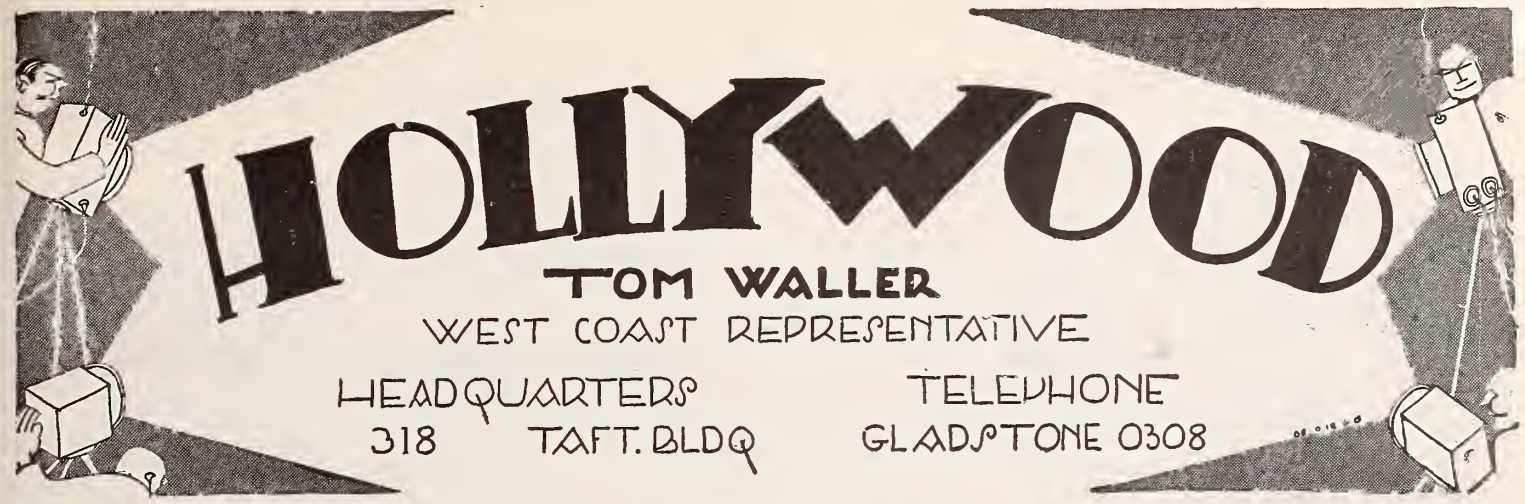
We will endeavor from time to time to bring to your attention common and preferred stocks of companies outside of the picture business, which we believe will be of interest.

Two Warner Appointments

Sam E. Morris has appointed George E. Balsdon, Jr., as New York division manager to succeed Arthur Abeles, and the appointment of Jack Levy to succeed Balsdon in New Jersey.

London Likes "Atta Boy"

"Atta Boy," Monty Banks' feature comedy for Pathe, was recently shown at the Hippodrome in London and received high praise in the leading British trade papers.



Final Tribute Paid To Earle Williams

Final tribute from his countless friends in the industry was paid Earle Williams, pioneer screen actor, at the funeral services for the deceased actor here last Friday. Williams died suddenly at his home, 620 So. Irving Boulevard, last Monday from bronchial pneumonia following a short illness.

Williams was 47 years of age at the time of his death and leaves a wife and three-year-old daughter, Joan Constance. He started in pictures about sixteen years ago with Vitagraph as co-star with Anita Stewart and later signed with Paramount, with whom he remained for twelve years.

His last screen work was opposite Betty Compson in a Universal production finished about two weeks ago.

Rumor Griffith To Work Abroad Another Bubble

The telegraphic report emanating from London to the effect that D. W. Griffith would go abroad to direct "The Peace of the World," a story by H. G. Wells, came as a distinct surprise to United Artists officials. As Griffith recently signed a contract as director-general for the Joe Schenck enterprises.

As far as they know at the west coast studio, Griffith will arrive here soon as per previous arrangements and the London affair looks like another bubble. Reports that Charlie Chaplin and Frank Lloyd, the director, are interested in the British proposition, are probably equally lacking in foundation.

Babe Ruth Is No Mere Prop in Realistic "Babe Comes Home"

Coast Theatres Among First To Aid Flood Area

Hollywood this week was one of the first towns in the country to go to the aid of the thousands made homeless in the Mississippi flood area.

West Coast Theatres Corp. headquarters took the initial step in inaugurating benefit performances for the fund. Collaborating with them here was Fred Beetson of the Hays' office and practically all of the publicity directors of the various studios.

Special evening performances were given. One was staged in the Metropolitan Theatre shortly midnight. Tickets for this performance were sold in block to various studios.

Under Mike Gore and A. M. Bowles, other performances to swell the fund were arranged for West Coast houses in Pasadena, San Francisco, Sacramento, Fresno, Oakland, San Diego, Long Beach and San Pedro.

"Terror" Chaney's Next

Lon Chaney's next starring vehicle for Metro-Goldwyn-Mayer will be "Terror," a drama of the Red revolution in Siberia, according to an announcement. Benjamin Christianson will direct it. Chaney will play the part of a Siberian peasant.

Goldwyn Cleans Slate

Samuel Goldwyn, film producer, has cleaned the slate of the debt of $150,000 which he was alleged to have owed Charlie Chaplin and which made him a defendant in the recent divorce complaint filed by Chaplin's wife, Lita Grey Chaplin, according to an announcement here.

Director Says Babe Stripped of Identity As "Sultan of Swat" Would Still Be Box-Office Draw as Actor

WHAT Babe Ruth did in Hollywood on his recent visit here will be available to theatre owners on the week of May 22. It is in six reels. Titled "Babe Comes Home," it will mark the great swatman's big national screen debut. This, however, will not be Ruth's last work at the First National plant. Producer Wid Gunning and the Babe had a "gentlemen's understanding" just before the hefty ball player returned East to rejoin the Yanks, which makes Ruth working up another screen Babe at Burbank quite possible this time next year.

"Babe Comes Home" is not one of those name-in-marquise only pictures. It is Babe from start to finish. Babe doesn't just parade around the Wrigley ball pary here for atmosphere. He acts in and out of the Los Angeles diamond. It is fifty-fifty, baseball togs and civies for him. And he is in not just a sequence or a shot here and there, but in the full footage of this picture.

We watched Babe do some of his "stuff" before the camera during the five weeks it took to shoot "Babe Comes Home," out of which time Ruth worked daily and quite often nightly, with a Sunday thrown in, for three solid weeks. At that time we had been surprised by Ruth's activity before the camera. When we saw him he was on a bedroom set endeavoring to keep a "prop" mouse away from Anna Q. Nilsson's trim ankles. Dressed in a civilian suit, grease paint and his manner made him appear in the studio lights like one of Hollywood's regulars. Seeing the finished product in a First National projection room this week made us agree with Gunning, for whom "Babe Comes Home" is this producer's second achievement, that there is a Ruth who could be stripped of all his identity with baseball and yet be a real box office draw on his acting ability alone.

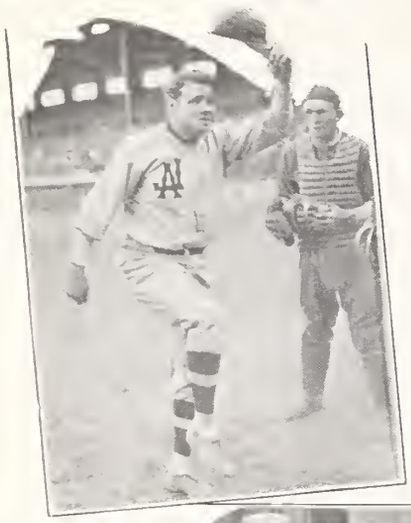
As a matter of fact, we learn that it had been intended originally to have the production depend largely upon the maneuverings of four comedians. This, because there was considerable circumspection as to how the King of Swat would react to the kleigs, the paint and the crowd about the set. Also, that taking a celebrity from the sports world and placing him in a role tailored for an experienced comedian would be nothing short of unusual in production circles.

When the production got underway, however, Ruth found himself starred in name and part. It took less than a week to accustom himself to studio routine and regulation. So it was brought home to us the other day in the projection room that it is Ruth this, Ruth that, Ruth's home run and Ruth's laugh in "Babe Comes Home." Instead of four comedians there are about two leading ones, Louise Fazenda and Arthur Stone, because Ruth does a two-in-one job.

Director Ted Wilde, who had been borrowed by Gunning from Harold Lloyd, encountered more than the usual number of difficul-

(Continued on page 22)

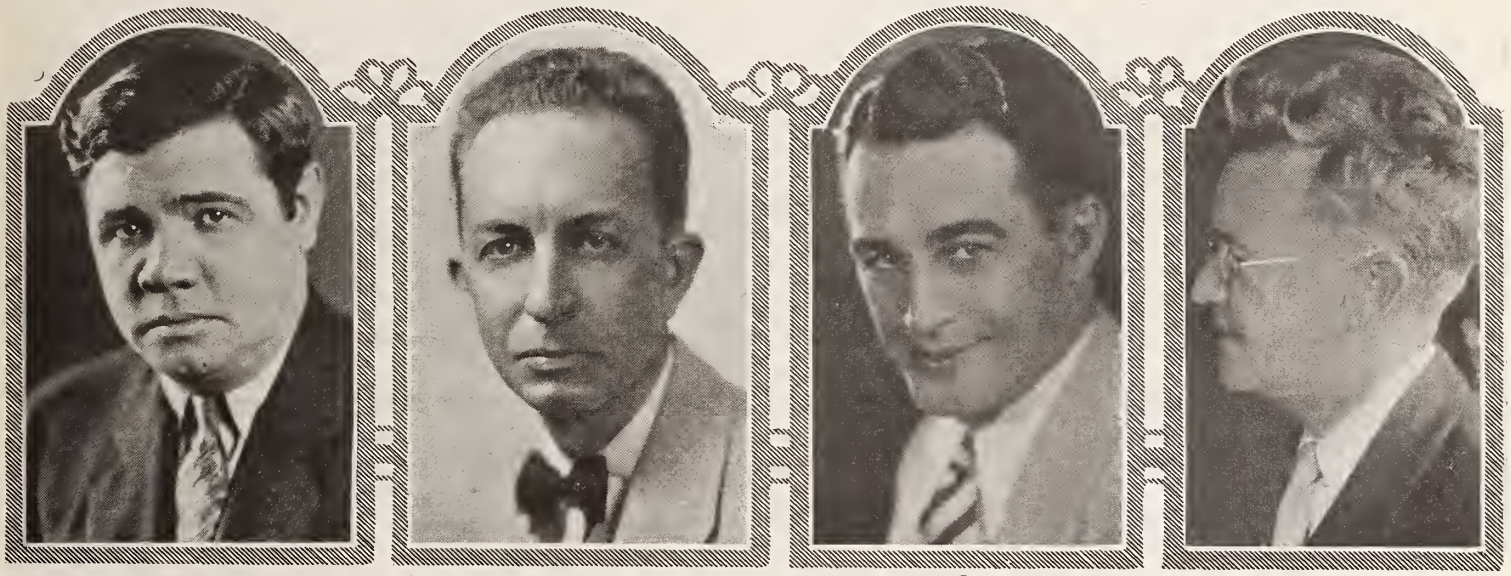
Babe Hits A Histrionic Homer



Flashes From Swat Sultan's "Babe Comes Home"

The Bambino Turns Thespian

The Star *The Producer* *The Director* *The Cameraman*



BABE RUTH WID GUNNING TED WILDE KARL STRUSS

IN all of the days that he has spent accumulating baseball glory it is doubtful if Babe Ruth ever "put in" a busier three weeks than those which were required for his first starring vehicle, "Babe Comes Home." One little line of inside dope tells this story: He worked until two o'clock on the morning when he returned to New York.

Ruth landed in Hollywood in response to a wire from Producer Wid Gunning. It came just as he was finishing a vaudeville engagement of fifteen weeks. During that tour he had passed out two hundred and fifty dozen of autographed souvenir baseballs which ordinarily retail at one dollar a piece.

For Ruth the First National engagement was his first real experience in pictures. It was recalled that a few years ago he had signed up with some one described as an independent but that a similarly recalled agreement to renumerate him for his services to the extent of about $5,000 a week had petered out into much expensive litigation.

In making "Babe Comes Home" the Babe had a lot of fun and a lot of work. The baseball season was too near for him to browse around in-between-times with the rest of the cast. The best part of the noon recess at the studio meant strenuous calesthentics for him at the hands of his trainer. It reached us that in addition to this and being up bright and early daily Ruth also worked at night on the picture for two of the three weeks that he was under contract.

WID GUNNING had just finished "Babe Comes Home," his second picture as a producer, when we endeavored to locate him. Learning that he was out of Hollywood and would not be back until after this issue of the *World* had gone to press we heard that he was working on the script for his next picture on Catalina Island.

On a long distance wire we finally heard the voice of the founder of Wid's Daily. In the course of a five-minute telephonic chat Gunning told us how many people had remarked about the impossibility of letting a baseball star actually star in a comedy-drama. Gunning said that the picture had substantiated his belief and that as the result Ruth would probably come back to Burbank about this time next year to make another baseball picture.

Gunning also expressed the belief that it was the independence afforded Babe Ruth by his picture work at this time which greatly aided him winning the three-year contract with the Yankees at a salary of $75,000 per year.

Another novel angle to "Babe Comes Home," Gunning pointed out to us, is that it is one of the first pictures to have considerable of the story take place in a laundry. These scenes which feature Anna Q. Nilsson, Louise Fazenda and Arthur Stone were actually shot in the American Laundry, Los Angeles. As the result the national association of laundrymen, which includes in its membership thousands of the biggest laundries throughout the United States, will cooperate in exploiting the picture, Gunning told us.

TED WILDE dropped into the West Coast Headquarters of the *World* to tell us about Babe Ruth's faculty for concentration and also that in his estimation Louise Fazenda is one of Hollywood's greatest character bets today.

Wilde, who has been with the Harold Lloyd Corporation for four of the five years he has been engaged in the motion picture work, spoke as an authority. He had just finished directing "Babe Comes Home" in which Ruth is starred and in which Miss Fazenda together with Anna Q. Nilsson and Arthur Stone have leading roles.

In Wilde's own language Ruth went through his first experience as a star with "a good thinking mind." This was evidenced, Wilde observed, by his kidding and joking with members of the cast and the studio crew during intermissions of shooting but coming to attention like a soldier when this director called "Camera!"

As an illustration of how serious Ruth took his job before the camera Wilde told us about one of the days when he was rehearsing the Bambino for a thrilling "hook slide" to the home plate. Ruth on this occasion tried the "hook" five times without meeting with this director's approbation.

"I said to him," Wilde quoted himself, "try it just once more and we will shoot it. Ruth did, but this time went in on his left side. Asking him what the "big idea" was, caused him to take me to his dressing room. There he showed me that a layer of skin had been rubbed off the right side by the rehearsals."

BABE RUTH made an especially big personal hit with Karl Struss, the cameraman who filmed him in his first starring vehicle, "Babe Comes Home."

In our talk with Struss we got the interesting angle that this cameraman had just finished work on "Sunrise" when summoned by Wid Gunning. He was perfectly frank in his admission that the idea of completing such a picture and then working directly on a baseball comedy-drama did not exactly appeal to his taste at first.

"I'll tell you now," he exclaimed to us with genuine enthusiasm, "I never had more fun making any picture than the one with Babe Ruth."

"It was such a relief from the average contacts one makes behind the camera," he continued. "Ruth was natural. Real. He didn't care what he said. There was nothing temperamental about him. "To tell you the truth I enjoyed every minute of it."

Struss, during a part of the production work had to strap his camera to the rear of a tram car on a shoot-to-shoot in the amusement park at Venice. From this perch he cranked Ruth and Miss Nilsson in another car.

While at Venice another bit of work which made this cameraman laugh at his own endeavors was the sequence dealing with Louise Fazenda and Arthur Stone trying to elude a policeman in the revolving barrel in the Fun House.

Babe Knocks A Four Bagger

Bill Cody

BILL CODY

A Cowboy Whose Whip Is His Only Weapon

By Tom Waller
West Coast Representative

NOW trotting, now swinging low in his saddle flecking the head off a flower as proof of the accuracy of his whip. Then sticking his heels into the ribs of his horse and tearing up in front of the little schoolhouse just as the bell was ringing. Later diving from a high ledge into a deep pool. Winding up the day by "shinnying" the highest tree.

Bill Cody did all of these things years ago back on the ranch of his father in Winnipeg. Then he outgrew them. Went to New York's Great White Way. Became an actor. Traveled and traveled.

Today Bill Cody is in Hollywood doing all the things he did as a boy. Because he is doing them in the same clear-cut, clean, enthusiastic way of his Winnipeg days, Cody's method of livelihood is being held up as something worthy of emulation by the next generation if the recent endorsement of his screen work by the federation of parent-teachers' associations, embracing mothers and school "marms" throughout the entire United States, is to be regarded as significant.

The mothers and teachers root for Cody because his boyhood days are repeating themselves on the screen. The only difference is that a huge sombrero sets off a well developed physique and the horse now jogs, now gallops, according to the tempo of the screen story. But the whip is still there. No guns are to be found on Cody. He matches the skill of that Australian stock whip against the quickest two-gun men in his pictures. When he waxes sarcastic it is not with a grin and the unsheathing of a knife, but a lightning-like movement with the whip and the drooping cigarette of a heavily armed aggressor is cut in half.

Instead of slinking around a corner of foolhardily blazing away in an obsolete saloon with a pair of forty-fives, Cody, from the gist of that resolution drafted by the people at home and in the school, inspires the youth of the land to develop the body, accelerate the brain and use both to the best of advantage in meeting an opponent out in the open field.

The Bill Cody on the screen does not smoke. When he drinks it is the water from some stream on location. His westerns are made more virile by these manifestations of clean living. They are not permeated with the odor of bar-rooms. Yet they have their box office thrills in rescues, daring, fights and foam-lathered horses. Best of all they have the natural Bill Cody whose appreciation for things natural have in his case been enhanced by the Broadway experiences of his later life.

Eight years ago Cody made his debut on t he legitimate stage. This was in the play "Seven Keys to Baldpate" with a roadshow company in Fort Williams. After that he worked up a dancing act and toured a Canadian vaudeville circuit.

Cody on his first trip to Manhattan was on Broadway only three days when an agent braced him with the tip that another stock company headed for Jacksonville was looking for a juvenile.

So Cody reminiscenced to us over the table of a well-known Hollywood Boulevard resort. He left New York with a troupe which a few weeks later was stranded in Alabama. After working as a truck driver long enough to save up carfare Cody found himself on his second visit in New York. This time a luncheon acquaintance in the Forty-fourth street neighborhood suggested that he "try his hand" in the picture game.

Cody learned that one of the ways to "break in" was to interview an agent and let him do the work. His first job was with Richard Barthelmess in "Sonny" at the Vitagraph studio in the East. There, after a few days at $7.50 per diem, he decided, upon listening to others say that for three and four years they had been receiving the same pay, that the movies were not what they were "cracked up" as being.

Cody was just about to quit filmdom when he happened to see a stuntman walk across one of the Vitagraph sets. Watching the man work during the course of the day he decided he could do everything that he had witnessed just as well, if not just a little better.

For two years thereafter Cody was engaged as stunt man in the Cosmopolitan studios. During his experience there Cody was required to take a sixty-five foot back dive into Au Sable Chasm. At another time, while an aeroplane was encircling the Woolworth Building Cody crawled out on the wings of the plane. Much of this work, however, was spent in horsemanship.

Cody's debut in featured roles came later in a series of two-reelers for Bruce Barton. These were society-dramas and about a month after their release, Cody tells us, his letter box in the Green Room Club was cluttered with more mail than he has ever received on any one day in New York. Agents wanted to handle him and doors that had been closed to him were thereafter wide open. Of three starring contracts offered him Cody accepted the one to make a series of eight westerns for Jesse Goldberg. Cody says that Goldberg really discovered him as a western star and that he accepted this producer's offer mainly because it was the only one at that time offering him a permanent location in Hollywood.

Now Cody has his own unit and is releasing through Pathe. The line-up so far includes "The Galloping Cowboy," "Born to Battle," "Laddie Be Good," "King of the Saddle," "Arizona Whirlwind" and his latest, "Gold from Weepah."

We wound up our luncheon with an observation that caused to break in full what some people call Bill's "one million dollar smile." Cody proved to us that he had the smile and one doesn't have to figure very hard to know that the prefix is just a matter of time with a man who has the teachers, mothers, children and the clergy behind him in addition to satisfying the rest in an audience that likes good entertainment. Bill is Broadway in his civilian clothes; the real West is his cowboy outfit.

But all the time, regardless of the clothes or place, he's Bill Cody.

Newspaper and Magazine Editors are welcome to use this material in whole or part with proper credit.

Cowpuncher Bill Reverts To Type

Theatre Combine Silent on Plan To Ally All Coast Interests

West Coast Theatres Corporation Will Give No Further Details Until Arrival of H. B. Franklin

THE announcement relayed here from New York this week made it first appear that practically every producer in the industry, either through himself or a broker, had pooled his Pacific theatre interests under the supervision of the West Coast Theatres Corporation in Los Angeles. A late check-up by the *World* at the West Coast headquarters resulted in the information that there will be no further details given out here until Harold B. Franklin arrives from Manhattan to take charge a week from this writing. The original announcement was described as "premature" and being made at a time when there was some doubt as to actual culmination of the negotiations. Certain things were said to have since been "ironed out" and that with Franklin's arrival will also come a final and detailed announcement.

According to the scope of the merger as described in the telegram made public by Mike Gore as coming from Abe Gore, vice-president of West Coast Theatres, it would seem that Universal, Film Booking Offices and Warner Brothers are the only producing firms left untouched by either this latest merger or the one announced a few days before as including Producers Distributing Corporation, Pathe, Keith-Albee, the Orpheum circuit and Metropolitan pictures.

In the last few days Warners have maintained a decided reticence on the subject of mergers while Universal has been just as outspoken as usual of its intention to remain by itself.

The topic of F. B. O. being a silent affiliation of Paramount, and thereby being automatically effected by Publix's participation in the latest and greatest pooling of producers' exhibiting interests on the Pacific coast is more or less minimized by Joseph P. Kennedy's repeated denials.

What Hollywood is particularly interested in, now that 300 theatres on the western slope approximated at a value of $250,000,000 are combined, is what influence, if any, this latest merger will have upon the production schedules of its producer participants.

From the angle of economy it is conceded that the new chain will exhibit a wide range of the best pictures, effecting by the consolidation an outlet for all concerned. At the same time there is advanced the belief that the pooling of these box offices should effect exhibition by lessening competition in theatre building and buying.

Included in the new alliance according to information in the wire received in West Coast Theatres which was published in the last issue of *Moving Picture World* are:

"West Coast Theatres, Inc., Marcus Loew, head of the countrywide Loew theatrical chain; Louis B. Mayer, executive head of the Metro-Goldwyn-Mayer studio at Culver City; First National Studios; Adolph Zukor, head of the Famous Players and Publix Theatres; Joseph M. Schenck, president of United Artists; William Fox, head of the Fox chain of theatres and studios; John Dillon, of the Hayden-Stone Banking Co., of New York; Harold B. Franklin, former vice-president of the Famous-Players-Lasky, as well as other prominent leaders in the film industry."

In connection with the above a statement coming from the West Coast Theatre headquarters at the same time reveals in part:

"The Gore announcement from New York is the first official confirmation of the consummation of the gigantic deal which involves more than 300 theatres along the Pacific slope, stretching from the Mexican border to Canada and from the ocean to the Rockies.

"By the terms of the agreement concluded by the Gore Brothers on behalf of West Coast Theatres, the West Coast Theatres, Inc., take over the Publix Theatres on the Pacific Coast, including the Metropolitan and Million Dollar Theatres in Los Angeles.

"In San Francisco, West Coast Theatres, Inc., will take over four Publix Theatres—the Granada, California, St. Francis and Imperial. In addition West Coast Theatres will operate a 4,000-seat house now being built in Seattle and a 3,000-seat house now under construction in Portland.

"Moreover, the great merger also provides for the taking over all holdings of the North American Theatre Corporation on the Pacific Coast, in itself a tremendous deal involving scores of theatres. These North American Theatre holdings include theatrical properties and theatres in Los Angeles, San Francisco and virtually all of the motion picture theatres in Oregon and Washington.

"Headquarters of the gigantic theatrical combine will be in Los Angeles under the direct management of West Coast Theatres, Inc. This means that Los Angeles becomes in one bound the second greatest theatrical center in America as it is now the first as a studio center. From Los Angeles the destinies of the more than 300 theatres in the great merger will be guided in all the Pacific Coast states with the probability that theatres in other western states also will be handled from this city.

"West Coast Theatres, Inc., now controlling the theatres of the Pacific slope is a California corporation organized about six years ago by Mike Gore, A. L. Gore and Adolph Ramish. The company up to this period has operated exclusively in California and has become the largest single state theatre corporation in the world operating under the supervision of A. M. Bowles, about 200 theatres in California at the present time.

"Under the direction of Mr. Bowles, general manager, the West Coast Theatres chain has increased materially in size and financial strength."

Warner Cameraman Burned on Location

While filming a fire scene on the Warner lot one night this week, Frank Kesson, cameraman, had his neck and arms scorched to such an extent that he had to be taken to the hospital.

The picture on which Kesson was working is "Simple Sis," featuring Louise Fazenda and Clyde Cook and directed by Herman Raymaker.

Reports were that a slight explosion had taken place. This was denied when checked up by the World at the Warner Bros. studio, it being stated that gas, and not vaporized gasoline, had been used for the fire effect in this picture and that the cameraman had probably gotten too close to the flame.

Bambino Is No Mere Prop

(Continued from page 15)

ties in shooting "Babe Comes Home." First of all, Ruth's time in Hollywood was limited to about three weeks, when he had to make up his mind about getting back East for the baseball training period. Much to Ruth's credit he never once evidenced while on the set, we were informed, the battle he was waging for a three-year batsman's contract with Colonel Ruper and which, incidentally, was giving him, during his stay with First National, a few more millions of dollars worth of publicity.

Then, Arthur Stone, who rings in a lot of laughs with Louise Fazenda as employees in a Hollywood laundry, where much of the by-play takes place, had to work a double shift. During the day Stone was a pal of Richard Barthelmess in "The Patent Leather Kid," so that evening was the only time he was able to be the laundryman in "Babe Comes Home."

Finally, among a few other things, Director Wilde could not secure Miss Fazenda until three days after Ruth had finished his part in the picture and was en route for New York.

The finished product, however, fails to indicate any of these things which occurred behind the scenes. There is a smooth continuity, plenty of laughs and lots of close-ups of Ruth. In fact, thousands of baseball fans who have actually watched Ruth whale the ball on a real field will enjoy a better character study and more intimate acquaintanceship with the King of Swat in seats facing "Babe Comes Home" than they would have realized from many "sittings" in the bleachers.

That the Ruth on the set where he was caught for the screen was the same Ruth who jumps up from the player's bench when called to bat for the Yankees was what we experienced from all sides while gathering data on the making of "Babe Comes Home." Wilde and Gunning both told the *World* that they realized Ruth would be "best if let alone."

When interiors were being shot at Burbank Ruth was told to enter the set representing the home of the two laundresses, played by Miss Nilsson and Miss Fazenda, just as though he were bringing flowers to his wife when she was "his girl."

This procedure on the part of Director Wilde made it possible to actually star Ruth in the picture and at the same time to provide American audiences with an opportunity to witness what will be called "some great acting" simply because a great ball player was allowed to be himself.

No Further Details On Coast Theatre Alliance

Roach Changes Short Subject Theatre Plans

Hal Roach is not going to erect a theatre to be devoted to short subjects after all. We learned at his studio in Culver City this week that his plans in this respect were changed when he decided to release through Metro-Goldwyn-Mayer instead of Pathe.

In an interview which we had with Roach several months ago he told us that his main idea in considering a theatre to be devoted to short subjects exclusively was mainly for the purpose of giving the two-reeler its proper place in the limelight. We were given to understand this week that Roach's affiliation with Metro-Goldwyn-Mayer will realize this ambition now in the theatres throughout the country.

Roach originally had a site in Los Angeles in mind for his theatre. Later he had also considered a location in the heart of San Francisco.

Colleen to Make First Special

Colleen Moore, as the country knows, has been making starring pictures for First National for quite some time. Now she is about to make her first special since enlisting with First National. Screen rights to "Lilac Time," the famous stage play in which Jane Cowl proved such a tremendous success behind the footlights, has been purchased for Colleen, according to an announcement by John McCormick, head of First National's west coast production.

George Fitzmaurice will direct it and it will be billed as a Colleen Moore-George Fitzmaurice special production.

Rogers Loaned to Pickford

Charles Rogers has been loaned to Mary Pickford for the leading male role in the star's next picture, "Paradise Alley," to be directed by Sam Taylor. Miss Pickford's selection of Rogers for the part was made this week. Production will get underway within a week or two at the United Artists studio.

First Starring Picture

Billie Dove's first starring picture for First National under her new contract, "The Stolen Bride," is completed. The story deals with Budapest before the war and Miss Dove has an excellent supporting cast, including Lilyan Tashman, Armand Kaliz, Cleve Moore and Winston Miller.

Wampas Celebrates Sixth Anniversary

The Wampas, Hollywood's association of press agents, celebrated the sixth anniversary of the inauguration of the organization this week with an attendance of members and guests totaling approximately 200 persons.

D. F. McGarry, president of the Los Angeles Chamber of Commerce, and Freddie Schader, publicity director for the West Coast Theatres, were the guests of honor. Barret Keisling officiated as toastmaster.

New Lead For MacLean

Sue Carol, an unknown actress, has been selected by Douglas MacLean to play the feminine lead in his next feature for Paramount, "Soft Cushions," an original story from the pen of George Randolph Chester. Eddie Kline is to direct and filming will be done at the Fine Arts studio.

Rowland Will Choose Levee's Successor Upon Coast Arrival

No Hint Has Been Given Regarding Probable Selection—New Studio Manager Will Not Have Levee's Authority

RICHARD ROWLAND, we hear, will arrive at the First National Studios in Burbank within a week for the express purpose of considering a successor to M. C. Levee, whose resignation as general executive manager of the studios was first made known in this department over a month ago.

We learned this week that when Levee vacates his post to take another with United Artists, John McCormick will be in complete charge of the Burbank studios, thereafter.

McCormick, we hear, will recommend Levee's successor to Rowland. At the present writing no information has been made as to whom the successor will be, nor has the job which Levee will take with Joseph M. Schenck been discussed. We hear, however, that his successor will not have the authority that was imposed in Levee.

Levee was with the United Studios Corporation until about a year ago. When the studio was sold to Famous Players-Lasky, United Artists and First National both worked in part at the United Studios and in the change the former organization went to the Fairbanks-Pickford studio and the latter to a new studio in Burbank, Levee throwing in his lot with First National to aid in getting it established in its new quarters.

Besides being president of United Studios Corporation, Levee is an officer of the Interstate Trust and Mortgage Company, a director of the Federal Trust and Savings Bank and president of the Red Arrow Company.

Howard Bretherton and his family. Mr. Bretherton's fourteen years in the film industry and his recent elevation to a directorship on the Warner lot was chronicled in the Hollywood personality section of this department last week.

"Spare Time?" Queries Dorris

What does a studio press-agent do in his spare time?

Albert Dorris, Pathe's west coast publicity representative, better known among the boys along the Rialto as Bert, claims that a press agent as a rule doesn't have much time, judging by his own activities at least.

Until recently Bert has been resonsible for keeping four different units in print, all with Pathe releases. Bill Cody, who produces at Tec-Art; the Pathe serials at Fine Arts; Montay Banks in Culver City and the Leo Maloney unit that does most of its work in the San Bernardino mountains. Now he has taken over Action Pictures with three individual units starring Buddy Roosevelt, Wally Wales and Buffalo Bill, Jr.

Between his eggs and cereal in the mornings Bert says he has a few moments to himself so during this time he works on scenarios.

"Miss Pittsy" Has Escape

Mildred Walker, who entered pictures as "Miss Pittsburgh," had a narrow escape from injury at the Tec-Art studios last week when several cables above the "set" on which she was working snapped and crashed to the floor beside her. Fortunately she was not directly under the falling cables, so a budding screen actress was saved for "bigger and better parts."

Brunette Returning Soon

Anita Loos and her husband, John Emerson, will return from Europe in time to aid in the screen production of her famous story and stage play, "Gentlemen Prefer Blondes." Miss Loos has also been engaged to write the titles for the picture, which will go into production early in the fall. It will be a Hector Turnbull production directed by Mal St. Clair.

"Chinese Parrot" Completed

Paul Leni has completed "The Chinese Parrot" for Universal and it is now in the cutting room. The screen story was adapted from Earl Der Biggers' magazine story of the same name. An all-star cast was used, including Marion Nixon, Edmund Burns, Hobart Bosworth, Anna May Wong, Slim Summerville and Dan Mason.

Levee Leaves First National This Week

The Hollywood Photographic Section

M. P. World Staff Photo

Lilyan Tashman — Now playing an important role in First National's, "The Stolen Bride," starring Billie Dove.

From Follies To Free Lance

Lilyan Tashman was the center of attraction in one of the lavish "sets" being used in the filming of "The Stolen Bride" at the First National studio when we dropped in to interview her for *Moving Picture World*. As the female charmer she was the center of interest for a bevy of pre-war Austrian army officers and the young Grand Duke, played by Patsy Ruth Miller's young brother.

In her current production Lilyan is cast as a Hungarian countess sophisticated to the nth degree—but as the romanticists write of her ilk—"with a heart of gold beating beneath the cold, calculating exterior she displays to the world."

Miss Tashman is a former Follies girl and became famous with the Ziegfeld bouquet of beauties before quitting the stage for the screen. Before joining the ranks of the free-lance players she was under contract to Metropolitan, but severed her contract with that organization when she felt she was not getting the parts she deserved.

Since abrogating the contract she has been kept continuously on the go from one studio to another and finds it difficult to keep up with the constant demands for her services. Unlike many other well-known screen players that have forsaken contractural agreements with individual studios to free-lance, Lilyan finds the returns munificent and engagements plentiful. She told the writer that she was more than satisfied.

M. P. World Staff Photo

Monte Blue—Will take a short vacation having finished Warner's "The Black Diamond Express."

Monte Blue Takes a Rest

After doing four pictures in a row without a let-up, Monte Blue decided he had a deserved rest coming. Therefore, with the final scenes of his latest Warner Brothers production, "The Black Diamond Express," he began packing his grip for a three or four-week period of relaxation in the country.

Previous to his latest picture he hurried through "Wolf's Clothing," "Bitter Apples" and "The Brute."

Blue has had a varied career starting as a property man around a studio and developing into one of the most popular of the male contingent of screen stars. At one time he served as private secretary to D. W. Griffith and was also a script boy and an assistant director before becoming an actor.

He started in pictures back in 1914 in an ancient opera that was released under the title of "The Absentee." He played the part of a laborer, for which he drew down the munificent sum of $1.50 per day for his services. Robert Edeson was starred in this production.

Blue is the son of a locomotive engineer and was born in Indianapolis. He has had a finished education in the hard school of practical experiences, having been a soldier of fortune, soldier, sailor, lumberjack, miner, cow-puncher, locomotive fireman, commercial traveler, Indian agent or what have you?

Incidentally he is one of the tallest players on the screen, standing 6 feet 3 inches minus his brogans.

His next picture will deal with the great American pastime, baseball. The title for the story has not yet been definitely decided upon.

M. P. World Staff Photo

Make-up Artist — Orlo Sheldon, one of the comers in the field of character actors on the screen.

Has Knack For Clever Make-Up

An uncanny knack for unusual make-up first brought Lon Chaney into screen prominence. By the same token another former stage player is now beginning to attract the attention of both public and producers. Orlo Sheldon, for ten years a familiar figure behind the footlights, is now forging to the front upon the screen and finding his "rests" between pictures less frequent with each succeeding month.

Sheldon has spent years in perfecting the difficult art of make-up until today he stands out as one of the foremost exponents of this said art. Coupled with natural stage ability this has placed him in the front rank of character performers and much in demand by casting directors.

Born in Columbus, Ohio, Sheldon's first footlight experience was obtained in New York. There he joined a traveling repertoire company on an extensive tour. At the outbreak of the World War he deserted the stage for an olive drab uniform. After the armistice he returned to grease paint again, appearing in both vaudeville and stock.

Eight years ago he made his first trip to Los Angeles in the "Better Ole" company, playing at the Mason Opera House. At the conclusion of this engagement he went back East.

He arrived in Hollywood a year ago and after finally succeeding in crashing the barriers that face the newcomer bent on a screen career found the movies to his liking. His most recent work was in "The Great Train Robbery" for F. B. O. In "The King of Kings" he also appeared to advantage.

He is a prospect worth watching and his screen personality is beginning to register.

M. P. World Staff Photo

Comedienne — Duane Thompson, free lance player, gradually becoming recognized as one of screen's leading comediennes.

Dancing Won Her First Movie Part

Duane Thompson is another product of the comedy school to develop into a finished portrayer of dramatic roles.

A year ago she concluded her contract with Al Christie as a leading lady and dallied forth into the free-lance fields. Since then she has been doing "bigger and better" parts as the hired publicity vendors are wont to chronicle, with the exception that in the case of Miss Thompson the statement is predicated on fact.

While she has yet to find herself entrusted with the role that will place her name in the front ranks of screen actresses, nevertheless, she has appeared to excellent advantage in a number of independent productions since severing relations with Christie. She but recently finished her fourth consecutive role in Tiffany productions.

Two years ago Duane was named one of the thirteen Baby Stars by the Wampas. At the time she was under contract to Christie's and playing feminine leads.

She broke into pictures five years ago and strangely enough, as has proven so in the instances of other well-known players, it was her ability as a dancer that led to her first screen part. With her following it is strange that she has not been taken up by some wide awake producer and featured as the stellar attraction in a series of comedies.

The Hollywood Photographic Section

M. P. World Staff Photo

Buster Collier—Now appearing in "Dearie" at Warner Brothers as is evident from the chalked notice.

Warner's Promote "Buster" Collier

William ("Buster") Collier has been promoted since his return to the Warner Brothers' fold, this time as a free-lance player in support of Irene Rich in "Dearie." Collier has the juvenile lead in the production.

Several years ago Collier found himself as the leading male in support of the dog star, Rin-Tin-Tin, at the Warner Studio. As he laughingly remarked on the "set" while conversing with the writer, "I seem to have been promoted. It is needless to say that I enjoy my present part with Miss Rich and find it much more interesting and attractive than that of supporting a dog star."

Young Collier comes of a theatrical family and is doing his best to emulate his famous dad, William Collier, Sr., celebrated stage comedian. Buster was appearing behind the footlights at four years of age and except for the time spent in obtaining his education has been busy on stage and screen ever since.

Just recently he climaxed a four-year contract with Famous Players-Lasky. His first picture experience came at 14 years of age, when he was signed by the late Thomas Ince, with whom he remained two years. In 1923 he signed with the Lasky organization.

"Enemies of Women," a Cosmopolitan production directed by Alan Crosland was the vehicle in which he feels he made his first real hit. Later followed roles in "The Devil's Cargo," "The Wanderer," "The Rainmaker," "Just Another Blonde" and "Convoy." Before starting in "Dearie" for Warners he did the juvenile lead in "The Sunset Derby" for First National, for which he was loaned

M. P. World Staff Photo

Comedy "Ace" — Charley Chase, Hal Roach comedian, caught in an off-stage pose during filming of his current comedy.

Charley Reverses The Movie Axiom

As a general thing we read of the screen star that becomes a director. Charley Chase, Hal Roach's comedy ace, offers something of a divertisement. Chase was a director for five years before becoming a screen star in his own right.

Chase was born in Baltimore, Md., and has been associated with affairs of a histrionic nature the greater part of his life.

He has been eight years with Roach alone as director and actor.

Vaudeville, burlesque and other branches of the show business held his interest until 1912, when he decided to take a flyer in motion pictures. He was with Mack Sennett for several years and did but a few comedy parts before taking over the megaphone.

Joining the Roach forces he continued as a director for five years before deciding to turn actor again. His comedies hold a high niche on theatre programs and he finds himself one of the most popular of screen comedians. His pictures have a subtle comedy touch and are not dependent on slapstick for their laughs.

When we ran into him at the Roach lot he was making a comedy dealing with divorce in which Edna Marion is the fortunate young lady cast opposite him. The loud report of a gun being discharged attracted our attention to a set in the far corner of the stage. There we found Chase displaying his marksmanship by spotting targets with a mirror, while Miss Marion, as the script decreed, looked on pop-eyed, occasionally rending the air with a piercing

M. P. World Staff Photo

George B. Seitz—Director of "Vanishing American" and "The Last Frontier," now making "The Great Mail Robbery."

Seitz Directing Another Thriller

On a tour of the F. B. O. studio recently we ran into George B. Seitz directing a sequence in "The Great Mail Robbery," which, judging from reports, should reek with thrills. Injecting gripping situations and having the hero and the heroine hang by their finger nails from the edge of a precipice is far from a novelty to Seitz. He had plenty of experience along this line in the days when he was directing hair-raising serials for Pathe.

For years before joining the ranks of feature directors, Seitz concentrated on turning out the two-reel episodes. He held the megaphone on Pearl White in the days when she was giving hinterland audiences a thrill by her daring on the screen.

Famous Players-Lasky finally decided to take Seitz from the short reelers and give him a chance at a feature production. His first story was "The Vanishing American," which established him as one of the leading directors of outdoor spectacles.

Because of his success with that production and others he was signed by Metropolitan to direct the screen version of Courtney Ryley Cooper's "The Last Frontier." So gratified were Metropolitan officials with his direction of this that he was immediately signed to direct another pair of westerns on their program for 1926-27, "Jim the Conqueror" and "Pals in Paradise."

F. B. O., in casting about for a director to handle "The Great Mail Robbery," naturally hit upon Seitz as the likely candidate by virtue of his other box-office hits now being

M. P. World Staff Photo

Bright Future — Mario Marano, Brazilian screen actor, to have important role in Dallas M. Fitz-Gerald Production.

Brazil Makes Screen Contrib

Among the recent arrivals in Hollywood from a foreign port is Mario Marano, Brazilian screen actor, who checked in here two weeks ago and was immediately signed by Dallas M. Fitzgerald, to appear in eight pictures, which the latter is to direct and produce for Peerless distribution.

Marano is the protege of Henrique Blunt, who is said to own 50 motion picture houses in South America as well as being the gentleman who contracts for the majority of the pictures produced in the United States and exhibited throughout the southern continent.

It is also quite likely that Marano may be seen in an important role in "Romona," which Edwin Carewe is to produce for United Artists' release. Carewe is known to be interested in the young Brazilian.

Marano was born in Rio De Janeiro and is the son of the President of the Supreme Court and Chief Justice of Brazil. At the conclusion of his studies he went to Europe as correspondent for a number of South American newspapers. At the outbreak of the World War he enlisted in the French Army. After being mustered out of service he later turned to the movies in Europe.

Returning to Brazil he made eleven pictures in his native country. An offer from UFA in Berlin brought him back to New York, where he was to have sailed for Europe, but at the last minute altered his plans and bought a ticket for Hollywood instead.

His first picture work here will be in the Fitzgerald production, "Out of the Past," for which the cast is now being selected and production scheduled to start

★ Studio Row ★

EDNA MARIAN is playing the feminine leading role opposite Charley Chase in his current Hal Roach comedy. She was recently signed to a five-year contract by Roach.

* * *

CLARA BOW is taking a short rest before starting on her next starring picture for Paramount, "Hula," a romantic story of the Hawaiian Islands by Armine von Tempski.

* * *

DIRECTOR JOHN WATERS has returned from location on the Navajo reservation in Arizona, where exteriors of "Drums of the Desert" were filmed.

* * *

RICHARD SMITH and Robert Smith—the little Smith Brothers minus beards—have been added to the cast of the latest "Our Gang" comedy at the Hal Roach studio.

* * *

MYRNA LOY has one of the supporting roles in "The Heart of Maryland," in which Warner Brothers will star Dolores Costello and which Lloyd Bacon will direct.

* * *

UNIVERSAL announces a new serial to go into production under the title of "The Trail of the Tiger," which is to be directed by Henry McRae. Jack Dougherty and Betty Baker have the leads.

* * *

KEN MAYNARD and the remainder of "The Devil's Saddle" company have returned to the First National studios in Burbank from a ten-day location stay on the Mojave Desert.

* * *

JOHN M. STAHL will direct "In Old Kentucky" for Metro-Goldwyn-Mayer. Renee Adoree will probably have the starring role.

* * *

BLANCHE MEHAFFEY'S engagement is rumored along the boulevard, but she refuses to divulge the identity of the probable bridegroom.

* * *

SCOTT DARLING, who did the adaptation of "Topsy and Eva" for the Duncan Sisters, has been added to the writing staff at M.-G.-M.

* * *

"TOO MANY WOMEN," co-starring Norman Kerry and Lois Moran, is now under production at Universal City.

* * *

GREGORY LA CAVA, Paramount director, is due in Hollywood shortly to direct Eddie Cantor in the latter's next starring picture.

* * *

ORVILLE CALDWELL has been given the male lead in "The Harvester," according to an announcement from F.B.O.

* * *

CHARLES EDWARD BULL and Walter Rogers have been cast as Abraham Lincoln and Ulysses S. Grant, respectively, in Warner Brothers' "The Heart of Maryland."

* * *

ERICH VON STROHEIM is still cutting "The Wedding March."

* * *

DIRECTOR GEORGE B. SEITZ has completed "The Great Train Robbery" for F. B. O.

* * *

EILEEN PERCY has an important role in "Twelve Miles Out," starring John Gilbert for M.-G.-M.

* * *

FORD STERLING has gone east to do a picture for First National

* * *

MARIAN AINSLEE, title writer, has been placed under a new long-term contract by M.-G.-M.

* * *

UNIVERSAL has purchased the screen rights to Nell Martin's magazine story, "A Broadway Romance."

* * *

WALTER GOSS has been added to the cast of "The Last Outlaw" by Paramount.

JETTA GOUDAL has signed a new long term contract with Cecil B. De Mille.

* * *

GRETCHEN YOUNG, recently signed by First National, has had her name changed to Loretta Young.

* * *

GEORGE O'BRIEN, Fox Star, left New York to appear in a new Fox production to be filmed in the east.

* * *

FINIS FOX will adapt the screen story of "Ramona," Edwin Carew's next Inspiration production for United Artists' release. Dolores Costello will have the starring role.

* * *

MICHAEL ROMONOFF, screen player, was slightly injured when thrown from his horse in a collision with an automobile while crossing an intersection of the Beverly Hills bridle path.

* * *

PERCY MARMONT, screen actor, and his family sail for England this week for a short visit. On his return to Hollywood he will make two pictures contracted for with an independent producer.

* * *

THE rumor that Dorothy Gish was to be signed by Metro-Goldwyn-Mayer was declared "all wet" at the Culver City studio. Of late she has been making pictures in England.

* * *

WILLIAM DEMAREST, well-known vaudeville performer, has one of the important roles in "What Happened to Father," in which Warner Oland will be featured by Warner Brothers. Hugh Allan, Flobelle Fairbanks and John Miljan are also in the cast. John Adolfi will direct.

* * *

CHARLIE RAY has been signed by Universal to play the role of the prize fighter in a story tentatively titled, "Betty the Lady." The picture will be filmed as a special. The rest of the cast has not as yet been selected.

* * *

ANTON VAVERKA has been given a small part in "Love," in which Greta Garbo is being starred by M-G-M. The rest of the cast includes Lionel Barrymore, Zazu Pitts, Helene Chadwick, Dorothy Sebastian, Mario Carillo and Albert Conti.

* * *

ROMAINE FIELDING, Maud Truax and Blanche Payson have been added to the cast of "Ten Modern Commandments" starring Esther Ralston for Paramount. Neil Hamilton has the featured male role opposite the blonde star and Dorothy Arzner is directing.

* * *

PAUL SCHOFIELD has been signed by Warner Brothers to prepare the screen treatment for George Ade's successful stage play, "The College Widow." Schofield also did the scenarios for "Beau Geste," "The Poor Nut," "The Gorilla," "Subway Sadie" and "The Song and Dance Man."

* * *

HAL ROACH has decided to burlesque the two-gun westerns. A company of players including Jimmy Finlayson, Martha Sleeper, Theodore Von Eltz, Gene Pallette and Stuart Holmes have just returned to the studio from a western location at Victorville.

* * *

HARMON WEIGHT has been signed by Universal to direct Mary Philbin and Jean Hersholt in their co-starring production, "The Viennese Lovers." Weight is now with F. B. O., directing "Hook and Ladder No. 9."

* * *

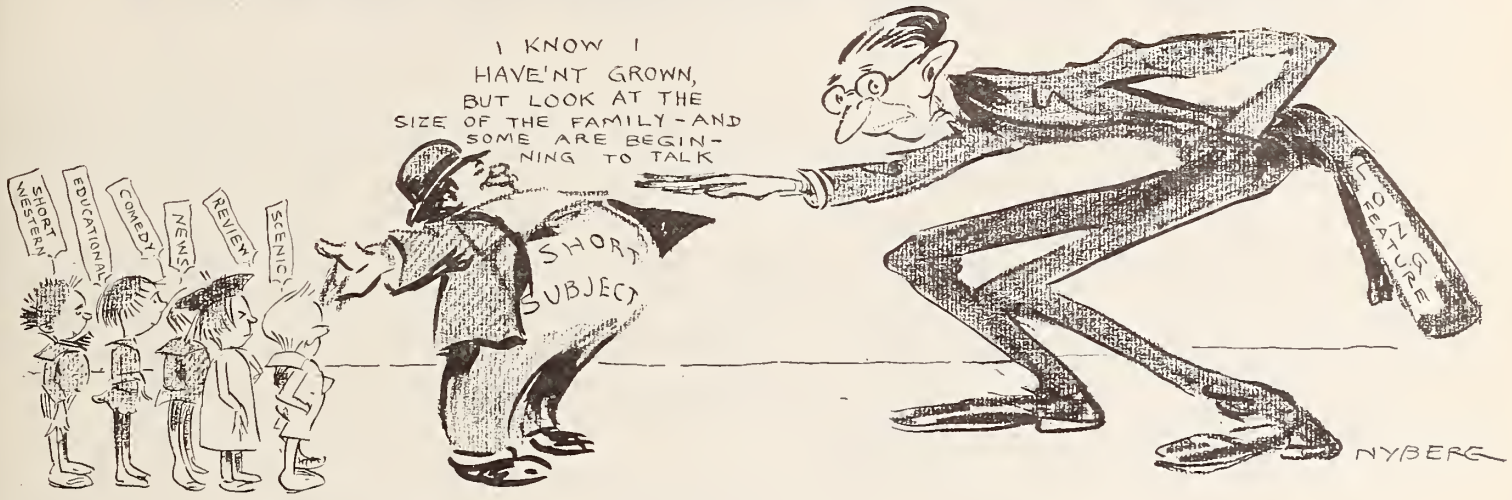
THE title of Milson Sills' latest production for First National, "Diamonds in the Rough," has been changed to "Framed." Sills' next starring vehicle, originally called "Hard Boiled Harrigan," has been altered to "Hard Boiled Haggerty."

* * *

PRODUCTION has started at First National on "The Road to Romance," co-featuring Dorothy Mackaill and Jack Mulhall with John Francis Dillon directing. Yola D'Avril and Phil McCullough are also in the cast.

Stickfuls From the Movie Capital

The Flower of the Flock



Making More of the Music

MAJOR EDWARD BOWES is celebrating Music Week by throwing open the doors of his Capitol Theatre one-half hour earlier than usual and devoting this extra time to a thirty-minute organ recital. While this feature is inaugurated during the special week in which emphasis is given to the music, the new departure will be a permanency.

The organ recital idea is rather late in coming to New York, for the Sunday morning recital has long been a feature in some of the larger houses on the Pacific Coast. For that matter Roth and Partington, in San Francisco, went still further and offered a full program of classical orchestral music as the prelude to their Sunday shows at the California theatre.

The idea is not new, as regards Sunday, but Major Bowes offers a recital daily. From a utilitarian angle, the idea seems to be to get the early crowd in out of the weather without disarranging the existing showing schedules. This doubtless will be appreciated by the early patrons, but we venture the prediction that these regulars will be augmented by many music lovers to whom the organ concert will be even more attractive than the screen show.

The pipe organ possesses the tonal volume of the symphonic orchestra with the individuality of the soloist, and to many a good organ selection is preferred to the sometimes noisier accomplishments of the full orchestra. There is a refinement to the organ tone that is not always possible where brass, wind and percussion instruments are employed, and by centering attention on the organ, the musical perceptions of the casual patron will be developed into a fuller appreciation of the real value of the organ.

Even where an organ selection is given a program place, it is too apt to be regarded merely as a filler or even a play-out. A full half hour program will raise the organ to a new dignity in the minds of many. It will give a rare musical treat to the real lovers of music.

Major Bowes has set an example other large houses might do well to follow. It will prove an attractor of real value; a profitable enterprise from the financial side and a further education in appreciation from the more altruistic angle.

Major Bowes has made a distinct contribution to the advancement of musical appreciation.

This Week and Next

Movietone Newspictures Give New Interest To Certain Forms and Styles of Subjects

Shrine Council Will Have the Assistance Of Well Known Picture Players Next Month

P. A. Parsons, on Trout Fishing Week-end, Pulls Eight Inch Monsters From the Brook

Four Footed "Chang" Stars Take the Honors At Broadway Showings of Siamese Feature

TALKING news reels have been speaking for themselves at the Roxy this week and the public has taken very kindly to the idea. At first impression it would seem that the talking news reel could have no place in the scheme of things. News reels are to record news events in pictures, and the conversational attachment did not seem to fit in. It sounded worse than useless before it was shown.

●

AS a matter of fact it would appear that the use of the Movietone device in connection with certain phases of pictorial reporting has a value fully equal to, if not greater than, the reproduction of operatic and vaudeville acts and similar offerings. It gives a vitality to many phases of the news that cannot even be suggested by the printed sub-title.

●

IMAGINE, for example, the flashes of the next Presidential inauguration with vocal extracts from the inaugural address instead of a set of gestures supplemented by a few printed words. Think back to the recent George B. Shaw feature and imagine the dramatist speaking what had, perforce, to be printed.

●

FOR a time, at any rate, it is probable that the talking newsreel will be merely an occasional Fox News feature, but this use of the sound device should find more rapid development than other forms of its employment.

●

FOR a second time the pictures are coming to the aid of the Mystic Shriners. Tom Mix, Bill Hart, Harold Lloyd and Douglas Fairbanks will provide the spectacular features for the session of the Imperial Council at Atlantic City June 14, 15, 16. Two years ago the Imperial Council sat in Los Angeles and the picture population made it an affair long to be remembered. Especial credit was given Warner Brothers, whose battery of field dynamos made the night parade a thing of singular beauty.

●

LAST year there was the Sesqui Centennial for the attraction. This year the picture players again come to the rescue. Last year no city extended an invitation to the Council for this year as the cost of entertainment has become almost prohibitive. It is no easy matter to raise a quarter of a million dollars for official entertainment, and no city wanted to tackle the job. Atlantic City was selected with no guarantee of entertainment features, and without the cooperation of these Shriner-actors little would have been done.

HERE'S the second episode of the Pathe serial, the first chapter of which was written by Merritt Crawford last week. P. A. Parsons went to Naughright last Friday and he got his fish; ten big beauties and a dozen or so that were too small to be bagged.

●

BARRETT McCORMICK is overlooking a bet for the Pathe Review in not posing P. A. for "What the well-dressed fisherman will wear this season." P. A. has everything Abercrombie & Fitch ever thought of, and a couple of bets those sporting caterers overlooked. But he got the biggest bag along the South Branch last week-end.

●

HARRY C. ARTHUR, Jr.'s managerial activities are too well known to need comment here, but it is not generallly known that Harry C. Arthur, Sr., is also a theatre manager. He is manager of the theatre which forms a part of Mecca Temple Mosque in New York City, and he has handled it so adroitly that it has become a favorite theatre for concert givers and similar performances. He is one of the best-known Masons in the city and a general favorite.

●

INCIDENTALLY the Mecca Auditorium should be an ideal place for film trade showings. It has a capacity in excess of 3,000, a completely furnished projection room with three Simplex machines, a splendid orchestra and pit room for about thirty musicians, with a banquet hall seating 2,000 in the basement.

●

BROADWAY is busy talking about "Chang," and small wonder. Here is a production that packs a punch seldom reached in Hollywood. It knocked the veteran hard boiled showmen cold at a trade showing, and has been enthusing the cash customers the past week. There may be nothing new under the sun, but we do not recall anything approaching the big scenes in "Chang."

●

BUT the exhibitor who wants to make money from "Chang" will carefully avoid mention of the fact that the picture is by the production of "Grass." Also they will use the mystery angle and not tell what the big kick is. If they are very wise they will not overboom, so that the patron will expect too much.

●

"GRASS" was a big picture; an epic picture, but it was not a real sensation, and there was a distinct let down when, at the close of the production, after the title writer had laboriously built up the suggestion of the unusual, it was told that this was only the semi-annual trek of the tribe.

●

HAND it to Earl Hall Payne, of the Kentucky Theatre, Lexington. His "Kentucky Vitaphone News," the first house organ to be devoted to the promotion of the talkies.

●

SOME people seem to believe that playing a big organ is a pipe." To the contrary it is manual labor.

Ethes W. Sargent.

by the way

Convention News and Production Programs Should Give Showmen Much Satisfaction

Impressive Schedules of Uniform High Quality Augurs Keen Competition In Selling Drives Now Pending

Jesse Lasky's "Declaration of Independence" At Paramount's Convention in New York Puts "Picture" Ahead of "Big Names"

Sunshine and Climate Not Sole Reasons Why Hollywood Backs New York Off the Map When It Comes to Motion Picture Making

WITH reports and announcements from sales conventions coming thick and fast, with impressive production programs from all the front line companies featured in the headlines of the trade press and policies and preparations for the coming big selling drives already going forth upon the air, wherever a group of film men gather, the vagrant, not to say elusive, exhibitor begins to figure on his cuff what is in store for him.

●

ANYWAY he looks the situation over, it must appear decidedly satisfactory, for never before in the history of the industry has there been a more promising line-up of good pictures, many of them already made and ready for release and others well on the way, from which the exhibitor will make his selections, nor a greater variety from which he may pick and choose.

●

THERE has been little talk of "over-production", thus far this year, of "making more pictures than the market can assimilate," a cry that has been most in evidence in past years when the picture-crop was more notable for its "lemons" than for the general excellence of its average product.

●

APPEARANCES indicate that for 1927-28, it is going to be good picture against good picture, natural matching natural, with few if any advantages for the salesmen of any one company, and it will thus become a test of the selling efficiency of each company from the highest executive down to the humblest spellbinder on the staff, as to where that company is to come out, when the books are balanced later on.

●

THE exhibitor is "sitting pretty," as some great man once said, but the men who have to sell him are going to have no easy time of it, no matter how good their product nor how complete their home office cooperation may be, especially in view of the shortsighted "gentlemen's agreement" among the biggest companies to reduce their trade paper advertising to an irreducible minimum in an effort to save "overhead".

●

THIS is a "penny-wise, pound foolish" policy, that is going to play havoc with the grosses this year of the companies who adhere to it and already there are indications that one or two of the more foresighted high sales executives are not quite so strongly "sold" on the idea that an attenuated advertising budget is the panacea for all their problems, as they were a few months ago.

●

FROM now on the situation is going to become more apparent and when the field men begin to radio back their reactions from the front lines during the next sixty days and the contracts begin to be checked up, there are sure to be some interesting conferences in the home offices.

●

WAIT and see!

JESSE L. LASKY told a lot of interesting facts to his listeners at Paramount's annual international convention in the Pennsylvania Hotel in New York this week, the first of a series of three which this company will hold this month, the other two to be in Chicago and San Francisco.

●

PERHAPS the most interesting thing Mr. Lasky said was that henceforth, through the co-ordination of the production, exhibition and distribution divisions of his company, the "picture" and not "box office names" is to be the governing factor in the making of all Paramount productions.

●

THERE will be no pictures made, Mr. Lasky is quoted as saying, in what is termed a "declaration of independence," for "high priced and unreasonable stars, also directors", nor for any particular group of "theorizing critics," but all productions will be made for the public who pay their money at the box office, as based upon the needs visualized by Mr. Kent and Mr. Katz from their first hand information.

●

BY this means, Mr. Lasky stated, not only will Paramount's production costs be retained within the budget appropriated, but the box office quality of its product will be effectually standardized and no longer dependent upon the names or talents of its principal actors or directors, but upon the Paramount organization as a whole.

●

IT appears to be more or less of a declaration of war by Lasky and Paramount against the "star system."

●

TWO reasons were recently assigned as the main causes for Hollywood's predominant popularity over New York as a producing centre, and neither one of them were the famed California sunshine or climate.

●

HEAVY and profitable investment in real estate, as engaged in by all the leading companies, was one, the other that Hollywood *kowtowed* to movie notables and made much of them, whereas New York knew them not.

●

WELL, WELL, there may be something in this last theory after all.

Merritt Crawford

AT THE WORLD'S CROSSROADS

BY PHIL M. ROE

ALL aboard for Sound View, May 11. Golfers and golfees will be there in force and if you haven't yet sent your entry in, do it now. Ten bucks, iron men, semoleons, or what have you, is the price alike for all, whether you do or whether you don't.

If you do, send in your last three scores to the Handicap Committee, along with the sawbuck. If you don't, send the ten anyway.

'Phone Jack Alicoate of the Film Daily for other information and make it snappy. The

Spring Film Golf Tournament, Sound View Golf Club, Great Neck, L. I., is now upon us.

FORE!

*

What troubles a printer can get you into! No less than nineteen exhibitors have written in calling attention to a slight mistake in a recent article on the **Roxy Theatre,** in which the compositor, feeling in an unusually generous mood, made a **"4"** out of a **"2."**

Be it known, therefore, that the spacious seats at the **Roxy** are just twenty-two (we take no further chances) inches wide and not forty two, as the printer would have it at the expense of our reputation for accuracy. By such trifles as these can the man who sets our stuff destroy or ruin a lifetime's conscientious effort.

If you have been thinking about writing in about this, the name and address of **Moving Picture World's** printer is the **O'Brien Press,** 392 Lafayette Street, New York. Now do your worst.

*

Some one says that Joe Boyle, Forrest Halsey and Frank Capra are visiting night clubs getting "atmosphere for **"Hell's Kitchen,"** Bob Kane's next feature for First National, which Boyle and Capra will direct. Now who in "Hell's Kitchen" ever told them that they could find anything about that staid old cultural center in the night clubs?

*

There is a good deal of talk nowadays about reaching the **"saturation point"** in pictures, meaning, perhaps, that the time is at hand when there will be too many pictures for the theatres to absorb or that production costs will become so high that theatres cannot afford to book them at a profit.

It sounds plausible enough until a little thought is given the statement. Then it is recalled that the "saturation point" was predicted for the automobile some years ago. Better automobiles at lower costs solved that problem and the same trick will solve the problem in pictures.

Some of the "water" is going to be squeezed out of certain film stocks and the "saturation point" will not then be so imminent, as far as the pictures themselves are concerned.

For the mediocre or poor picture, the "saturation point" was reached long ago. For the good picture, the entertaining picture, it never has existed and never will.

*

Regina Crewe, the Morning Telegraph's stellar authority and celluloid who's who expert, will shortly add to her other literary labors on that newspaper by conducting a book review department. Current popular books will be commented on regarding their entertainment, literary and instructive value for the benefit of the M. T.'s readers, according to the announcement.

The question is, what books do the Telegraph's readers read? Outside of "Racing Form" and "Dream Books," that is?

In asking this there is no desire to discourage Miss Crewe, in her laudable endeavor to uplift her readers. For one we now promise to buy the Telegraph regularly from now on.

*

Senorita Maria Casajuana, most beautiful girl in Old Spain, who will make her screen debut under Fox auspices and will enter the International Pageant of Pulchritude as "Miss Spain," is to spend a few days in New

Orleans, before going to Galveston where the pageant is to be held later this month.

If the lovely senorita is a potential bathing beauty, she is apt to have her first chance to show what she can do aquatically, if those levees don't hold. The rampageous Mississippi will do the rest.

Friends of **Jim Beecroft** (and who isn't?) will be glad to hear that he is getting about again, even if it is on crutches. For nearly four months Jim has been laid up at his home in Mamaroneck with a broken thigh and this week for the first time was permitted by his doctor to leave his bed. While it will be several weeks more before he can be expected back at the Exhibitor's Herald offices in the Strauss Building, arangements to give him a big reception are already under way.

*

Hand it to **Mike Mindlin** and **Joe Fliesler** for showmanship. They hang out a sign "No Children Admitted" on the Fifth Avenue Playhouse, run a psychoanalyst picture, "Secrets of a Soul," which no kid (or most grownups for that matter) could possibly understand, and packed 'em in for a hold-over week. Showing how they have psychoanalyzed the box office draw to the nth degree.

*

Milton Sills made it plain to Harvard graduate "studes," that the big rewards for the movie actor are mainly at the top, just as in other businesses, and that there are

proportionally mighty few who get $500 a week or over, for more than thirty or forty weeks a year.

Well, a lot of those "studes" wouldn't mind looking forward to a career which would give 'em half as much for the first hundred years or so out of college.

*

Jesse L. Lasky, in the midst of the multiple problems which beset him in keeping Paramount supplied with attractions, has found time to write a book. It is called "Outlines of Careers" and contains much that is valuable and informative for those who would like to find their vocation in the film industry.

A NEW comedian hurtles scintillantly across the silver sheet. If Jesse Lasky could only get him under contract his name would soon be blinking in the lights on Broadway with the other great ones who make the millions laugh and forget their troubles.

But, alas, this particular artist cannot be persuaded to leave his happy home in the jungles of Siam and so all the world must be content to view him in his single chef d'oevre, **"Chang,"** the wild elephant picture now running at the Rivoli.

Yet if **"Bimbo"** hasn't a featured part in "Chang," at least he stops the show in every scene in which he comes on the screen, a feat of which other more cele-

brated and highly trained comedians might well be proud.

"Bimbo" is only a gibbon monkey, but he has the soul of a true artist.

*

Arch Heath and **E. Oswald Brooks,** respectively, director and production manager, for Pathe's new serial "Still Face," started work at the Cosmopolitan Studio this week. Everyone is trying to discover the genesis of the title, which may be Indian or prohibition, according to the way it is read. Then again it may be something else.

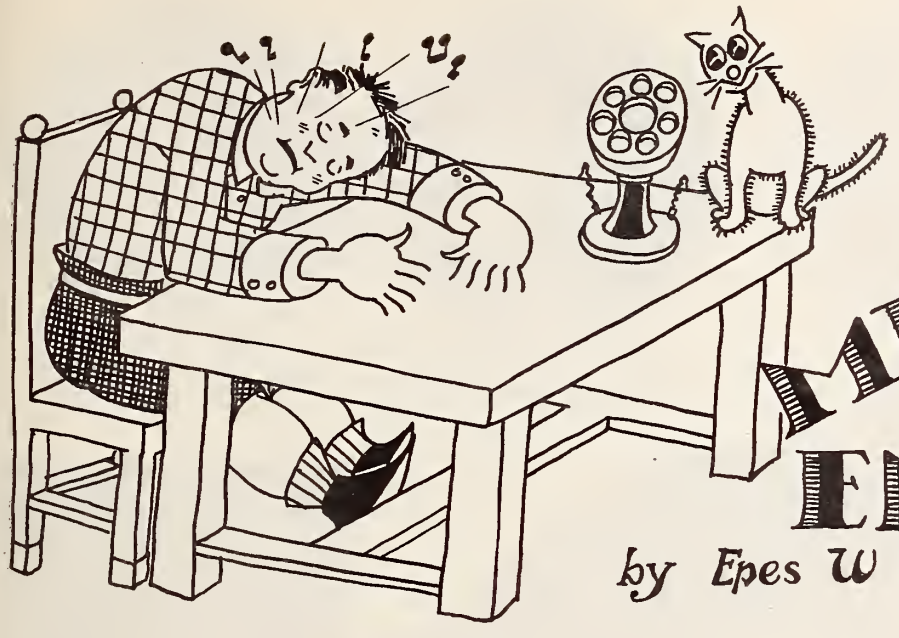
Assurance is given, however, that it has no reference to Buster Keaton, who enjoys a special monopoly on this type of physiogonomy, with patents pending.

*

A. L. Selig of **Tiffany,** recently brought out a new and attractive house-organ called **"The Sparkler,"** at the suggestion of **E. J. Smith,** the high-power salesmanager for **M. H. Hoffman's** organization. It sets forth in pithy phrase the latest news of **Tiffany Productions** and the men who are putting 'em over. Just another link in the box office chain that **Tiffany** is welding across the country.

*

Jack (H. S.) Fuld, well-known journeyman exploiteer, has transferred his talents for the time being to Toronto, Canada, where he probably will help make M-G-M pictures famous until the Governor General learns he is in town. Jack declares that M-G-M stands for "Making Good Money," a wheeze which nobody will deny, and, it is reported, is wearing a brown derby and spats in a vain attempt to conceal his American origin.



MEETING THE EMERGENCY

by Epes W Sargent

WHEN Bert Bailey booked "Hold That Lion" he decided that he would put it over in a large way. Burtonville was too small to support more than one house, so it was not necessary to do much intensive exploitation, but Bert liked the picture when he saw it at the exchange and the exploitation man sold him on the idea of a stunt.

The Strand was a block and a half off Main street, but that had not proved much of a handicap. However, Bert figured that if he could take his stunt down to the business section, it would do him much more good.

To that end he arranged with the Star Radio Store to put over an idea which he developed from something he had read about a stunt for Harold Lloyd.

Instead of relaying the audience laughter over the loud speaker, he arranged to let a lion roar. From a lithograph company he bought a stock sheet showing a huge lion. This he mounted and cut out, placing it in a cage made of wooden rods, painted black, with a painted African background. The cage was placed in a vacant store near the radio shop, and the loud speaker was placed outside the window, just above a banner reading: "Hear the lion roar. But you'll roar yourself when you see Douglas MacLean in 'Hold That Lion,' Strand Theatre, Monday and Tuesday."

He was not able to get a phonograph record of a lion, so he set the microphone in the rear of store and manufactured a "lion roar" out of the familiar tin pail with a rosined string. When the string was pulled, a very realistic roar was produced, and Freddy Jennings spent most of Friday afternoon, after school, learning to operate the device.

Bert picked on Freddy because he was fat and lazy. He figured that Freddy would be more apt to welcome a sitting down job all day Saturday than the more active boys who might be regretting the baseball field or the swimming pool. Freddy seemed to feel that it might be good indoor sport, and by supper time he was able to contrive a roar than had it all over the average lion.

"Be down early in the morning," warned Bert. "I want to get the thing started by nine o'clock."

Freddy promised, and was better than his word, for at ten minutes to nine he reported at the store with two dime novels, a bag of cookies and three all-day suckers.

"I can read with one hand and roar with the other," he explained, and his demonstration was so convincing that Bert did not carry out his threat to confiscate the literature.

For twenty minutes he stood in a nearby doorway to observe the effect of the stunt, and betook himself up the street to the Strand, well pleased with himself.

It was a bright, hot spring day. Even at nine o'clock the streets were filled with shoppers, and the Fords of the farmers were parked on either curb as far as the eye could see.

Freddy's roar could be heard a block away, and Bert figured that by nightfall the Strand would be the talk of the town.

He went back at noon to let Freddy go to dinner, and for more than an hour he played a lion solo that was even better than Freddy's. He enjoyed it the first fifteen minutes, but presently he came to a better appreciation of Freddy's greeting: "Gee, but my arm is tired!" It was easy, but it was tiresome.

He rejoiced when Freddy finally turned up, with a fresh bag of cookies and a new book.

"Mom had a swell dinner," he explained in extenuation of his tardiness. "Stew with dumplings. I had three plates."

Complacently the lad took the seat, and when he left the store, Bert lingered for a few minutes to again note the attention the stunt was attracting. To play safe, he locked the door, not only to keep Freddy in, but to keep other small boys out.

He stood in the lobby as the matinee crowd surged in, and he swelled with pride as dozens stopped to speak of the lion and ask if it really was a lion. He preserved a proper air of mystery, and word spread around that he actually had smuggled a lion into town to advertise the picture.

After the first house was in, Bert went to his office to send in a report of the stunt to the exchange. "It's the best stunt I ever ran," he was typing when the telephone bell rang and he turned reductantly from the the machine.

It was the manager of the Star Radio Store talking. "Better come down," he urged. "I tried to get into the store, but the door is locked. They're laughing their heads off."

"Is Freddy hurt?" asked Bert excitedly, visions of damage suits whirling through his brain.

"If he ain't he ought to be," was the enigmatic answer. "Come down and see for yourself."

The manager hung up the receiver and Bert grabbed his hat and went down the street at top speed. As he turned into the business section he was amazed to see a crowd of four to five hundred persons in front of his window. And as he stopped to wonder a roar of laughter went up that exceeded anything Freddy could produce. But it was laughter and not amazement. Something must be wrong somewhere.

As he hurried to the store, some of those on the outskirts of the crowd turned to greet him.

"That's a hot lion, Bert," seemed to be the consensus of opinion, and a moment later, as the laughter died down, the answer was supplied. Through the loud speaker came not the terrific roar of the King of the Jungles, but the plaintive cry of a kitten. The crowd roared afresh.

Bert lost no time slipping into the store, and a glance disclosed the overfed Freddy sleeping off the effects of three plates of stew with dumplings. The full stomach and the soft warmth of the store had produced the inevitable result. On the table by the microphone an underfed kitten was nosing the crumbs of the last cookie and plaintively complaining at the lack of milk.

"Freddy, aroused at Bert's entrance, reached for the string of the roar. "Guess I must have fallen asleep," he volunteered. "The cat? Oh, she came in through the window."

"Don't touch that can," thundered Bert. You just hold the cat. You've spoiled the best stunt I ever pulled, but I guess it isn't too late to do something about it. You keep that cat alongside the mike or I'll get your mother to feed you bread and water for a week."

Grabbing up the ink can and marking brush, Bert went out and changed the sign. "See 'Hold That Lion' at the Strand, Monday and Tuesday," commanded the new lettering. "It's the cat's meow."

LORETTA YOUNG, who has been placed under a long-term contract by First National.

LUPE VELEZ, M.-G.-M. find, who in the old Castilian idiom "has everything."

AVONNE TAYLOR, formerly of the Follies and now a member of the M-G-M stock company.

MARIA CASAJUANA, who just arrived from Spain. She is under contract to Fox.

JOHN BARRYMORE as Francois Villon in United Artists' "The Beloved Rogue," and one of his fair companions.

CHARLIE MURRAY is beginning to get his Irish up as George Sidney tries to take his meal ticket away from him. They are appearing in First National's "Lost At The Front."

SOMEBODY must be chasing Connie. "Venus of Venice" is Constance Talmadge's next for First National.

SALLY PHIPPS and Gene Cameron are being pursued in Fox's "The Kangaroo Detective."

EARLE FOX trying to be a slave in Fox's "Slaves of Beauty." Sue Carroll seems indulgent.

TOM SANTSCHI getting rough in Pathe's "Eyes of the Totem." Anne Cornwall ought to sock his nose.

Brass Buttons and Brass Rails

All These Babies Are Cup Winners

DOLORES COSTELLO, Warner Brothers star, poses for a close-up with the talented young actress who plays the role of her baby daughter in "A Million Bid."

GERTRUDE OLMSTEAD feeding an imaginary chick. She is appearing in M-G-M's "The Callahan's and the Murphy's."

MAY McAVOY does the Kerry Dance with the correct Blarney touch in Warner's "Irish Hearts."

HARRY LANGDON saves his first flame from a severe scorching in Pathe's "His First Flame."

LOIS WILSON just received her night club bill in First National's "Broadway Nights."

A TENSE moment from M-G-M's "Captain Salvation." The players are Pauline Stark and Lars Hansen. Marceline Day is also featured in the film.

WE don't blame Flobelle Fairbanks for turning her head away from that mug. But Anders Randolph is not bad looking sans make-up. They are appearing in Warner's "The Climbers" starring Irene Rich.

LIFE'S darkest moment! Graduation day—diploma in his hand—his new suit and button shoes—dapper Buster Keaton forgets his valedictory address in "College" his new United Artists Comedy.

NANCY NASH listening to the mocking birds and doing a few steps in Fox's "Rich But Honest."

MARTHA SLEEPER, who is appearing in Hal Roach comedies for Pathe.

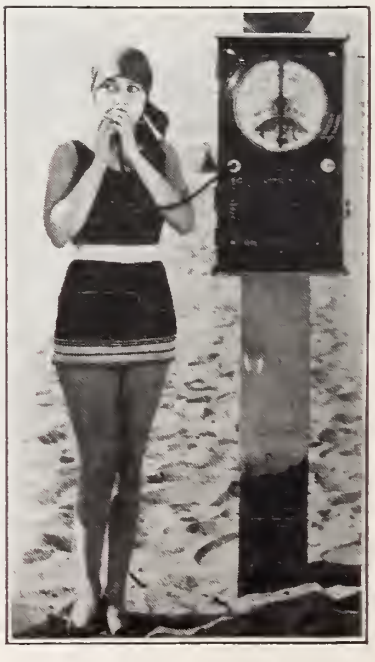
EVE SOUTHERN, who is appearing as Doug Fairbanks' lead in U. A.'s "The Gaucho."

JACQUELINE Logan, who is appearing in "For Ladies Only," a Columbia Production.

MERELY a lesson in evolution. You see Martha Sleeper above and now you see her resting after a swimming scene in a Hal Roach-Pathe comedy.

Buster Gets His Diploma

SEVERAL hundred dollars' worth of lace clings to the sentient frame of Norma Talmadge in this scene from "The Dove," her first United Artists picture.



THAR SHE BLOWS! A whale of an event was the Catalina swim and one of the most charming girls on the beach was Madeline Hurlock in Pathe's "Catalina, Here I Come."

"Ankles Preferred" Smashes World's Box-Office Record

Madge Bellamy, in Fox Film at the Roxy, Attracts 278,815 Persons, Who Pay in Two Weeks, $232,418

"ANKLES PREFERRED," a Fox Films production, featuring Madge Bellamy, smashed the world's box-office record for any form of theatrical entertainment at the Roxy Theatre during its two weeks' run ending April 29. Certified figures given out by S. L. Rothafel ("Roxy") show that 278,915 persons paid $232,418 to see Miss Bellamy in this Fox picture, thereby proving the contention of Fox officials that Miss Bellamy, is in the front rank of box-office stars.

James R. Grainger, general sales manager of Fox Flms, has been aware of Madge Bellamy's box-office pull for some time. In the course of his visits to exhibitors, he has had increasing calls for more pictures starring the vivacious little actress.

Records of her box-office triumphs throughout the country in such pictures as "Sandy" and "Summer Bachelors" have been mounting with a steadily rising crescendo which reaches its climax in this world record made by "Ankles Preferred."

The climax of the Bellamy series was "Ankles Preferred," directed by J. G. Blystone from an original story by James Hamilton. J. Farrell Macdonald, Lawrence Gray, Allan Forrest and Barry Norton were included in the supporting cast. This intimate story of silk stockings packed the new Roxy Theatre. Its 6,200 spectators at each performance roared with laughter.

Harry Cary, veteran of the plains and mountains, shows Ralph Forbes, male lead of Metro-Goldwyn-Mayer's "The Trail of '98," how to roll cigarettes with one hand.

Marian Nixon With Denny In "Out All Night"

Word comes from Universal that Marian Nixon, diminutive Universal star, is to play opposite Reginald Denny in "Out All Night," the latter's new Universal Production, and one of the Universal's super offerings for next season.

William A. Seiter, one of Universal's leading farce-comedy directors will be in charge of the new Denny production. He is responsible for many of Denny's past successes.

Miss Nixon has just completed the featured role in "The Chinese Parrot," Paul Leni's second Universal production, adapted from the mystery story by Earl Derr Biggers.

Denny has just completed "Fast and Furious," an auto racing story written by himself.

First National Buying Stories

The purchase of two new stories is announced from First National's Burbank studios by John McCormick, General West Coast Production Manager.

A contract was signed with Mann Page acquiring the entire rights to his original story, "Three Cheers." Mr. Page will write the treatment of the story.

The motion picture rights to a novel entitled "The Code of Victor Jallot," also a play based thereon, "The Barber of New Orleans," both by Edward Childs Carpenter, have been acquired.

Rosen Directs

With the completion of "She's My Baby" Joe Rock, supervising production chief of Sterling Productions, announces that Phil Rosen, famous director of 1924's prize-picture, "Abraham Lincoln," weilds the megaphone on the next picture to be released by Sterling, "Thumbs Down," being "shot" at the Coast.

Patsy Miller At Universal

Patsy Ruth Miller is again with Universal, having been engaged to appear in "Patents Pending" under the direction of William Craft. Previous to this her last Universal production was "Lorraine of the Lions," with Norman Kerry.

Among the noted pictures in which Patsy Ruth has appeared are "The Hunchback of Notre Dame," "Daughters of Today," "Her Husband's Secret," "Head Winds," "Lorraine of the Lions," "So This is Paris," and "Oh, What a Nurse."

Mrs. Wallace Reid To Do Road Tour

Having completed her first De Luxe production, "The Satin Woman" for Gotham Productions, Mrs. Wallace Reid is now preparing the vehicle to be used for her tour of personal appearances in conjunction with the photoplay.

A cross-country tour taking twenty weeks will be undertaken by Mrs. Reid, in which period she will be booked into the leading picture and vaudeville theatres in each key city in the various territories.

Tiffany Revives A "B. O. Success"

Taking advantage of the tremendous publicity given the Snyder-Gray murder trial, Tiffany Productions are now planning to re-issue "Capital Punishment," featuring Clara Bow, Alec Francis, Margaret Livingston and Mary Carr.

The timeliness of this picture with similar cases of today has necessitated the issuing of new prints and high-class accessories.

Gerrard With Warner Bros.

Another player has been added to the Warner Bros. stock company by the acquisition of Douglas Gerrard's name to a contract with that organization.

Gerrard who is well known for his character work in pictures appeared in the recent Warner release, "Wolf's Clothings" and has just completed another role for the same company in support of Dolores Costello in "A Million Bid".

Under his new contract, Gerrard's first assignment will be in Irene Rich's next Warner starring picture, "Dearie".

Rod's Next Film

"Brigadier Gerard" has been announced by the De Mille Studio as Rod LacRocque's next starring picture. Phyllis Haver will play the leading feminine role. Donald Crisp will direct.

Changes Job

E. O. Gurney, formerly business manager of the De Mille Studio, has resigned that post to become production manager of the Walter Wood's producing unit of the De Mille organization.

First Columbia May Release

Columbia Pictures first release in May was "Poor Girls," a drama of night clubs and night life, with Edmund Burns and Dorothy Revier. Ruth Stonehouse, Marjorie Bonner and Lloyd Whitlock are in the cast. Wm. James Craft directed, from an original story by Sophie Bogen. The release date was May 5th.

"Romantic Age" Through Camera

Shooting was finished last week on "The Romantic Age", Columbia's drama which treats the "flaming youth" problem in a unique way introduces a new pair of lovers—Eugene O'Brien and Alberta Vaughn.

"The Romantic Age", was directed by Robert Florey from the screen adaptation by Dorothy Howell.

Doris Hill In Paramount Productions

Doris Hill, one of the small group of titian-haired young beauties who cavort before the camera, has been signed to a new long term contract by Paramount.

Miss Hill was the little French girl in "The Better 'Ole." Her work in this picture won her the leading feminine part in two independent productions. By this time she had attracted the attention of Paramount officials, with the result that she was placed under contract. Since then she has appeared in "Casey at the Bat" and as Clara Bow's pal in "Rough House Rosie."

Exploiting The "Babe" Picture

A special exploitation feature issued by First National's advertising and publicity department for "Babe Comes Home," the baseball comedy starring Babe Ruth, the diamond's greatest home runner, is an attractive page mat feature for newspapers. This is a feature which First National has prepared on a number of its big Specials and which has met with success in the past.

The page mat on "Babe Comes Home" is offered gratis to newspapers. It is exclusive to the first paper writing in for it. The page of pictorial layout and text is supplied in mat form, or with text and photographs from which editors can make their own lay-out.

At the Megaphone

Victor Schertzinger is directing "The Secret Studio" for Fox Films.

Douglas Fairbanks, as he will appear in "The Gaucho," his newest United Artists Picture.

"7th Heaven" Opens in Los Angeles

"Seventh Heaven," the William Fox picturization of John Golden's great stage success, will have its world's premiere tonight (May 6) at the Carthay Circle Theatre, Los Angeles, according to official announcement from Fox Films' head offices in New York City. The run at the Carthay will be an indefinite one at a top price of $1.65. No date has been fixed for the showing of "Seventh Heaven" elsewhere.

The plan to have the world's premiere of this picture in Paris fell through, and Mr. Fox has yielded to the importunities of Mr. Fred Miller, manager and owner of the Carthay Circle, to allow his house to have the world's premiere, as in the case of "What Price Glory."

Mr. Miller has pronounced this picture one of the finest pieces of film entertainment he has ever seen.

The parts of Diane and Chico, filled by Janet Gaynor and Charles Farrell, were given to these two young players only after great care and consideration by Winfield R. Sheehan, vice-president and general manager of Fox Films, who has personally supervised the production, as he did with "What Price Glory."

Lytell in "Alias The Lone Wolf" Announced by Columbia Pictures

HARRY COHN, vice-president in charge of production for Columbia Pictures, announces that he has signed Bert Lytell to appear in "Alias The Lone Wolf", one of the company's most pretentious offerings for the coming year.

Mr. Lytell, considered one of the greatest portrayers of crook roles, both on the stage and screen, is an especially ideal choice for the part of "Michael Lanyard," because he is identified in the mind of the exhibitors and picture audiences as the creator of "The Lone Wolf", one of the most remarkable crooks of fiction.

Lytell first introduced this character to the screen about ten years ago, when he made his motion picture debut in the screen version of the first Joseph Louis Vance novel of this series, called "The Lone Wolf."

"Ben Hur," Under Way In Paris, May Run Until Close of 1927

ENTHUSIASTIC applause at the premiere of "Ben Hur," and a subsequent rush for tickets to see the great Metro-Goldwyn-Mayer spectacle convinced the manager of a theatre in Paris, showing the picture for the first time in France, that it would have a successful run to the end of the year at top prices.

His cablegram to Arthur Loew, head of the M-G-M Foreign Department, follows:

"'Ben Hur' received greatest ovation of any film ever shown in Paris. Thunderous applause, bravos throughout entire performance. Never saw French audience so enthusiastic. Can count on run until end of year."

This version of Gen. Lew Wallace's novel, directed by Fred Niblo, stars Ramon Novarro with May McAvoy, Francis X. Bushman, Sr., Kathleen Key and many other players in support.

The costliest film of all time, adapted from a book with a sale second only to that of the Bible, "Ben Hur" has been making theatre history on its road show tour through the United States.

Taylor To Make "U" Chapter Play

Ray Taylor has been chosen to direct the second of the five chapter plays which Universal is making this year under the supervision of William Lord Wright. It is "The Scarlet Arrow", with Francis X. Bushman, Jr., who was put under contract for his colorful role in the production. "The Scarlet Arrow" is a melodramatic picture of the old West.

Fox Scenario By McGuinness

James K. McGuinness is the author of the scenario for "The Secret Studio," Fox Films production just started in work. Mr. McGuinness will be remembered as the conductor of columns in three New York newspapers, Telegram, Sun, and Evening Post.

"The Secret Studio" is based on Hazel Livingston's newspaper serial story. Victor Schertzinger is directing with Olive Borden in the featured role.

Moran-Kerry Paired Off In "U" Production

First scenes of "Too Many Women", the Universal-Jewel co-starring Lois Moran and Norman Kerry, were shot at Universal City last week under the direction of William Beaudine. The supporting cast includes Gertrude Astor, Lee Moran, Myrtle Stedman and Arthur Lake. "Too Many Women" is an adaptation of the novel by Gabrielle Reuter.

Print Here Of "She's My Baby"

After a successful preview in Hollywood, "She's My Baby," the Sterling production directed by Fred Windemere, has been shipped to New York by Joe Rock, supervising production head. This is a comedy of American manners, featuring a cast that includes Robert Agnew, Kathleen Myers, Mildred Harris, Earle Williams, Alphonse Martel, and Grace Carlyle.

Sterling—Hollywood

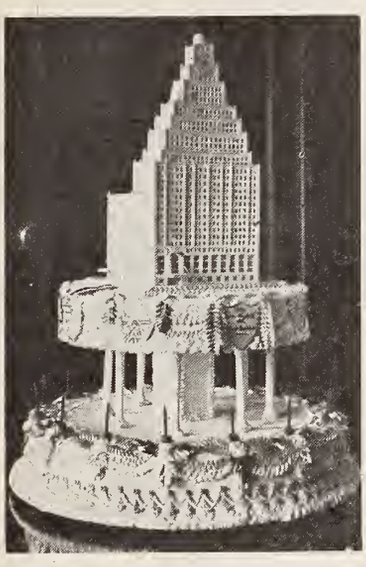
Sterling pictures will be distributed in the New York and Northern New Jersey territory by the Hollywood Pictures Corporation, Jack Bellman, president, it is announced by Henry Ginsberg, president of Sterling Pictures Distributing Corporation.

Buckland Switches

Wilfred Buckland, who recently left the Lasky studios to join the De Mille organization, is the art director for Alan Hale's new production starring Vera Reynolds.

Janet Gaynor Trying to Reach Charles Farrell's Shoulder in Fox's "Seventh Heaven."

A Tender Sentiment



Mammoth cake baked on Aquitania for Emil E. Shauer, foreign head of Paramount, on occasion of the company's fifteenth birthday. It stood four feet high and weighed 200 pounds.

Kent Assigned Leading Role In "Still Face"

Larry Kent, well-known leading man, has been signed to assume the featured male role in "Still Face," new Pathe serial adapted by Paul Fairfax Fuller based upon the Clarence Budington Kelland Saturday Evening Post Story which will be produced in the East under the direction of Arch Heath and the production management of E. Oswald Brooks.

Other members thus far engaged are Thomas Holding, who recently completed a prominent part in "Crimson Flash," George Gray's melodramatic serial made in the East, Laura Alberta, John F. Hamilton, Gus de Weil and Agnes Dome.

Production will be at the Cosmopolitan Studio in New York. The production staff includes Charles Van Arsdale and Gus de Weil, as Assistant Directors and Harry Stradling and Harry Woods, photographers.

Barbara's Role

Barbara Worth, contract player with Universal, has just been assigned the leading role in a new western to be produced by this company under the direction of Edgar Lewis. Temporary title of this new production will be known as "Thundering Hoofs."

"Repeats" On "The Big Parade" And "Ben-Hur" Set New Record

STILL another world record has been established with Metro-Goldwyn-Mayer's sensational road show hits. "The Big Parade" and "Ben-Hur," it became known last week.

"The Big Parade" has not only passed its 1,000th performance at the Astor Theatre, New York, and set up a dozen other box-office records, but this King Vidor war epic has played, up to the present time, thirty-three "repeat" engagements in the first-run houses where it has been road-showed throughout the country.

"Ben-Hur" has repeated in thirteen cities, making a total of forty-six second runs for these two specials, which have not yet been generally released, and establishing a precedent in motion picture history for repeats on road show film within such a short space of time.

In Milwaukee "The Big Parade" has played three times, at the Davidson Theatre. Other key cities throughout the United States where this record-smashing picture has played a second engagement include Minneapolis, Metropolitan Theatre; St, Paul, Metropolitan Theatre; Milwaukee (three times), Davidson Theatre; Omaha, Auditorium; Sioux City, Auditorium; Hartford, Parson's Theatre; New Haven, Shubert Theatre; Rochester, Lyceum Theatre; Syracuse, Weiting Opera House; Kansas City, Shubert Theatre; Wheeling, Court Theatre; Detroit, Detroit Opera House and Lafayette Theatre; St. Louis, American Theatre.

Pittsburgh, Pitt Theatre; Wilmington, Playhouse; Cleveland, Metropolitan and Hanna Theatres; Youngstown, Park Theatre; Johnstown, Cambria Theatre; New Orleans, Tulane Theatre; Norfolk, Academy of Music and Wells Theatre; Richmond, Strand Theatre; Birmingham, Jefferson Theatre; Savannah, Savannah Theatre; Bridgeport, Lyric Theatre; Washington, Polis Theatre; Baltimore, Auditorium; Boston, Majestic Theatre; Albany, Capitol Theatre; Indianapolis, English Theatre: Terre Haute, Grand Opera House and Hippodrome Theatre; Harrisburg, Orpheum Theatre; Oklahoma City, Capitol Theatre; Dayton, Victory Theatre.

"Ben-Hur" has played twice in the following cities and theatres: Pittsburgh, Nixon Theatre; Baltimore, Ford's Theatre; Washington, National Theatre; St. Louis, American Theatre; Milwaukee, Davidson Theatre; Wheeling, Court Theatre; Cincinnati, Grand Opera House; Youngstown, Park Theatre; Minneapolis, Metropolitan Theatre; St. Paul, Metropolitan Theatre; Toronto, Princess Theatre; Sioux City, Auditorium; Oakland, 12th Street Theatre.

John Ford Back From Europe

Returning from an interesting trip to Europe, John Ford, president of the Motion Picture Directors Association, did not linger long in New York, but hurried away to Hollywood. Abroad, he made exteriors for a Fox picture, but found time in Berlin to get a close view of UFA production. He says that any man who goes through the world with seeing eyes never gets so wise that he cannot learn more.

Third Stork Visit to Sennett

George Cannons, manager of the Sennett "still" department, is the proud father of a son weighing eight pounds, Robert Estes Cannons. This is the third stork visit to workers in the same studio during the last six months. First it was Alf Goulding, director of Pathe comedies, to whom the fabled bird delivered a baby girl, following, two days later, with a boy at the Raymond McKee home.

Harry M. Warner welcomed at the Warner's Hollywood studios. Left to right: Mrs. Leon Schlessinger, Ben Warner, Mrs. H. M. Warner, Darryl Francis Zanuck, Jack Warner and Leon Schlessinger.

SHORT TALKS ON SHORT FEATURES

—Into Their Own

Announcements of new product for 1927-1928 to be made during the next few weeks will turn a new and brighter light on short features. The short feature has very definitely come into its own.

Through all the talk, don't forget this fact: the line of short features that has so definitely dominated the field for the last seven years will continue to dominate it in 1927-1928. *Educational Pictures,* which have so consistently led the forward march of the short feature in the past, will be your first consideration in the future.

Short features have come into their own in the theatres, too. The wisest showmen are playing them and exploiting them more extensively every week. Plan now for the best advertising as well as the best presentation of the best short features—*Educational Pictures*—for added profits next season.

E. W. Hammons

President.

EDUCATIONAL FILM EXCHANGES, Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Norma Talmadge in a tense scene from First National's "Camille."

Wrestling As Story Theme From Lumas

A distinct novelty is offered by William Fairbanks in his sixth production for Lumas Film Corporation release, "Catch-As-Catch-Can."

This is the first dramatic feature production for the screen based on wrestling as its central theme.

Mr. Fairbanks has surrounded himself with a cast including Jack Richardson, Larry Shannon, Walter Shumway and George Chapman.

The "heavy" introduces a newcomer to screendom in the person of George Kotsonaros, who has acquired fame as an exponent of "catch-as-catch-can" and the "Graeco-Roman" style of wrestling.

Mr. Kotsonaros was recently seen as "the monk" in the Warner Bros. production, "While London Sleeps." The only feminine role in this picture has been assigned to Rose Blossom.

Charles Hutchinson, directed and L. V. Jefferson wrote the story.

Sterling Doing 14th Production

Having completed thirteen productions, with the fourteenth already in work at the Coast studios, Sterling Pictures now turns down the main stretch on the 1926-27 production schedule.

"Men of the Night," "A Woman's Heart," "Tongues of Scandal," "Wolves of the Air," "Oh What a Night," "Red Signals," "Unknown Treasures," "In the First Degree," "She's My Baby," "Devil's Dice," Christine of the Big Tops," "Dangerous Friends," and "Wanted—a Coward" have been completely disposed of.

Bill Cody, Pathe Western Star, Makes Timely Film In Weepah

"GOLD FROM WEEPAH" is last minute news.

No other gold rush has ever been like Weepah. The coming of the automobile has changed everything.

Bill Cody, Pathe Western star, ably demonstrates that he is a keen showman, as well as one of the most up-to-the-minute stars in Filmland by producing an original story, "Gold from Weepah," at this Nevada boom town, while the gold rush is still in full force.

Not only is Cody giving a timely subject to the theatre-going world, but he is showing the actual Weepah field with its brand new town, its prospectors from all over the world and the frenzied attitude of those in the rush.

"Gold from Weepah" is actually founded on the gold rush now in progress at Weepah, Nevada. The motion picture possibilities of the proposition came to Bill Cody immediately upon first hearing of the gold field discovery, and he had the story written by Adele Buffington and the continuity prepared by L. V. Jefferson, in record time.

Then Cody and William Bertram, his director, took the entire company to the Weepah field. Cody portrays himself in the midst of the genuine gold seekers themselves.

Rodeo For Corbett

Benny Corbett, a member of the famous comedy cowboy quartette seen in support of Fred Humes in Universal Westerns, has entered the Livermore Rodeo to be held at Livermore, California in July.

Argosy Contract

The eight productions of Sterling Pictures Distributing Corporation for 1927-28 will be handled in England by the Argosy Film Company, Ltd., according to an announcement from Harry Ginsberg, president of Sterling.

"Topsy" (Rosetta) "Eva" (Vivian Duncan) and "Uncle Tom" (Noble Johnston) in a screen version of the Duncan sister's stage success, "Topsy and Eva." It is a United Artists feature, made under the banner of Feature Productions, Inc., and directed by Del Lord.

Leo Maloney picks a lock in Pathe's "Don Desperado."

F. B. O. Applies Novel Scheme To Production

In bringing to the screen "The Beauty Parlor" series, suggested by the stories of H. C. Witwer which appeared in a national magazine, Edwin King, vice-president of F. B. O., has introduced two innovations in the matter of directorial duties and the adaptation end of it.

Under the new arrangement, Arvid Gillstrom and Reggie Morris alternate in directing, one preparing while the other is shooting, and, in the matter of adaptation, he has created a new writing team which consists of Tom McNamara, cartoonist and comedy constructor, and Jean Dupont, formerly chief reader in the scenario department, who furnishes the feminine touches to the series.

Al Cooke and Kit Guard are featured and Danny O'Shea, Thelma Hill and Lorraine Eason have prominent roles.

Johnny Hines In Stage Comedy, "Pair of Sixes"

An announcement comes from the Hollywood headquarters of C. C. Burr that the producer has purchased the film rights of Edward Peple's highly successful stage play, "A Pair of Sixes" for Johnny Hines, and that it will serve as the comedian's next vehicle under the First National banner.

"A Pair of Sixes" enjoyed a long run at the Longacre Theatre, New York, some years ago, and because of its popularity has been revived continually by stock companies throughout the country. It will follow "White Pants Willie" on the comedian's production schedule.

M-G-M Signs Stage Dancer

Avonne Taylor of the Ziegfeld Follies has been signed by Metro-Goldwyn-Mayer to a long-term contract. Miss Taylor is a brunette with brown eyes and lovely features; of medium height, well-proportioned, and gracefully poised.

Lon Chaney In "Terror"

Lon Chaney will be seen shortly in "Terror," a story by Stig Esbern dealing with the Siberian Red Revolution of 1917.

Chaney will play the role of a peasant crushed by oppression and hardship to the point where he can bear no more, and revolts against his taskmasters.

Benjamin Christianson will direct.

Maude Fulton In F. B. O. Film "Gingham Girl"

Maude Fulton, famous as a member of the vaudeville team of Rock and Fulton, has just been drafted by the F. B. O. Studios in Hollywood for the first motion picture role of her career.

For the last year Miss Fulton has been titling pictures at the F. B. O. studio. When Director David Kirkland was unable to secure a suitable character actress for an important role in "The Gingham Girl," he called upon her to submit to a camera test. Results were so favorable that she was immediately assigned to the part.

The cast of "The Gingham Girl" includes Lois Wilson, George K. Arthur, Charles B. Crockett, Hazel Keener, Jerry Miley, Betty Francisco, Derelys Perdue and Jed Prouty.

Fox Film Executives to Attend Atlantic City Convention, May 12

THE ANNUAL SALES CONVENTION of Fox Films will convene on May 12th at the Hotel Ambassador, Atlantic City, according to an announcement by James R. Grainger, general sales manager.

The convention will last three days, the 12th, 13th and 14th, and sessions are scheduled every morning and afternoon. Twelve pictures to review in three days is almost enough to keep a man busy, not to mention general convention sessions. Never before in the history of the corporation, according to Mr. Grainger, has there been so much business to be transacted or so many pictures completed and ready for review by the convening sales force.

Immediately following the national convention, Mr. Grainger announced, there will be three, and possibly four, regional gatherings. There will be an Eastern regional convention at the Hotel Astor, New York, on Monday and Tuesday, May 16th and 17th; a Midwest at the Hotel Stevens, Chicago, on Monday and Tuesday, May 23rd and 24th, and a Southern at New Orleans or Memphis, the date to be announced later. A Western regional convention will be discussed by Mr. Grainger and West Coast District Manager Howard Sheehan at Atlantic City.

Mr. Grainger will personally preside at the national convention and at each of the regional gatherings.

William Fox will lead the Home Office contingent of executives to Atlantic City. He will be accompanied by Vice-president and General Manager Winfield R. Sheehan, who is coming from the West Coast to attend; Vice-president Jack G. Leo and Courtland Smith.

Milton J. Schwartz, who is in charge of arrangements, has reported to Mr. Grainger the completion of all plans. The program as arranged, he says, will keep every man on his toes from the time he first sets foot in Atlantic City until he leaves it. The convention will conclude with a banquet at the Ambassador, Saturday night, May 14th, according to Schwartz.

Roger Ferri, editor of Fox Dynamo, will look after the visitors while they are in Atlantic City. Upon registering with him, they will receive full information regaring the complete program.

Left: Winfield R. Sheehan, Vice-President of Fox. Above (center) President Wililam Fox, and right, James R. Grainger, General Sales Manager.

M-G-M Acquires "Baby Mine," Famous Farce Comedy Success

One of the outstanding farce comedy stage successes, "Baby Mine," will soon be seen on the screen, it became known last week, with the announcement from Metro-Goldwyn-Mayer that it had purchased the screen rights to this famous piece.

"Baby Mine" was written by Margaret Mayo. It was first produced on the stage in 1910, when it opened at Daly's Theatre, and was acclaimed one of the greatest farces of all time.

During that year it made a notable Broadway run with Ernest Glendenning and Marguerite Clark in the leading roles.

In the years that followed, "Baby Mine" was played in practically every city in the United States, where it became one of America's standard shows.

The little pig went to the market and met his master, Jackie Coogan, M.-G.-M. star, now playing in "The Bugle Call."

Two Features From Lumas Listed For May

Two featured releases will be issued by the Lumas Film Corporation for the month of May, one being a Gotham Production entitled "Sinews of Steel" and the second the William Fairbanks production, "Catch as Catch Can".

"Sinews of Steel" is the tenth no the list of twelve Gothams scheduled for 1926-27 and marks the debut into dramatic roles of Alberta Vaughn, the comedy ingenue who won fame as "The Telephone Girl" and in other series. William Fairbanks actually "goes to the mat" in "Catch as Catch Can" which is a drama of politics and athletics.

"Secret Studio" Cast

The cast supporting Olive Borden in Fox's "The Secret Studio," includes Margaret Livingston, Joseph Cawthorn, Ben Bard, Walter McGrail, Noreen Phillips, Kate Price, Doris Lloyd and Ned Sparks.

Miss Coffee Signs

Two hours before her contract with the DeMille Studio expired, Lenore J. Coffee this week affixed her signature to a new agreement to write scenarios for the DeMille organization.

Craft to Direct

Harry Cohn, production head at Columbia's West Coast Studios, announces that Mr. James Craft will direct "The Clown," a drama of circus life, from a story by Dorothy Howell.

Lineup of 26 Warner Winners For Coming Season Announced

THE YEAR that Warner Bros. have been working and waiting for is here, according to Harry M. Warner at the close of the company's convention of division and sales managers held in the Pennsylvania Hotel April 29-30 and May 1.

"Warner Bros. are over the top and headed for still greater things" was the heartening message that sent the men back to their territories with the most pretentious line-up of pictures ever conceived by any company tucked away in their inside pockets.

This was supplemented by the announcement that Warner Bros had stolen a march on their competitors by having part of their product completed and ready for delivery.

The following line-up of the new 26 Warner Winners for the coming season was announced.

Monte Blue in "The Bush Leaguer," "One Round Hogan," "On the Stroke of Twelve" and one picture to be selected.

May McAvoy in "Slightly Used," "Rebecca O'Brien" and two big stories to be announced.

Irene Rich in "Powder My Back," "Beware of Married Men" and two stories to be selected.

Louise Fazenda with Clyde Cook and William Demarest in "A Sailor's Sweetheart," "Five- and Ten-Cent Annie" and two comedies to be announced.

Rin-Tin-Tin in "A Dog of the Regiment," "Jaws of Steel," "Rinty of the Desert," and "The Devil Dog," the latter a temporary title.

One picture to be made from an Arthur Somers Roche story.

"Good Time Charley," with a star to be announced.

"O'Reilly and the 400,'" with a star of prominence.

"Finnegan's Ball," with a special cast.

Two other great pictures with special casts, to be announced later.

The Extended Run line-up consists of John Barrymore in "Don Juan" and in "When A Man Loves" with Dolores Costello," both of which are completed.

Syd Chaplin in "The Better 'Ole," "The Missing Link" and another fast stepping comedy, all completed.

George Jessel in "The Jazz Singer" and "Sailor Izzy Murphy," the latter now in preparation.

"Noah's Ark," with a prominent star and a special cast which will be the most stupendous spectacle ever made.

"The First Auto," with Barney Oldfield, the famous Speed King, and Patsy Ruth Miller which has been completed.

Dolores Costello in "Old San Francisco," already finished and two big productions now being prepared.

"Ham and Eggs at the Front," a novelty comedy war picture with two prominent colored comedians featured and now in preparation.

"Black Ivory," from the year's best seller with a prominent star and a special cast, now in preparation.

Two Stars From "What Price Glory"

Word from Winfield R. Sheehan, Vice President and General Manager of the Fox Film Corporation, reached New York last week that Victor McLaglen will be made a star in his own right by virtue of his performance in "What Price Glory," and only a few days ago another despatch from the West Coast studios carried the information that hereafter Dolores Del Rio, too, would be a full fledged star.

"It is seldom," a telegram from Mr. Sheehan states, "that one picture makes two stars, yet Victor McLaglen and Dolores Del Rio cut this meteoric histrionic path for themselves in the Stallings-Anderson war picture.

"This is highly gratifying to us, inasmuch as we are endeavoring, under our new policy of better and bigger pictures, to develop as many new stars as we can."

Fox Signs Up Sarah Padden, Stage Actress

Sarah Padden is the latest addition to the cast of the Fox offering "Colleen," directed by Frank O'Connor and featuring Madge Bellamy.

For many years Miss Padden was a star in dramatic stage productions which toured the West. Thereafter she was starred in one act plays in Keith vaudeville and became one of the best known woman vaudeville headliners.

She appeared in "The Clod" and "Righto," among other sketches.

Chaney's "Wu" Stands 'Em Up

"Mr. Wu," Metro-Goldwyn-Mayer's drama of the Orient, starring Lon Chaney broke house records of several month's standing when it played recently at the State, St. Louis.

Crowds stood in line for hours before the box office, and the S. R. O. sign was hung out at every performance.

Virginia Valli, who is coming East to play opposite George O'Brien in Fox's "East Side, West Side."

Syd Chaplin Completes a Warner Film

The special comedy production on which Syd Chaplin has been working for Warner Bros. was finished this week on the coast. It was made under the temporary title of "The Race Track Tout" but this name is to be changed.

Charles Reisner directed the picture which supplies the comedien with a laugh provoking role of a city dude who creates a furore in a small Vermont village.

The cast includes Clara Horton, Helene Costello, Duke Martin, Thomas Jefferson, Erville Alderson, Lal Kruger, Nora Cecil, Louise Carver and Bob Pery.

Edward and Victor Halperin To Be Producers on Unique Lines

EDWARD AND VICTOR HALPERIN, the young producers now making the $50,000 prize story, "Dance Magic," in conjunction with Robert Kane, for First National release, have formed a company under the name of Halperin Brothers, Production Engineers. The declared purpose of the company is to handle the making of feature pictures from the purchase of the original story, through the filming of it and into the final stages of exploitation.

At present, the Halperins are in New York working at the Cosmopolitan Studios, but they have not decided whether to open permanent offices in that city or Los Angeles.

During the last five years, Victor Halperin, in association with his brother, has produced more than twenty pictures, including "Tea with a Kick" and "Greater Than Marriage." Immediately preceding the current production of "Dance Magic," the Halperins were associated with Robert Kane in the making of "Convoy."

Left to Right: Victor Halperin and Edward Halperin, who have just formed a company under the name of Halperin Bros. Production Engineers.

At the present time, they are negotiating with several of the leading producing and distributing companies for the production of novels and plays, the screen rights to which they control.

Halperin Brothers, Production Engineers, according to Victor Halperin, is a strictly independent organization. It starts off with fiction material valued at several hundred thousand dollars.

Chamberlin's Plane "Shot" In Fox Newsreel

A striking example of the pictorial demonstration of an unusual news event is afforded in the moving pictures of Pilot Clarence D. Chamberlin's skillful and dramatic feat at Curtiss Field, last Sunday, included in the current release of Fox News.

The crippled left wheel of the landing gear is clearly shown as the plane glides slowly to earth. The manner in which Chamberlin touched first on the good right wheel can be plainly seen, and then how he swung the big monoplane around at a 45-degree angle with the left wing scraping the ground.

Leah Baird Engaged In Third Short

Leah Baird is busily engaged portraying her role of "Polly" in the third of the series of domestic comedies being made by Gaiety Pictures, Inc., at the Tec-Art Studios.

These comedies are being remade from the popular series which Mr. and Mrs. Sidney Drew produced several years ago. Taylor Holmes plays the parts made so famous by Sidney Drew in the role of "Henry".

The second comedy of the series, "It's a Secret," has received its final editing and is on the way to New York.

Even Dorrance Likes This Film

Wally Wales' next feature, "Skedaddle Gold," has been cut, titled and previewed.

Contrary to motion picture precedent, the author, James French Dorrance, is highly pleased with the screen version of his story.

Producer Lester Scott is considering several Dorrance stories for future use.

Leni Completes "Chinese Parrot"

"The Chinese Parrot," the second Universal-Jewel picture to be filmed under the direction of Paul Leni, noted German director, has been completed and is now in the cutting room. The picture is a screen version of Earl Derr Bigger's Saturday Evening Post story.

The star cast is headed by Marian Nixon, Hobart Bosworth, Edmund Burns, Albert Conti, Florence Turner, Edgar Kennedy, Anna May Wong, Fred Esmelton, Slim Summerville and Dan Mason.

Jean Darling, a member of Pathe's "Our Gang" in Hal Roach comedies.

Buffalo Bill, Jr.'s Next For Pathe

Buffalo Bill Jr.'s next Pathe picture, an adaptation of Range Rider's "Circle D Borrows an Owner," has been placed in production with Richard Thorpe directing.

The supporting cast includes Olive Hasbrouck, Harry Todd, Jim Corey, Jack McDonald, Al Taylor and Mr. and Mrs. Harry Belmour, who incidentally, will play husband and wife on the screen.

Thompson Cast

Al Thompson, the comedian, now playing at the Educational Studios, carries an important role in the new Educational-Hamilton Comedy "Breezing Along." Thompson has developed an old-man characterization in Hamilton Comedies and other comedies produced at the Educational Studios that has caused much favorable comment.

Miss Styers Cast

Amma Styers, who has been playing supporting roles in Educational-Cameo Comedies recently, appears as the pretty bareback rider in "Atta Baby," the new Educational-Juvenile Comedy featuring "Big Boy."

A scene from "Jungle Heat," an Educational - Mermaid comedy. Al St. John and Lucille Hutton are pictured here.

Roach Signs Up Henry Lehrman and L. J. Gasnier

Henry Lehrman has been engaged by Hal Roach to take charge of the story department at the Roach Studos. He will have the handling of story material for the different directors producing Pathe comedies.

The Roach directorial staff has been also augmented by the signing of Louis J. Gasnier, noted director of features, who assumes charge of a new unit immediately.

Charley Chase has again donned make-up and is under way with another rollicking farce, as yet untitled. Chase has a new leading lady in the dainty person of Edna Marion, while Caryl Lincoln and Lincoln Plummer are also cast in prominent roles.

James Parrott is directing.

"Hutch's" Pathe Feature Film

Charles Hutchison, noted daredevil of the films, who gained his fame in the Patheserials, "Hurricane Hutch" and "Go Get 'Em Hutch," returns to the Pathe banner in "Pirates of the Sky," a feature picture, announced for May 22 release.

Assisting him is a cast of capable players, including Wanda Hawley, playing the heroine; Crauford Kent, the villain, and Jimmy Aubrey, that clever comedian.

With Bushman, Jr.

Bess Flowers, former leading woman for Fred Thompson, has been cast in support of Francis X. Bushman, Jr., in "The Scarlet Arrow" which will go into production this week at Universal City under the direction of Ray Taylor.

ırs Lupino Lane of "The Mounted"

sixth and
. his star series
program has been
.ıty of the Mounted."
scribed as a burlesque of
many thrilling dramatic pic-
.res in which the Royal Mounted Police has been featured. The comedy is clean-cut throughout, according to pre-view critics, and in no way pokes fun at the Mounted Police organization. Instead it merely furnishes a laughable vehicle for Lane as the rookie in the Mounted Police who is sent out to "get his man."

Just as Lupino Lane made such a hit in "His Private Life," when he was a raw recruit in Uncle Sam's army, so does Lane tumble, run and fight his way through this thrilling two-reel comedy.

Charles Lamont, who directed Lane in "Naughty Boy," again had charge of direction.

Beautiful Estelle Bradley appears as leading lady, the pretty girl of the northwest woods. Wallace Lupino heads the supporting cast.

Joe Cawthorn Signed By Fox For a Comedy

Joseph Cawthorn, musican comedy star, last seen at the New Amsterdam Theatre in "Sunny," has been signed by Fox Films to play a character role in support of Olive Borden in "The Secret Studio" just started in production.

Cawthorn will be remembered as the comedian star of many musical shows presented on Broadway during the last twenty years. One of his most pronounced hits was with Jeannette Lowrie in John Philip Sousa's comic opera, "The Free Lance."

George O'Brien trying his best to make Dione Ellis in Fox's "Is Zat So?"

Barbara Kent walked out of t cast of "The Small Bachelor" in Hoot Gibson's Universal pictur "Painted Ponies," last week an Barbara Worth, recovering fro her accident in Denny's "Fast an Furious," was cast opposite Fre Humes in "A Fearless Rider under the direction of Edga Lewis.

Lya En Route

Lya de Putti, Europe's most outstanding contribution to the American silver screen, is enroute to Hollywood from New York

Estelle Clark never forgets a telephone number—they're all written down on her garter. The M-G-M player says she can't get along without this doohicky.

Hall, of Pathe News, Welcomed By Massachusetts Executives

ALVIN T. FULLER, Governor of Massachusetts, and Mayor Malcolm Nichols, of Boston, were hosts recently to Editor Ray Hall of Pathe News, when he made a survey of the New England territory with his newly appointed territorial representative, Richard Sears.

At the State House, the Governor and Editor Hall discussed the importance of the film presentation of news events and the Editor promised the Massachusetts executive that he and his company could cooperate in every way with the State in photographing all important events.

The Governor presented the Pathe news editor with a gold scarf pin with the seal of the State.

At the Boston City Hall, Editor Hall discussed local news possibilities with Mayor Nichols, who presented him with a Boston Blue Book.

While in Boston, Editor Hall also visited General Alfred F. Foote, State Commissioner of Public Safety, who has complete supervision over all amusement activities in the State of Massachusetts.

Bill Blaisdell in "No Sparking"

Big Bill Blaisdell is cast in the role of the village blacksmith in "No Sparking," the new Educational-Jimmie Adams Comedy. The comedy villain who has been playing in such productions as "Dodging Trouble" and "Have Courage," Christie-made pictures, has one of his best characterizations in this laugh treat.

Dorothy Devore Signed to Star

Sherman S. Krellberg, president of Krellberg Pictures Corporation, has engaged Dorothy Devore for the title role in "The Little Girl God Forgot," an adaptation of the successful stage drama of the same name by Edward E. Rose.

Sheehan Signs Earle Foxe to Long Contract

Earle Foxe has been signed to a five-year contract by Winfield R. Sheehan, vice-president of Fox Film Corporation, to appear in Fox productions as a featured player during that period of time.

Mr. Foxe, during the past two or three years, has been starred in the Van Bibber Comedies for Fox Films.

During the past six months he has appeared in leading male roles in two Fox specials, "Upstream," which was directed by John Ford, and "Slaves of Beauty," under the direction of J. F. Blystone.

His very fine performance in these two productions earned for him the contract. By reason of the new agreement he will be definitely elevated to the ranks of a featured player in leading roles.

Puffy in "Shorts"

Production of the new series of two-reel comedies starring Charles Puffy started this week at Universal City under the direction of Harry Sweet. The series was written by Octavus Roy Cohen especially for the rotund comedian, and introduces Puffy to two-reelers.

Jean Hersholt registering an air of sanctity in Universal's "Alias The Deacon." Jean has the almost perfect smirk.

Merl LaVoy Appointed Globe Trotting Cameraman by Pathe

MERL LA VOY, noted globe-trotting camera reporter, famed for his work on European battlefields, and in the far-off places of the world, has been appointed a special world-girdling correspondent of Pathe News by Editor Ray Hall. Mr. LaVoy has been sent to China.

Merl La Voy, noted Pathe world-trotting camera reporter, filming a native in the British Solomon Islands.

Royalton, Wisconsin, LaVoy began his first adventuring in 1905, when he went to Alaska to work at prospecting, surveying and driving over the trails.

In 1910, the new Pathe News representative joined the Parker-Brown Expedition and attempted to climb Mt. McKinley. They went half way up, but made a number of photographs, used effectively in the controversy connected with the stories of Doctor Cook's Mt. McKinley Expedition. LaVoy was a member of the second Parker-Brown Expedition, which, in 1912, succeeded in reaching the top of Mt. McKinley.

LaVoy made a trip around the world as a photographer for W. D. Boyce, the Chicago publisher, in 1914, returning to Chicago in that year to join the staff of the "Herald," a newsreel published by the Chicago "Herald."

In 1915, he went to Europe to make war films and was over there twenty-two months. He was the first civilian motion picture cameraman to reach the Western front and returned with a negative which was made into a seven-reel feature under the title of "Heroic France," distributed by the Mutual Film Corporation.

The Pathe world correspondent returned to Europe in 1917 spending most of his time on the Serbian front and with the British in the Balkans. Upon his return to America his pictures were issued by the American Red Cross as a seven-reel feature under the title of "Serbia Victorious."

LaVoy joined the staff of the American Red Cross in 1920, doing camera work for their Publicity Department in the Balkans and northern Africa. Following this he went to Australia, where he spent a year and a half in Australia and New Zealand and then six months in the Solomon Islands.

Harlan in Cast

Kenneth Harlan, who has just finished his role with Betty Compson in "Cheating Cheaters," has been cast for "Midnight Rose," a Universal picture.

Star Assigned

With the selection of Dione Ellis, Director Harmon Weight has begun actual filming of his next F. B. O. production, "Hook and Ladder No. 9."

"Camille" in Newark

The Rialto, Newark, booked the Norma Talmadge special, "Camille," for an indefinite run at advanced prices beginning Saturday April 30.

The contract was closed last week by Si Fabian, of the Stanley-Fabian circuit, and J. C. Vergesslich, manager of First National's New Jersey Exchange.

Cable Brings Skirboll's O. K. On Columbias

A precedent in signing contracts for franchise rights was the consummation of a deal between Joe Brandt, president of Columbia Pictures, and William Skirboll, the company's franchise holder in the Cleveland territory.

Mr. Skirboll, now in Europe, received by cable from the Columbia New York office, the terms and line-up of Columbia's "Perfect Thirty".

The negotiations culminated in the following cable from Skirboll:

"Am enjoying my trip abroad to the utmost. Accept your terms. This will serve as a binding agreement between us. Most happy to be associated with Columbia again this year and will be a stronger Columbia booster than ever before."

"U" Picture

"Buck Privates" is the title under which Stuart N. Lake's original story of the American Army of Occupation on the Rhine will be filmed by Universal. Mel Brown will direct.

A scene from the world's box-office record-holder, "Ankles Preferred." Madge Bellamy has "it." And so has Fox Films for that matter.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Just a Husband"

Fox—Two Reels

Helen of the "Married Life of Helen and Warren" series, played by Kathryn Perry, who is pictured here, is shown divorcing her husband and taking a new one in this number. Allan Forrest appears as the ex-husband and Arthur Housman as the new one. The supposedly happy couple start out on a quiet honeymoon and are not only harassed by husband number one, who proves to be a mild sort of a villain, but unfortunate circumstances, aided by three tramps, gum things up more.

"Pathe Review 17"

Pathe—One Reel

AN INTERESTING section which will particularly delight the kiddies, shows Monkey Mountain in the Zoological Gardens in Milwaukee, said to be the only exclusive monkey colony in this country. In the open spaces, hundreds of monkeys, apes, chimps and orangs are shown disporting themselves and having a grand time. The second section of this review contains Pathecolor views of the rock-bound and austere harbor and city of Plymouth, England, from which the Pilgrims set sail to this country. The concluding section is another interesting installment of the Putnam Expedition to Greenland.

"Pathe Review 18"

Pathe—One Reel

TWO OF THE SECTIONS of this Pathe Review are examples of pictorial beauty. The first shows the waterfalls of Hawaii in the region of the extinct volcano Pele and the other one titled "The Death of the Flowers," is in Pathecolor and is a version of William Cullen Bryant's beautiful sentimental poem, the lines of the poem being used as subtitles with fitting illustrations of the subject matter. The concluding section is an animal novelty by John Rounan, which derives the majority of its entertainment value from the subtitles. It is a supposed interview with a grizzly bear telling of the animal's early life and how it became a movie star.

"The Pie-Eyed Piper"

Pathe—One Reel

AFTER LOSING his money in a poker game with a pair of vagabond animals, Farmer Al is persuaded by a slick salesman to buy a flute guaranteed to charm animals, and, of course, he gets stuck and the mice, rats, skunks, etc., laugh at him. Before he finds this out he tried to flute out on a baby bear and is chased by the cub's parents, but finally makes his escape. This cartoon is executed in Cartoonist Paul Terry's usual inimitable style and there are several amusing gags; however, it is hardly as spontaneous or snappy as some of the other members.

"Jewish Prudence"

Pathe—Two Reels

Max Davidson, pictured here, in one of his characteristic portrayals of a comedy Hebrew has the leading role in this Hal Roach Comedy, with the other roles handled by Martha Sleeper; the popular feature player, Gaston Glass, and Johnny Fox, the tobacco chewing kid of "The Covered Wagon," now considerably grown up. The story of this comedy is founded on two rather familiar jokes, one is where the Hebrew sees an accident and takes his place among the injured and sues for damages. This has been worked into the second, where the clever young lawyer wins his case by the ruse of making the supposedly injured lad how well he could dance the Charleston before he was hurt.

"Bubbling Over"

Pathe—One Reel

SOAP BUBBLES FURNISH the inspiration for this Aesop's Fable animated cartoon in which Artist Paul Terry has made effective use of his fertile imagination with the result that it ranks well up in the prolific list of this popular series and provides amusement for all classes of patrons. The little mice are enjoying blowing bubbles when the villainous cat comes along and stealing the mousie's sweetheart, takes her up in an aeroplane. The resourceful mouse blows a big bubble, gets inside of it and sails away to rescue his lady love. He succeeds, of course, but the bubble bursts and the pair land in church and there is the usual happy ending.

"Pathe Review 15"

Pathe—One Reel

BANANA GROWING in Columbia, South America, is shown in interesting detail in the opening section of this Pathe review. Then follows Pathecolor views of the noted university at Cambridge, England, said to have been founded in 531 A. D. A novelty called "If a Table Could Talk" is accomplished by trick photography and shows a poker game in progress complete to the last detail except that the object move themselves without any humans being present. The concluding section is an especially timely one in view of the trouble in China. It shows the training and duties of Shanghai's policemen who seem to be a combination of cops and soldiers.

"Pathe Review 19"

Pathe—One Reel

AMONG THE UNIQUE cities of the Orient is Tashkent, in Turkestan, which has a market place devoted to the activities of breeders of silk worms and merchants who handle the product of these little insects. In a series of scenes of interest, the whole silk spinning industry is unfolded. The second section of this Review deals with the Bad Lands of South Dakota, showing the country to have been torn at one time by a terrific upheaval and the picturesque efforts of nature to blot out the scars. The final section deals with the Smithsonian-Chrysler expedition to Africa, and this installment is one of the most interesting and exciting of the series, for it shows how the party managed to capture a giraffe alive.

"Jane Misses Out"

Universal—Two Reels

A new "Jane," Violet Bird, appears in this issue of Stern Brothers' "What Happened to Jane" Series, and she proves to be quite an attractive and capable young lady. Earl McCarthy, pictured here, is cast as her sweetheart, a bashful sort of a chap. Jane decides she wants him, and woman-like, she eventually wins out. The comedy situations are of a familiar type with a mixture of slapstick and farce comedy situations that should prove moderately amusing. It is up to the average of this series.

"Stop Snookums"

Universal—Two Reels

Father's supposedly inability to take care of baby when mother is away, which has proved a fertile field for joke smiths has been utilized as the basis for this issue of Stern Brother's "Newlyweds and Their Baby" series suggested by George McManus' newspaper cartoons. The gag men have effectively played up the possibilities of dad's ignorance and errors in the numerous complications that arise with a baby and the result is a comedy that stands well up in this snappy little series and should prove amusing to the average spectator and especially to young mothers and fathers or in fact anyone who knows anything about babies. Of course the situations have been overplayed but there is a lot of true life foundation for the stunts. Snookums, the baby is of course the star and Sid Saylor and Ethlyn Clair are cast as the parents. Gus Meins directed.

"The Agile Age"

Pathe—One Reel

YOUTH IS THE PERIOD covered by the title of this interesting Grantland Rice Sportlight when one's muscles are more supple, before they begin to show the effect of advancing years. As usual, Mr. Rice illustrates his point with various champions. Big Bill Tilden is shown playing tennis with Billy Pearce, a young and very promising pupil. Various youthful swimmers are shown disporting themselves in the beautiful waters of Bermuda. Then there are several scenes showing Alfred Jochim of the Swiss Turnverein, national all-around champion gymnast in action.

"A Fair Exchange"

Pathe—One Reel

IT SEEMS TO BE quite a habit with Cartoonist Paul Terry to have his amusing character, Farmer Al, get stung. This ime Al swaps a no-good auto for a farm and chuckles at the bargain until he finds that the farmhouse is falling to pieces, the cows are on crutches, and everything else in about as bad shape. Finally, a tired mule gets up enough energy to kick Al such a wallop that he lands right at the feet of the new auto owner and they decide to shake hands.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau,
Chicago, Ill., May 5.

AMONG the recent changes in the Balaban and Katz organization in the Chicago territory has been the transfer of G. R. Fouche to the management of the Tivoli Theatre from the Oriental and C. F. Strobel has been named as house manager at the Oriental. J. W. Dubach continues as house manager at the Chicago and Dave Serkovitch of the publicity department is back on the job after a trip; after Wednesday the news and publicity department of the organization will be housed in larger quarters in the Loop End building at State and Lake streets. Will Hollander, head of the publicity department, has returned from a business trip.

Exchange managers are Hollywood bound these days, Dave Dubin of the Educational staff, headed three carloads for the West Coast; Roy Seery of the First National is spending some time out west on a vacation, and several of the Universal boys will head for the West Coast after the convention at the Drake hotel.

Raymond Watts has been named as manager of the Garrick Theatre at Madison and James H. Wright has taken his place as assistant to Manager Bert Damon of the Palace Theatre at Rockford, Ill.

The rapidly-growing colored district of Chicago now has three deluxe movie houses projected for it, the latest being a million dollar house of Moorish architecture which will be located at either 40th or 47th and South Parkway boulevard. The latest house is planned to seat 2,500 and will be five stories in height with a tall tower. John Eberson will be the architect and it is reported that the National Theatres circuit may operate the house.

Walter Duggan, one of the best known managers in this city, has resigned as manager of the Selwyn Theatre effective June 1. His many friends hope he will continue in the business in Chicago.

The Wilson Theatre at Wilson and Clark streets, Chicago, is being torn down to make way for a larger structure.

Villa Park

Walker and Angell, architects, are drawing the plans for a large movie theatre for Villa Park, Ill., and Eugene L. Frum of Lombard will build the house which will be under the Johnston Theatres management.

Carbondale

Frank Summers has taken over the Liberty Theatre at Carbondale, Ill., from F. B. Struch and will make some improvements in the house.

Wauconda

Sanderson and Hunt have leased the Liberty Theatre at Wauconda, Ill., and will reopen the house with moving pictures after extensive repairs are made in the building.

Plano

Julian R. Steward and Charles D. Dyas have taken over the management of the Grand Theatre at Plano, Ill., and will make some improvements in the house, which will be operated with a moving picture policy.

Local capital is behind the movement for a new theatre for Jacksonville, Ill. J. W. Ashenback is head of the project.

Switow's Indiana Dream Comes True in Kentucky

Louisville, Ky., May 4.—Michael Switow, head of the Switow interests, while sixty-three years of age, is hale and hearty, and has a good many years of activity left. Today he is interested in a big chain of prosperous theatres, which are showing net earnings sufficient to enable him to gradually secure control in other theatres, while the younger members of the family are profiting by his successes and failures, and are developing into a very keen family organization.

A good many people in the moving picture industry are familiar with M. Switow's humble start in the game. He tells the story of himself, of how one night in his little two by four restaurant theatre in Shelbyville, Ind., he had a dream. The patrons had left and Switow was closing up for the night. He was so dead tired from double duty in restaurant and theatre that he dropped into a chair and went to sleep.

Switow had a wonderful dream, of a great theatre on a great and busy street. He saw coins rolling into the box office, rubbed his hands, and figured to himself how easy it all was. He finally awoke, cold and stiff, to the reality of just what he had, but he sstarted working to acquire the rosy dream. He developed many, many theatres, some operated outright, some in partnership. He bought, leased, built, sold and traded in theatres. Many of his early theatres were named the "Dream Theatre," or "Switow's Dream." Gradually the dream was realized so often that he quit calling his new theatres "Dream," but the dream keeps right on coming true.

Champaign

Clifford E. Morrow has sold the Varsity Theatre at Champaign, Ill., the home of the Illinois University, to Frank Mellinger, who will conduct the house with an exclusive picture policy.

Michigan

Moving Picture World Bureau,
Detroit, Mich., May 5.

REGENT THEATRE, completely remodeled at a cost of $150,000, opened last Saturday evening to capacity crowds. The new policy instituted by London Bros., who bought the Regent from Charles H. Miles, calls for first and second run film presentations built around the appearance of a popular orchestra on the stage.

William Flemion, for nine years with the Standard Film Service in Detroit, has gone to Cincinnati, where he will assume complete management of that office for the Standard. The appointment was made by Jess Fishman, general manager for Standard.

Hal Smith, well known Detroit film salesman and exhibitor, has returned to the city after spending the winter in Los Angeles. He has joined Metro-Goldwyn-Mayer as a city salesman.

Elwyn Simons, theatre manager for the Fixtpatrick-McElroy Co., operating in Michigan cities, has completely recovered from an attack of peritonitis that followed an appendix operation several weeks ago.

The reissue season has started. Several downtown first run theatres have gone in for revivals and so far success has marked most of the experiments.

The police have taken a hand in the movie theatre grocery lottery business, calling the attention of theatre managers to an ordinance passed in 1904 against lotteries and schemes in connection with selling theatre tickets. The ordinance now will be enforced rigidly the police say.

Harlan Starr, manager of the Educational Film Exchange, has left for Los Angeles, where he is to attend the national meeting of Educational managers.

C. E. Penrod, of Film Booking Offices, and W. C. Bachmeyer, of Fox, both district managers for their respective companies, were Detroit visitors last week, attending to business in their exchange offices.

The Fleur de Lys, one of Detroit's oldest theatres, which has been closed for repairs for some time, has reopened under the ownership of Andrew Bzovi. D. Dickerson will manage the house.

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Floods Hurt Attendance Over a Wide Area

Moving Picture World Bureau,
St. Louis, Mo., May 3.

THE floods that are menacing Eastern Missouri, Southern and Central Illinois, Arkansas, Louisiana and Mississippi have hit hard the theatres in the affected areas. It has also interfered with the handling of motion picture films out of St. Louis and other exchange points. Mound and Cairo, both in Illinois, have been entirely surrounded by water, while parts of Sikeston, Charleston and New Madrid in Southeast Missouri are also flooded. Conditions in Arkansas are very much worse.

Motion picture salesmen working out of St. Louis could not use their automobiles the past week as the Illinois and Missouri highway departments had closed many of the highways. But three trunk roads out of St. Louis into Illinois were open on Sunday, April 17. Train service was also very uncertain and as a result the volume of picture sales for the week was far below what it otherwise would be.

Film cameramen working in this territory have been sent to the flooded areas to get the latest developments for the various news weeklies.

Government officials are predicting the greatest flood in history for the Mississippi Valley below Cairo, Ill., where the Mighty Mississippi and the Ohio join. Together these streams are pouring almost three billion cubic feet of water a second into the lower Mississippi.

Due to high water the Owens Theatre, Clarksville, Mo., has closed until further notice. The Home Theatre, Oblong, Ill., Star Theatre, Newton, Ill., and The Strand and Grand Theatres in Robinson, Ill., have been combined under the management of the Home Theatres Circuit controlled by Price & Dalrymple of Oblong and Newton and J. C. Hewitt of Robinson.

Latest by Wire, May 6

The worst flood in the history of the Mississippi Valley in the matter of property loss and widespread hardship has passed so far as the St. Louis district is concerned. The crest of the engulfing waters is now many hundreds of miles below the metropolis of the valley and it is now possible to take stock and to forecast to some extent the future results of the disaster. Missouri and Illinois, generally speaking, came off fortunately compared to sections of Arkansas, Tennessee, Louisiana and Mississippi, for below they had the combined waters of the Mississippi-Missouri and the Ohio, Arkansas, Red, St. Francis, White and many lesser streams and a large number of important levees gave way, causing many thousands of square miles of territory to be covered by water up to as high as 40 feet in depth.

Of the Missouri cities, New Madrid suffered the most and still has some water in its streets. But other Missouri towns that closed their theatres because of the high water are preparing to re-open in the very near future. These towns included Clarksville and Linn Creek.

In Illinois the towns hardest hit were Beardstown, which is subject to periodic floods; North Cairo, Mounds, Mound City, McClure, Thebes and Kampsville. One theatre at Alton, Ill., had been forced to temporarily suspend. Other Mississippi River towns such as Hannibal, Louisiana, Crystal City, Sikeston, Ste. Genevieve and Cape Girardeau were able to weather the high waters so far as the theatres were concerned, but in the lower sections of some of these towns there was water and some factories were forced to close.

It probably will be another week before the houses in North Cairo, Mounds and Mound City operated by Gerald Wagner are able to resume. When New Madrid will turn to pictures again is very doubtful, but the residents of that town are a plucky lot and are not entirely discouraged.

Colorado

Moving Picture World Bureau,
Denver, Colo., May 5.

HARRY E. HUFFMAN, president of the M. P. T. O. of Colorado and manager of the Aladdin Theatre, entertained the delegates of the state convention of the P. T. A. last Saturday morning with the Vitaphone. Following the program Mr. Huffman addressed the delegates on various matters of interest in the industry especially on how to obtain the cooperation of their local exhibitors in matters of mutual interest and benefit. The address and entertainment of Mr. Huffman were results of the efforts of Mrs. A. V. Palmer, chairman of the Motion Picture Committee and the Parent-Teachers Association of Colorado.

E. Marshall Taylor has been appointed the new manager of the America Theatre, Universal's Denver Theatre. Mr. Taylor is not a stranger in these parts, having formerly managed the America when the theatre was first taken over by Universal a few years ago. Mr. Taylor succeeds Albert Kaufman, taking active charge of the amusement house on May 6th. Mr. Kaufman will return to New York.

Craig

Neil W. Kimball, owner and manager of the Victory Theatre of Craig, Colo., was appointed by Governor Adams as a new member of the Board of Immigration of Colorado. Mr. Kimball in addition to being an exhibitor is a widely known newspaper man.

Recent theatre transfers are as follows: J. I. Zimmerman sold the Lyric Theatre of Bridgeport, Neb., and the Rialto Theatre of Bayard, Neb., to Jim Hughes, operator of the Imperial Theatre, Alliance, Neb.; The Palm Theatre of Denver was sold by J. J. Goodstein to Mesrs. Dunklee and Wagner; the Avalon Theatre of Denver was sold by A. B. Laswell to Dominic De George.

Wheeling, W. Va.

Manager Louis Velas, of the Liberty Theatre, Wheeling, W. Va., is anouncing a Spring Festival of Entertainment at his theatre, and has issued several pieces of attractive advertising matter to acquaint the Wheeling public of the event. The Festival is to last eight weeks, beginning May 2, and Manager R. H. Haines, of the Pittsburgh First National exchange, feels proud of the fact that Mr. Velas has selected F. N. product exclusively for his Spring Festival.

In a spectacular fire at Morgantown, W. Va., last week, at which time an entire business block was destroyed by fire causing damages of $2,000,000, the Strand Theatre Building, valued at nearly $500,000, was totally destroyed. The fire originated in a hardware store a half block from the theatre, and when it reached the theatre building, destruction of that edifice was completed in but fifty minutes. The Strand was owned by the Strand Theatre Company, and Resident Manager George Sallows announced that the house would be rebuilt at once.

West Virginia

W. M. Hanley, representing the consolidation Coal Company, Fairmont, W. Va., was in town the past week booking film for the company's various theatres. Mr. Hanley is in charge of twenty theatres, scattered through Western Pennsylvania, West Virginia, Ohio and Kentucky.

Wm. R. Evans, owner of theatres in Osage and Purseglove, W. Va., has taken back his Grand Theatre at Morgantown, which he had leased to Frank Rodgers a year ago.

Canada

Moving Picture World Bureau,
Ottawa, Canada, May 5.

THERE was a full-page tie-up in the Ottawa Journal with the Center Theatre, Ottawa, Ontario, for the renting season when Manager Don Stapleton had local real estate firms, builders, movers, electric light firms and others advertising on the page in which there was a hidden message relative to the Journal's classified pages. For those finding the hidden words, there were 30 free tickets.

The Thunder Bay Films, Limited, is the name of a new producing company at Port Arthur, Ontario, which has been organized with a capital of $500,000 to make Canadian pictures for the export trade.

Toronto

Representatives of the Toronto Film Board of Trade and the Ontario division of the M. P. T. O., constituting the Joint Board of Arbitration for the Province of Ontario, have been functioning with effective results for some time past under the chairmanship of B. D. Murphy, Toronto branch manager of the Film Booking Offices of Canada, Limited. The Ontario Board is made up of Joseph Cohen, Garden Theatre; Harry Alexander, Park, and Sam Major, Major Theatre, representing the M. P. T. O.; Henry O'Connor, Regal; Harry Law, Universal, and B. D. Murphy, F. B. O., representing the Toronto Film Board of Trade.

Another year has passed without the adoption of changes to the Canadian Copyright Act by the Canadian Parliament at Ottawa, the first session of the 16th Parliament having come to a close without the enactment of certain amendments providing for the collection of royalty fees on copyrighted music played in theatres and elsewhere and broadcasted by radio stations. The proposed alterations to the act were introduced by L. J. Ladner of Vancouver and, although it was the second private member's bill on the list, it died a natural death when Parliament prorogued. This was the third year in succession that the amendments failed to survive. They were supported by the Canadian Performing Rights Society, a new branch of the British society. It was the intention of the Canadian society to charge a flat royalty fee on a seat basis for all theatres, the license to be renewable yearly. This conveyed permission to play any of the million copyrighted pieces controlled by the Performing Rights Society.

Joseph Pelisek, conductor of the Regent Theatre Orchestra, Ottawa, for some years, is now leader of the orchestra of the Capital Theatre, Ottawa. Joseph was associated with his brother, the late Rodolph Pelisek, at the Ottawa Regent for many years.

Famous Players Canadian Corp. has appointed Irwin Taylor of Toronto as manager of the Alhambra Theatre, Toronto, in succession to H. R. Hitchinson, who has become manager of the new Belsize Theatre.

North Dakota

The motion picture theatre at Churches Ferry, N. D., was reopened early this month by W. A. Hausmann.

South Dakota

James Ewert has been secured as director of the orchestra at the State Theatre, Sioux Falls, S. D., by Jay Dundas, manager. Mr. Ewert was formerly first violinist with the Scottish Symphony Orchestra, Scotland.

The motion picture theatre at Scotland, S. D., is to be opened in the near future by Mr. Varing, the new owner.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., May 5.

AUDITORIUM THEATRE, Kansas City, which has been thought of recently in the light of by-gone days, will not fall a victim of a wrecking crew, as it recently was expected, but will be remodeled into an up-to-date 1,800-seat motion picture theatre, managed by Samuel Carver, present manager of the Liberty Theatre, which recently was taken over by United Artists. The theatre was sold this week by Robert Taubman to John Dillon, Mr. Carver being retained as manager. The theatre was opened in October, 1887, when Booth and Barrett appeared in "Othello." Mr. Carver has obtained a 10-year lease on the building at an annual rental of $5,600.

Springfield

Patrons of the Electric Theatre, Springfield, Mo., saw Chimes, famous 18-year-old dancing and posing horse, valued at $6,000, for the last time this week. In going off the stage the horse struck his head on a beam, his neck being broken. Ross Maxwell of Waterloo, Ia., owned the horse.

Carl Laemmle, president of Universal, announced in Kansas City this week that a large first run house would be built by Universal in Kansas City in the near future. An expansion of Universal's 277 theatres is planned, Mr. Laemmle said, and Kansas City is one of the cities favored for a new theatre.

St. Joseph

The Olive Theatre, St. Joseph, Mo., has been sold by Mrs. S. E. Moore to George Montray.

Among the out-of-town exhibitors in the Kansas City market this week were: Edward Smith, Cozy, Minneapolis, Kan.; Frank Whittman, Bonner Theatre, Bonner Springs, Kan.; T. D. Block, Odessa, Mo.; Charles Fiske, Butler, Mo.; S. E. Wilhoit, Electric, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kan.

C. A. Schultz, manager of the Kansas City P. D. C. branch, will become manager of the Midwest Film Distributors, Inc., of Kansas City, May 1, it was announced this week by E. C. Rhoden, president of the latter company. Russell Borg, booker for the Kansas City Educational branch, had a sore right arm this week from shaking hands of congratulating friends, following his victory in the monthly "Hall of Fame" contest, it being the first time a booker ever had won the contest. Frank Harris, field representative for Harold Lloyd, was a Kansas City visitor this week. In the last two fire drills at the Warner Bros. branch, the exchange has rated 100 per cent. E. C. Rhoden, president of the Midwest Film Distributors, Inc., returned from a business trip to Chicago this week, but Fred Willoughby of the Haywood-Wakefield Company is reported "lost" in Oklahoma or Kansas, he having been driving back from Oklahoma when the floods occurred. Nat Levine, producer, was a Kansas City visitor, he being enroute to the Pacific Coast. The accounting and office management of the Kansas City F. B. O. branch is nearer perfect than any other branch which A. J. McPhail, home office auditor, has visited thus far, according to Mr. McPhail's frank admission to J. A. Masters, assistant branch manager, this week.

R. A. McGuire, Warner Bros.' home office representative, departed from Kansas City this week after spending two weeks here. Ruby Auslet and Ruth Ward of the Kansas City Pathe branch had the office personnel looking in all dark corners for week-old Easter eggs this week, but the search proved futile. Edward Alperson, district manager for Warner Bros., also was a Kansas City visitor.

Mainstreet Gains Space In Losing Stage Feature

Kansas City, Mo., May 5.—Generally when a theatre is shy an act, the manager doesn't expect to have the newspapers devote space to the fact. But that sort of "losing to win" has happened. The Mainstreet Theatre, Kansas City, lost an act, but gained one column of newspaper space this week. Mrs. Tureman, society matron and member of the Junior League Follies of Kansas City, was to have appeared in the "Swanee Stomp" and "Jig Walk" in the National Vaudeville Artists' benefit performance at the theatre. Then came a stern protest from Mr. Tureman, who objected to his wife appearing in a public theatre. She finally consented not to appear and the newspapers devoted liberal space in lauding a "perfect married life."

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., May 5.

MINNEAPOLIS will no longer have double programs, two feature films, as a result of an agreement reached by all the exhibitors of that city except one. Some of the 10 cent theatres in the Loop have been in the habit of offering these double bills and the neighborhood houses have followed suit, with the result that programs often cost too much to be profitable.

Minneapolis is to have a new motion picture theatre in the Loop district, according to announcement made by D. W. Onan & Son. The building will be located at 16 Washington Avenue north, and will seat 550 persons and will cost approximately $25,000. Mr. Onan, a Minneapolis manufacturer, stated that the 50-year old building now on the site will be wrecked within 30 days and work on the theatre will start immediately after that.

W. D. Bugge, manager of the new municipal auditorium which will be completed in Minneapolis next summer, is still considering the offer of a Los Angeles picture corporation to stage a pageant in the building. It would cost about $25,000 to stage the pageant, which would be historical in nature, but it is contended that it could gross about $40,000 in a week.

The St. Paul Dispatch and Pioneer Press is co-operating with F. & R. Berkova Productions, Inc., for the production of a photoplay to be made in St. Paul. Local actors are to be used.

Vitaphone equipment, valued at $20,000, is lying idle in the State Theatre, Minneapolis, and the Capitol, St. Paul, while the demands of the local projectionists' union have been referred by the Northwest M. P. T. O. to the national exhibitors' organization. The union demanded that each theatre employ six men to operate the Vitaphone, at a cost of $600 weekly per house. The M. P. T. O., under contract with the union, submitted the matter a joint grievance committee, which ruled against the union demands, and now the matter has gone to the national organization.

Stage presentations similar to those shown at the State in Minneapolis and the Capitol in St. Paul are to be offered in every picture theatre operated by the F. & R. in the Northwest. The production department will be enlarged with headquarters in Minneapolis, and the acts will be assembled and rehearsed in this city before going on the road.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., May 5.

H. L. Stahl, for a long time owner of the Lyric Theatre, Oil City, has commenced work which, when completed, will have increased the capacity of the house more than two fold. The remodeling process began Tuesday of the past week, and the seating capacity of the Lyric will be increased from 410 to 900 persons. The stage will also be greatly enlarged. The additional space is being secured in the rear of the theatre, and the work will go on without any interruption to business until the middle of August when the house will be closed and the work completed. Re-opening will take place on Labor Day.

Frank France, formerly manager of the old United Theatre Equipment Corporation branch here, and now a salesman out of the Columbia Film Service's Charleston (W. Va.) branch, visited Pittsburgh early the past week for the first time in three years.

The Superior Motion Picture Supply Company, and also the Tanney Organ and Piano Company, this week moved to more commodious quarters at 1026 Forbes street.

Elliot

Albert Glazer, formerly connected with the Comerford Amusement Company in Central Pennsylvania, has purchased the Lorenz Theatre, Elliot, and has already completely remodeled and redecorated the house.

Larry Shine, popular accessory salesman at the Universal exchange, has been forced to resign his position because of ill health and plans to spend the next few months in Atlantic City. He is succeeded here by Louis Swee, formerly of the Universal Cleveland office.

McKeesport

Frank Panoplos, of the Lyric Theatre, McKeesport, is back on the job after having been laid up with a heavy cold.

"Bill" Horne, assistant manager of Standard-Federated, is back at his desk after a brief business trip to New York.

Woods Run

Mrs. Benedict, of the Happy Hour Theatre, Woods Run, is again able to make regular visits to the film exchanges, having sufficiently recovered from her recent sick spell to again look after her duties.

Manager Jas. H. Alexander, of the Columbia Screen Service, has now nine men in the field.

Erie

Vincent Mannereli, newcomer to the theatre business, expects to open his new theatre on W. 18th street, Erie, on May 2nd. The new house seats approximately 800 persons.

Miss Esther Steinberg, formerly connected with the P. D. C. office, has just announced her engagement to Norman Amdur.

Duluth

At the general municipal election on April 5, Duluth will vote on daylight saving, and the exhibitors of that city are vitally interested in the outcome, as setting the clocks ahead sometimes has an unfavorable effect on theatre business.

Watkins

James Corbitt of Watkins, Minn., has purchased the motion picture theatre at Kimball.

William Kopescha is planning to renovate the Gem Theatre at Welcome, Minn., which he recently purchased from J. F. Roloff.

C. Berquist and E. Ellstrom have purchased the Grand Theatre at Willmar, Minn.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., May. 4.

THE seven district houses of Samuel H. Levin are now making use of advertising space daily in the downtown newspapers, the programs of each appearing under the heading: "Your Neighborhood Theatre Program." The theatres under the Samuel H. Levin banner are the Coliseum, Alexandria, New Balboa, Metropolitan, Harding, West Portal and Balboa.

The Glen Park District is to have a moving picture house, property at Diamond and Chenery streets, having been purchased for this purpose by Mrs. Mary Steffen. An investment of $125,000 in a theatre building is planned.

Among the recent visitors at San Francisco have been Barney Gurnette, of Lodi; Bob Hazel, of Tulare, and W. Adams, of Susanville, all in charge of T. & D., Jr., houses.

Art Delano, manager of the theatre at Reedley, Cal., owned by Mrs. Mattie Shiebley, was a recent visitor at San Francisco with his bride.

Carol Nathan, manager of the San Francisco Universal branch, left the last week in April to attend the convention at Chicago, accompanied by Joseph Huff, Jack Frazier, I. Wolf and J. N. Randolph, of the local office. Members of the Los Angeles branch joined the San Francisco travelers and the trip East was made in a special car.

Morgan Walsh, manager of the San Francisco branch of Warner Bros., is attending the Warner Bros. convention at Chicago.

Oroville

Louis Slissman, for years an exhibtor of Oroville, Cal., where he conducted the Gardella and Rex Theatres, passed away recently.

Exeter

Some extensive improvements are planned for the Exeter Theatre during the summer months.

Redwood City

A moving picture theatre with a seating capacity of more than 1200 is to be erected at once on Broadway, opposite the Court House, for Hare, Brewer & Clark, Inc. The design will be pure Spanish.

San Jose

A change in policy is being made by the National Theatre and dramatic stock stage productions will be offered in conjunction with moving pictures.

Dorris

The Rosemary Theatre has been purchased from Rosemary Long by J. P. Sparks.

Fresno

George Sharp, manager of the Liberty Theatre, is a candidate for city commissioner at the coming election. L. L. Cory is remodeling the Hippodrome Theatre, which has been closed for a time, and will reopen the house at an early date. In its new form the house will have a seating capacity of about 1,300.

Watsonville

West Coast Theatres, Inc., have taken over the Appleton Theatre and plans are being made to operate it twice a week.

Reno, Nev.

The Donald Parker Productions, Inc., has been incorporated with a capital stock of $100,000 by Frank H. Norcross, Hy H. Meday and T. Ferrari.

Some extensive improvements in the projection equipment of the Strand Theatre have been made of late by B. B. Jones.

Salesmen's Snore Chorus Off Key to Branch Manager

Meadville, Pa., May 5.—This is the song of the snoring salesmen and of the branch manager who found himself off key with a flat. It is said the "flat" was a tire and that the branch manager was also tired. Anyway, he stopped off at Meadville one night recently to look over the bars and take a few measures for the repair of the flat, but got a sharp rebuff from the clerk of the hotel who said the hotel was full and the branch manager must therefore be off key. Glancing at the hotel register just as a deeply sonorous series of z-z-z-z, z-o-o-o-phew-w-w came from above, he discovered that no less than eight local salesmen had camped there for the night and were filling the air with the slumber chorus. There was no music in the forty mile drive he had to take to get to bed in Erie for his long deserved rest.

Ohio

Moving Picture World Bureau, Cincinnati, O., May 4.

Cleveland

Among recent auspicious openings in theatredom is included the Hiliard Square, Cleveland, which was officially thrown open to the public a few Sundays ago. The house is one in the chain of the U-B circuit, which is presided over by Dr. B. I. Brody. E. J. Huegle has been appointed manager of the new house, which is located at West 117th street and Madison avenue.

The Plaza Theatre, Cleveland, one of the houses in the Washington circuit, is now under the managerial head of Eugene Ochs, who was formerly manager of the Southern Theatre, Cleveland, likewise a Washington circuit house. Ochs has been connected with Cleveland theatres for quite a few years, having been assistant manager of the Allen when Barret McCormick held down the manager's chair at that house.

Dr. B. I. Brody, Cleveland, has added another house to his already large chain, having recently negotiated a lease for the Homestead Theatre, the lease running for ten years at an annual rental of $15,000. Apparently, however, Brody was not satisfied by adding only one more house, so he took a lease on the New Moreland Theatre, a $175,000 house, recently built.

Jules Frankel, manager of Gifts Theatre, Cincinnati, is breaking all records for his house with the showing of "The Naked Truth." He is in the fifth and final week, the first three days being for women only, with the remaining time for men. He has booked a return showing of "The Miracle Man" beginning May 1.

Pleasant Ridge

A new moving picture theatre will be erected at Pleasant Ridge, a suburb of Cincinnati, to be located at the corner of Montgomery road and Woodmont street. The new house, which will have a seating capacity of 750, will cost in the neighborhood of $100,000, according to estimates.

Among the incorporations recently filed at Columbus is the Morrison Theatre, Alliance, with E. C. Flanigon, A. J. Schanfarber, B. D. Gordon, C. R. Berne and E. L. Mueller.

At Lorain, Ohio, the Central Theatres, Inc., has taken out papers of incorporation. Those interested are Joseph H. Solomon, Sol Jacoby, L. A. Snell, et al.

New York

Moving Picture World Bureau, Albany, N. Y., May 5.

THERE was a big exodus from Albany last week for the various film conventions. The Paramount exchange sent six of its men to New York, while the Universal exchange departed for Chicago. Howard Morgan left during the week for Los Angeles, to attend the Educational Convention. Harry Seed and his crowd returned from New York after attending the Warner Brothers' get-together.

Albany, May 5.—Shot in the lung by a patrol officer along the northern border of New York state, after he had refused to stop, Charles Henry, owner of the Elite Theatre in Theresa, is at a hospital in Watertown, with his recovery doubtful. Mr. Henry was shot during the early morning of one day last week, about five miles from his home. There was a fog at the time and Mr. Henry claims to have seen the patrol only indistinctly and was apprehensive of being held up by gangmen. Several shots were fired at Mr. Henry's car before one lodged in his lung. Mr. Henry was in Albany only two days before the shooting and visited several of the film exchanges. The patrol was on duty looking for bootleggers.

Fort Edward

Lew Fischer, of Fort Edward, with theatres in several places, has adopted a Tom Mix style of hat for the spring, and is the center of all eyes when he visits Albany's Film Row. Mr. Fischer is of large stature and on several occasions has been mistaken for a cowboy. Possibly the hat is in some way connected with a story to the effect that Mr. Fischer has inherited a western fortune from oil wells in the southwest.

Film Salesmen out of Albany are getting plenty of good stories from Pat Quinlan, owner of the Ideal in Chateaugay, of his experiences during his two months' trip to the West Coast. But when it comes to contracts, that's a different matter, according to the salesmen. Mr. Quinlan talked with one salesman last week for two hours, describing the studios of Hollywood and the giant Redwoods and then announced that he was not in the field for any more pictures.

Harry Hellman is losing no time in getting under way for his new theatre in Albany. Bids were opened this week and Mr. Hellman promises to have construction work started within ten days. Work on the new Stanley residential theatre in Albany is scheduled to begin about June 1. There has been nothing new developed during the past week in connection with the report that Fox interests will erect a house in Albany.

Ray Smith, a well known Universal salesman in Albany, was mixed up in an automobile smashup last week in which a car belonging to H. C. Bissell and being driven by Mr. Smith, was badly wrecked in a head on collision with a truck which suddenly appeared from behind a bus. Mrs. Smith was quite badly injured. The unfortunate part of the whole affair, so far as Mrs. Bissell is concerned, is that the owner of the truck did not carry any insurance.

Visitors along Albany's Film Row during the past week included Mitchell Conery of Menands, who has reopened his Westerlo house; Henry Frieder, Henry Grossman, and Donald Bame, of Hudson; Julius Byck, of Tannersville; W. J. Morgan, from the New York office of Pro-Dis-Co, and Sam Slotnick of Utica.

Jake Rosenthal, owner of the Rose Theatre in Troy, is now taking driving lessons, having purchased a brand new car. Mr. Rosenthal observed a jubilee week at his theatre last week, giving three vaudeville acts each night with his picture. Mr. Rosenthal reports business as being far ahead of a year ago.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Getting the Automobile Fans Will Help Sustain Receipts During the Usual Hot Months Let Down

BETWEEN the radio and the automobile the manager finds it difficult to keep his house properly filled. In winter the radio is the chief competitor, but in the summer months, the automobile looms as the chief opponent to good business. Much depends upon the local conditions. The automobile parties may be made an asset instead of a menace if they are handled properly. It all depends.

Of course the out and out petting party is almost hopeless. These duos want the back roads and back tracks, and have no use for the theatre. On the other hand, there are automobile parties which include the entire family to which an appeal can be made with every chance of success.

After the heat of the day the whole family piles into the car and spins out to the shore, the lake or the open country. They want to find cool breezes and rest. The chances are that you cannot talk them out of the trip. The idea of going to the theatre and home again will not appeal.

Instead direct your attention to getting them as a part of the trip or pulling them in as a wind-up to the ride. Get them in the habit of dropping in at your theatre on the way home, and on rainy nights, when riding is not possible, they will turn almost instinctively to your house for amusement.

To get the home town people, make a drive on the idea of getting the last show. Point out that they can time their ride to wind up at your house at half past nine or ten o'clock and still see the complete program.

Getting the List

You can obtain a live list of automobile owners from the State Automobile Bureau or whatever office issues auto plates. Often you can get a purely local list.

Frame up a chatty but not too personal letter. Tell them that you make especial appeal to the automobile owners, suggest that dropping in for the last show puts a pleasant finish to a spin along the country roads or through the park. Give them an idea as to how your show runs.

Something like this might be a good paragraph: "We put the feature on for its last run about ten o'clock, and for the benefit of the automobile patrons we follow this with a special showing of the news reel and the comedy. Spin out through the country, cool off and then drop in at the Grand on the way home. You'll find it just as cool as the country, the seats are as comfortable, you'll find a more constant breeze, and you can go home and to bed refreshed both in body and mind."

It might be a good idea to enclose a pass, good only for the last night show. Dress this up to look like something special. Don't merely overstamp your regular house pass. Get out a special "Automobile Courtesy Ticket" with a miniature cut of a car, if you can locate one. Make it a nice job of printing; something that the recipient will respect, and mail it to every auto owner.

If you have a house in a town close to a larger city and located on a good road, it might be possible to work up a business from the city by suggesting your house as the turning point of the ride. Here you would need to be more careful in your selection of names, but you might work up a nice addition to your business if you play the better features from 30 to 60 days after the first run. Many persons would be interested in seeing the hits again.

Seats For Bathers

If the beach is an attraction, it is possible to make a drive by announcing special waterproof seats for those wearing bathing suits. You may not get many extra patrons in bathing suits, but others will come to see if the bathers come. This has been worked with fair success in a few towns.

In any appeal to the autoists, an emphasis should be laid upon parking facilities. Parking space on a nearby vacant lot will help much, if such is available. It might be well to stress the conveniences of your accommodations for the ladies, such as free powder and the like, with the suggestion that they can primp up before going to their seats.

Worked intensively, you can make the automobile an assistance rather than opposition, and perhaps gain friends who will stay with you through the cold weather period. Make some appeal to the autoist if it is nothing more than a couple of lines in your newspaper and other advertising. You can get your money back.

Ohio Tabloid is Live Newspaper and Program

One of the most recent additions to the newspaper-program style of house organ is the Toronto Press, printed by the Manos chain of houses in the Ohio town of that name.

Most of the front page of the tabloid size sheet is given to real news, the same news that the local paper would print and treated in the same newspaper style.

The remainder of the eight page issue is a mixture of news, house talk and advertising, with the local advertiser using more than half of the space for trade announcements, although the copy under consideration is only the seventh issue. This is largely because the news is real live stuff, not just a few scattered personals, but live issues that the entire town wants to know about. It covers the town completely and Marc Wilkinson does a regular newspaper job of editing.

Get out the right sort of a house organ and it will pay a cash profit in its advertising and make the house advertising all velvet. We imagine that Mr. Wilkinson will be glad to send you a sample copy if you are interested, and you should be interested if you contemplate such an issue or are open to conviction.

Strong Traction

The pull at the box office of the Apollo Theatre, Peoria, Ill., for "Tell It to the Marines" was mostly due to a whippet tank and a reproduction of the famous French 40/8 box car and engine owned by the local Legion, both of which were perambulated. The car was obtained through an arrangement whereby the Legion profited by its direct ticket sales.

Another god stunt was a military accompaniment to the raising of the flag on the staff in City Hall Square each morning during the run.

HOW THEY BUILT THE GENERAL FOR PORTSMOUTH, ENG.
Local regulations required that the auto plate be plainly shown, otherwise the structure was a faithful reproduction of the old wood burner. "Miss any train but this" was the slogan of the Majestic theatre.

Pathe Lands Half-Million Hook Up For Our Gang

Built Two Red Mills For Davies' Red Mill

Being a thorough exploiteer, Jack L. Hobby, of the Tampa Theatre, Tampa, Fla., built two red mills for the Marion Davies play of that title. One was around the box office in the lobby and the other, shown here, was atop the marquise.

HOBBY'S RED MILL

The latter was constructed by the house electrician, who is clever at building, and was provided with electrically lighted sails. It could be seen five or six blocks away.

It did more to sell the picture than any other single factor, but was only one item of a well planned campaign. One useful touch was dressing the cashier as a Dutch girl.

Pathe Exchange Gets An Elaborate Hook-up

A half-million dollar poster campaign that will profit users of the Our Gang all over the country without putting them to either trouble or expense.

The Kellogg Company has arranged for the posting of some 5,000 24-sheet stands throughout the country, showing the Gang climbing over the letters of one of its food products. This design is produced in smaller size for window cards and there are also one-sheets for similar use.

This material wll be placed through cooperaton with Kellogg's and the branch offices of the Pathe Exchange in sixteen cities, and will be supplemented by contests and other attention getting devices.

Knowing where the bookings lie, the branch offices will concentrate the window displays and postings in the vicinities of these theatres and the entire campaign will be worked without any trouble to the exhibitors, who will merely take their extra profits without extra efforts.

A somewhat similar campaign on a Colleen Moore picture was very successful; so successful that this larger campaign was decided upon, the underlying idea being to interest the children into demanding this particular product for their breakfasts.

THE TWENTY-FOUR SHEET POSTER AND A WINDOW CARD TO PEP UP OUR GANG

Two of the details of an extensive hook-up to a cereal food in which 5,000 large stands will carry the advertising for Hal Roach's Gang to interest children in a food product. This will be backed by window cards, one sheets, window displays and contests, all hooking to the real junior stars of the screen. An elaborate ready-made stand for exhibitors.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Prologues as entertainment again proved their value when one was put on in conjunction with Syd Chaplin in "The Better 'Ole." This prologue, with thirty people, introduced a male chorus of twenty, eight girl dancers and two principals.

The complete show was one hour and 58 minutes long, of which time one hour and 33 minutes went to the feature photoplay. The only other film subject was the Topical Review, running eight minutes, which left 10 minutes for Allan Prior, tenor, held over from the previous week.

Each of the de luxe performances was opened by the orchestra in a prelude about one minute long, from which the show went into the Topical Review.

Allan Prior was next introduced, an introductory trailer being run on the screen just before he came on. He appeared on the apron of the large stage, singing "Cheritza," "Questa o Quella," from "Rigoletto," and "In the Garden of Your Heart." Lights as follows; amber spot from dome for first and second numbers, a steel blue spot from the third; bridges deep green—full; light blue spot across ceiling; red foots, one-half, red side strips, one-half; bridges and stage off after second number.

The prologue preceding the feature, opened with the chorus marching on the apron of the orchestra stage, singing "Pack Up Your Troubles in Your Old Kit Bag." This added an intimate touch, as the orchestra stage is in closer contact to the auditorium than is the presentation stage. While the boys were singing the draw curtains on the presentation stage were opened, disclosing ten French maidens bending over their wash-tubs. These girls were members of the ballet, who contributed their part by doing two dance numbers. The soldiers marched from the orchestra stage up to the presentation stage and in due time "Old Bill" made his appearance in the person of Carlton Gerard, basso. He had two solos, the first, "Carry Me Back to Blighty," and the second, "When I Look in the Heart of a Rose," the latter being used as a strong finish for the act. Another feature artist of the prologue was Jack Durant, who did an eccentric dance. Lights: As soldiers enter 2 lemon floods from dome cover them; bridges, lemon floods; lemon, red and blue borders on production stage; 6 light amber side spots, 1 light blue side spot through window for moonlight effect.

Bases Irish Week on Pathe-Rogers Travelogue

MARQUISE CUTOUTS FOR MONTE CRISTO IN NEWARK, N. J. Fox's Terminal Theatre, appreciating the value of the Gilbert-Adoree combination, shot the works on this production. On the road to the New York tubes, the location has unusual publicity value for splashes.

A Neat Announcement

Different from the usual wedding invitation, E. R. Rogers, of the Tivoli Theatre, Chattanooga, used an announcement card for the recent Norma Shearer picture.

These were enveloped, the cover carrying in script, "Announcing a wedding of interest to you." The card read: "You are cordially reminded not to miss the wedding at the Tivoli Theatre on April 14-15-16, when Norma Shearer becomes The Demi-Bride.

This also was in script, to carry out the style suggestion, and so neatly done that the reaction was decidedly favorable to the picture.

Navy Assisted

A recruting officer was assigned to the Orpheum Theatre, Okmulgee, Okla., for "Tell It to the Marines," and he aided the local men in putting over the picture at a Lion's lunch and at a meeting of the Legion. In between he functioned in the lobby of the theatre with a guard of Boy Scouts in marine uniforms.

A local company of the State Guard did the silent manual as a prologue to the picture. As it is the crack drill company of the state the men were a decided attraction.

At It Again

Every little while Bob Gary blossoms out a newspaper cartoonist when he can't break into print through the usual channels. Bob used to be a cartoonist before he became a Universal exploiteer, and he never threw away his pencil.

He has been dormant lately, but came through the other day in Iowa City, Ia., with a three-column cartoon on The Midnight Sun and a three and a four for "Michael Strogoff."

Looks as though Bob were doing a Russian business, what!

Was In Twice

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a clip of the High School news in the daily paper in which the National gets two mentions. The senior class took in the show as a part of the celebration, and they also attended a performance as guests of Mr. Larmour because they won the regular contest for the best attendance record of any of the four classes.

Interrupted Pro Game With Stunt For Casey

It's not a stunt that can be widely copied, but Frank J. Miller pulled a full blown niftie for Casey at the Bat when it came to the Imperial Theatre, Augusta, Ga.

There was a regular schedule game between the local professional nine and the Buffalo team at the ball park. One of the players was made up as Wallace Beery in the picture, with a sign on his back advertising the title, house and playing date. He clowned a bit before the game was called, but when he came to bat for the local team, with the bases filled, the crowd gasped.

True to tradition, the mighty Casey struck out, not only then, but at several other points in the game, playing for either side that happened to fill the bases.

It grew into a popular feature and the crowd enjoyed it hugely, and so decided that Casey must be a good comedy.

The explanation will not do the managers much good, for the answer is that Frank Miller is an officer of the Augusta Baseball Club and persuaded the visiting team to agree that Casey should come to bat with the understanding that while he fanned no runner would be advanced, the game being resumed precisely where it was when the interruption occurred.

It's a wonderful stunt where you can work it, but it will take considerable finesse.

Interesting Stills

Stills on "Held by the Law" at the Rex Theatre, Spartanburg, S. C., were authentic, for James H. McKoy obtained the loan of some stills that were being held by the law as evidence in moonshine cases. Whether the result will be an increase in home brew remains to be seen, but there was no two sides to the increase at the box office. That was definitely there.

On Fifth Avenue

For "Camille," during its New York run, one of the best locations was a window in Arnold, Constable & Co.'s Fifth avenue store. This showed a reproduction of Camille's boudoir in the play, with a painting of Miss Talmadge set in. Two dummies were used to display costumes worn in the production.

PLAYING UP THE ROGERS SERIES IN SOUTH BEND, IND. The Blackstone Theatre is using a series of "weeks" to cover the various issues of the new Will Rogers releases. That halo is not part of the original design. That's the roster's crow from the Pathe trademark.

Institutional Advertising is Plan Book Idea

Press Book Offers Institutional Copy

Ever since the press book became a part of the regular exhibitor aids, the displays in these sections seemed to be designed with the idea of giving the strongest play-up to the release of the company issuing the book. Often there was no provision made for shorts, and at best very little.

First National has developed a new idea in its service sheets by providing copy which is semi-institutional in style, hooking the house idea to the title. Most houses now do institutional advertising. More would, did they have access to readable copy. This new service provides the exhibitor with suggestions and even supplies mats. In the set shown we have omitted a two-column display designed for those who wish to make use of more lineage.

The idea is distinctly helpful, and a recognition of the growing importance of institutional appeal. Since this institutional copy is bound to run, First National figures on getting into the space by fitting in instead of being dragged in. In a sense it is about the only radical change made in these books in several years.

Cut No. 5. Series "T"

Just say

"Two, Please"

to one of our courteous ushers. He's trained to know just where the best vacant seats are. He'll show you to one without any delay when you come to see

The Tender Hour

A lavish pageant of romance and luxury,

with

Billie Dove

the screen's most beautiful star

and

Ben Lyon

your favorite

Alec B. Francis and Montagu Love are in it, too.

A GEORGE FITZMAURICE Prod.

By Carey Wilson

STRAND

In keeping with our policy of presenting only best there is in movie entertainment the

REX

will show for one week, the first starring picture of the screen's most beautiful woman—

Billie Dove

John McCormick presents

The Tender Hour

Alec B. Francis
Montague Love

Cut No. 7. Cut 35c. Mat 10c

A George Fitzmaurice Production
By Carey Wilson

A FIRST NATIONAL PICTURE

Cut No. 7. Series "T"

Let our

Specialist

do your movie shopping!

He knows the kind of entertainment you like—and stops at nothing to get it for you. That's why the Bijou always shows the greatest stars in their biggest hits. This week he recommends

The Tender Hour

as one of the year's dramatic gems,

with

Billie Dove
Ben Lyon

ALEC B. FRANCIS
MONTAGU LOVE

A GEORGE FITZMAURICE Prod.

By Carey Wilson

BIJOU

INSTITUTIONAL ADVERTISING WORKED INTO PRESS BOOK
An example of a new service inaugurated by First National publicity department to give the institutional twist to its displays for current pictures. This supplements the regular ad mat service, which will be continued.

Baby Contest Winner Looks Like Snookums

Something a little different was worked for a baby contest at the McKee Theatre, Pittsburgh, when the prizes went to the children who most resembled Snookums, of the Universal's Newlywed series.

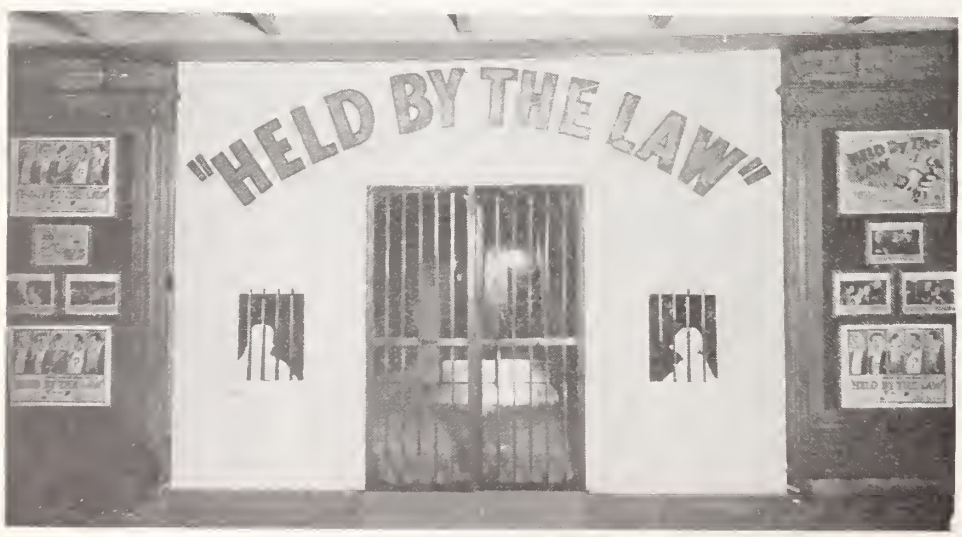
Not only were the children photographed at the theatre by a staff photographer for two days, but it was announced that the cameraman would call at any home to photograph a child for the contest, and this considerably swelled the number of contestants. Also it enabled the management to string the preliminaries over an entire month instead of getting only one week's value out of the idea.

At the end of that time the photographs were judged and the fifteen prizes awarded.

The stunt was not tied to any particular release, but to the series as a whole, and in putting over a series it was profitable to spend more money to work up a large enthusiasm.

Pinning the publicity to a series is next best to giving to the house, as the interest will run as long as the series does.

Here's a chance to tie your local photographer to a sure-fire contest that will get the mother.



ANOTHER PRISON FRONT ON HELD BY THE LAW
Designed by W. T. Brock, of the Rualto Theatre, Chattanooga, for the Universal release. This was set flush with the building line, entrance being had through the barred gates. Good where the fire laws permit such obstruction.

Real Circus Parade Possible in Marion

Not many exhibitors can put over "Spangles" with a real circus parade, but it may interest them to know that this was the stunt used by Ed. Sharpless, of he Grand Theatre, Marion, Ohio.

A show was wintering in town and a few days before "Spangles" opened the town was pasted with the parade posters of the show, announcing this feature. It was not announced that the circus would show; just that the parade would be given, and people wondered what it was all about. Cashing in on the wonderment, Mr. Sharpless came out with newspaper ads to announce that the parade was to mark the opening of the Universal circus picture.

He not only gave the town a real circus parade, but he was able to put on some of the kinkers for his stage show, and as a net result he "hung them from the rafters!" to use his own expression.

You can't all have winter quarters, but remember that the amateur circus parade, with prizes for the best dressed floats, has put over more than one circus picture before this. The prizes do not have to be large, but the same applies to the floats, and an express wagon parade can get real attention and all the kids will interest their elders.

Get your circus pictures over before the first real circus comes to town and you'll collect on that spring urge.

Initial Is Cleverly Made The Cut Attractor

Listless Selling Is Detriment to Appeal

One of the poorest spaces offered by the Valentine Theatre, Toledo, in a long time is this rather large space for Marion Davies in "The Red Mill." It gives a very attractive drawing of the star, but the design does not come up well through the title, but does come through just enough to hurt the display value of the latter.

STARTS TODAY ONE WEEK ONLY
A Real Dutch Treat! Complications! Marion Davies at Her Comic Best! Comedy!
A Girl in Tulipland Two Boys From America
LOEW'S VALENTINE
ST. CLAIR AT ADAMS
Prices
Marion Davies in
"The Red Mill"
WITH
OWEN MOORE — LOUISE FAZENDA — KARL DANE
Continuous MUSIC
Mabel Normand Comedy
Midnite Show Tonite 11:15 P. M.
CONT. 11 A.M. TO 11 P.M.
STARTS NEXT SAT. JOHN BARRYMORE IN THE BELOVED ROGUE

NOT UP TO STANDARD

The weakest point is the selling talk. It sounds as though the copy writer had been trying to talk about something of which he knew nothing. The lines read: "A real Dutch treat Complications! Marion Davies at her comic best! Comedy!" and a little below: "A girl from Tulipland. Two boys from America." It all sounds strained and forced; as though the writer were trying to say something nice and his conscience would not permit him to.

Doubtless both star and title will carry weight, but the sales talk will add nothing whatever to the ticket sale and might even discourage some who might have thought of going. Unless the copy writer can at least persuade people that he has some faith in the offering, it would be better to omit sales talk and ride on the star and title alone.

Makes the Initial the Attractor for Strogoff

Here is something a little out of the ordinary from Loew's State Theatre, Boston. The initial letter in Strogoff is made so large that it works as an attractor instead of a cut, and does a better job of it, since the absence of fine detail gives a punch to the solid line that fairly lifts it from the page.

The small panel in the lower right is for the closing attraction, but the rest of the space is given Strogoff with the popular prices made the feature of the selling.

The rest of the sales talk is mostly in six point bold where a lighter face might have been a little better, but it is good as it stands, and exceptionally good for Boston.

This is a device that is possible only where the house does its own art work, but it may convey a suggestion to production art staffs. Where a supply of cuts is made up, it should

LOEW'S STATE
Massachusetts Ave. at Norway St. Continuous from 12:20
MICHAEL STROGOFF
STARTING MON. APRIL 4
FIRST TIME AT POPULAR PRICES
A Spectacular Drama based on Jules Verne's Great Story.
A Love Story with a Cast of 6000
4000 wild, dare-devil semi-savage Tartar Irregulars, 1000 Russian Cossacks.
Stage Program
GRIFFIN TWINS
Vaudeville Exponents of Dance
DUKE YELLMAN'S ORCHESTRA
STATION WEAF ORCHESTRA and member ROXY'S GANG
CONCERT ORCHESTRA—ORGAN—NEWS
Matinees, 30c—Evenings, 40c and 60c
Except Sat., Sun. & Holidays
TODAY
MAE MURRAY
in "ATLANTIC CITY" with CONWAY TEARLE
Twelve Acrobats on a Cross-Bar
Concert & Musical Jazz Band of Six Acts of SUPREME VAUDEVILLE

AN INITIAL ATTRACTION

be possible, now and then, to use this device as a change from the everlasting sketches. If the newspaper stocks poster types, it might be possible to achieve much the same effect locally with an eight to twelve line letter for the title and a three or four inch letter for the initial. In a pinch you can make an oilcloth letter for a small run.

Speedy Title Gives Idea Kelly is Rapid

Stream lining the title does more than any other factor to convey the idea of speed in this opening announcement on "Slide, Kelly, Slide," from Loew's Columbia Theatre, Washington, D. C. The ball player, traveling in the same lines, hitches the baseball idea to the speed suggestion, and all you need do after that is to offer the players names. Even the portrait half-tone in the corner is a bit unnecessary.

Now Playing in New York at $2 Prices!
A thrilling romantic comedy of America's national sport with the famous star of "Tell It to the Marines" and "Brown of Harvard," in his greatest screen role!
SLIDE, KELLY, SLIDE
WILLIAM HAINES
Metro-Goldwyn-Mayer PICTURE
ADDED ITEMS
BEGINNING THIS AFTERNOON
LOEW'S COLUMBIA THEATER
F STREET AT 13TH

PLENTY OF SPEED

Probably the half-tone went with the line cut and the house did not trouble to amputate it, but this space might have been saved for a larger type face for the limited amount of talk, and as it does not come out very well, the space would have been better if put to this use.

This is not highly important, however, for the line cut and the title, taken in combination, do ample selling.

Combination Space Is Helpful to Kelly

For "Slide, Kelly, Slide," the Stillman Theatre, Cleveland, uses a combination of outline sketch and reverse panel, the latter being in lettering large enough to come through well. Where reverse is as well handled as here, it is all right. The trouble is that the average reverse uses lettering too small to work up through the black. Here the stars are in half-inch letters with the title running from three-quarters to a little larger than an inch, and this is plenty large enough to be read against the black. Even "with the star of Brown of Harvard" is nearly a quarter-inch letter.

STILLMAN
Starts Today
Famous ball players in the cast! BOB MEUSEL, IRISH MEUSEL, TONY LAZZERI, MIKE DONLIN, LEW FONSECA and others.
love-
hilarity-
base ball-
& thrills—
all in one picture
Metro Goldwyn Picture
"SLIDE KELLY SLIDE"
WITH
THE STAR OF BROWN OF HARVARD
WM. HAINES
SALLY O'NEIL
A METRO-GOLDWYN-MAYER PICTURE
Special Music Score and Prologue
Hear the Four Grads Baseball Quartet.
"Slide, Kelly, Slide" Starts today at 1:20, 3:20, 5:20, 7:20, 9:20.

A KELLY COMBINATION

The sketch serves a much better purpose than a photograph, for it is possible to work in the speed lines instead of having to take the stiffly-posed still. In this instance there is the further advantage that the outline gains in strength through comparison with the black below. That sketch in an all-white space would have lacked something of the display value it possesses here.

Very little selling is done. The title is trusted to get the crowd at the opening of the ball season. The chief appeal is the "love, hilarity, baseball and thrills, all in one picture," and this is split to give more emphasis to the first part of the sentence. The panel near the top merely lists the well-known ball players.

Cutting a Side Rule Lets in Extra Wide Title

Conventional Cut Is Helped by Type Talk

There is nothing remarkable about the cut used by the Rialto Theatre, Washington, D. C., on "Resurrection." It is a familiar pose and has been used scores of times recently. It may be an attractor, but it is not a sales cut. The selling is done with the copy.

RIALTO
NOW PLAYING
Starting a New Show Every Saturday
The Crowning Cinema Event of the Year
TREMENDOUS AND ENTHRALLING IN ITS MAGNIFICENT DRAMA!
World Premiere
ROD LA ROCQUE in "RESURRECTION" With DOLORES DEL RIO
It Rings With the Heroic Rebirth of a Man's Love and a Woman's Redemption to Honor and Virtue. A Soul-Racked Prince Who Reels on the Pinnacle of Respectability When Faced With the Ghost of the Past.
Katusha Maslova, Famous Fiction's Most Beloved, Most Dramatic Outcast.
EARLY PERFORMANCES SUGGESTED THE PICTURE STARTS

TALK IS BEST

The lettering is weak and does not give full value to the players' names. It would have paid to notch this cut to let the names in with a more pronounced type face. It is poor piece of lettering, at best, with the players suffering more than the title, though even the title is weakened by a none too successful attempt at fancy lettering.

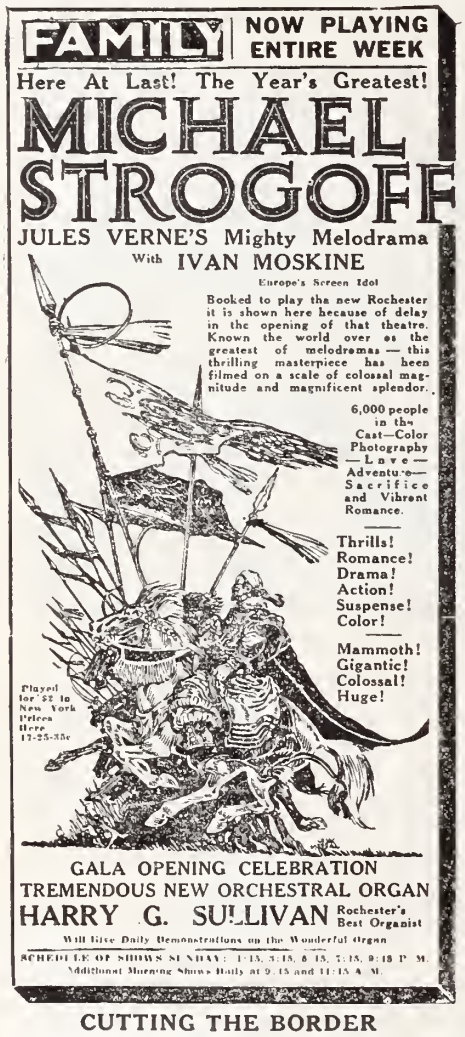
Most of the selling probably was on the world premier plus some very convincing talk about the play to the right of the cut. This was put into a clean looking ten-point that gets over without the least difficulty.

The agent had the good sense to stop talking when he reached the limit of legibility. Saying more would not have helped the argument much and it would have thrown the entire panel down to an eight point which would have had about half the attraction value. It is better to say less and say it louder than to whisper all over the space with a six, though there are occasions when an eight will be better than a ten. It all depends on the form of the layout. Here the ten point was indicated and came through far better than an eight could have done.

Cuts Side Rule To Let In the Title

Here is a new idea in layout. The Family Theatre, Rochester, N. Y., was playing Michael Strogoff, because the new Rochester Theatre, where it had been booked, was not completed. Using the two-column title, the cut was found to be too wide to ride with a twelve-point rule border on one side, so the rule was cut to let the title through. The effect is by no means poor, though it would have been a little more tidy, perhaps, to have reduced the cut slightly.

Whether it would have been worth the cost of making a new cut is more or less of a question. It looks all right as it stands, and the effect to be gained by pulling in the letter a little would scarcely compensate for the cost.


FAMILY
NOW PLAYING ENTIRE WEEK
Here At Last! The Year's Greatest!
MICHAEL STROGOFF
JULES VERNE'S Mighty Melodrama
With IVAN MOSKINE
Europe's Screen Idol
Booked to play the new Rochester it is shown here because of delay in the opening of that theatre. Known the world over as the greatest of melodramas — this thrilling masterpiece has been filmed on a scale of colossal magnitude and magnificent splendor.
6,000 people in the Cast—Color Photography —Love— Adventure— Sacrifice and Vibrant Romance.
Thrills! Romance! Drama! Action! Suspense! Color!
Mammoth! Gigantic! Colossal! Huge!
Played for $2 in New York Prices Here 17-25-35c
GALA OPENING CELEBRATION
TREMENDOUS NEW ORCHESTRAL ORGAN
HARRY G. SULLIVAN Rochester's Best Organist
Will Give Daily Demonstrations on the Wonderful Organ
SCHEDULE OF SHOWS SUNDAY: 1:15, 3:15, 5:15, 7:15, 9:15 P. M.
Additional Morning Shows Daily at 9:15 and 11:15 A. M.

CUTTING THE BORDER

Strogoff is the type of spectacle that calls for adjectives, and the Family seems to have used all of those supplied by the press book. At that they are in good taste and not too wildly extravagant, and it is only by circusing that Strogoff can be sold to its fullest possibilities.

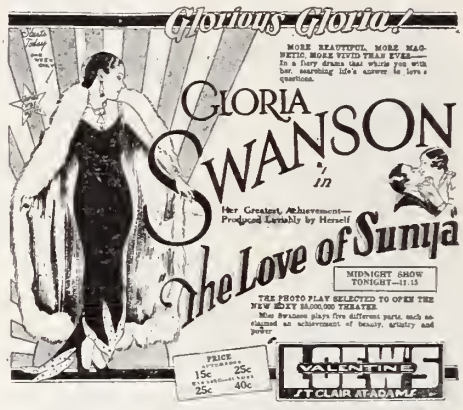
This cut seems to be a favorite with the agents, for it has been very widely used, not only in its intended two-column layout but in threes and fours. It seems to fit in almost anywhere and to be useful wherever it falls.

Makes a Strong Flash For New Swanson Film

None of the art work for "The Love of Sunya" seems to be above the mark, and certainly they do not flatter the star. Here is one from the display of Loew's Valentine Theatre, Toledo, in which the figure is all out of proportion. One hip seems to be six or eight inches lower than the other and the lower part of the skirt suggests either poor dressmaking or "beef to the heels" and rather large heels at that, while the face does not match the enthusiastic "more beautiful" which starts off the sales talk.

This seems to be a house cut, but the supplied art work is little if any better. Outside of the drawing the cut has good display value with its rayed background, but nothing about it suggests either beauty or grace.

Typographically the display is better, for the star and title are put over in fine shape, but we hope that Roxy sees this reference to his "five million dollar" theatre. That's making a piker out of a much larger proposition, but perhaps the agent felt that Toledo would not believe more than five million.


Glorious Gloria!
MORE BEAUTIFUL, MORE MAGNETIC, MORE VIVID THAN EVER—
GLORIA SWANSON in
Her Greatest Achievement—Produced Lavishly by Herself
"The Love of Sunya"
MIDNIGHT SHOW TONIGHT—11:15
THE PHOTO PLAY SELECTED TO OPEN THE NEW $5,000,000 THEATER
PRICE 15c 25c 25c 40c
LOEW'S VALENTINE
AT CLAIR AT ADAMS

The space is a four sevens; ample in which to put over the idea of a big production, and space this size should rate better art work. This figure is atrocious.

Crowded Space Still Reasonably Readable

This announcement of Jackie Coogan, at Loew's Palace Theatre, Washington, D. C., is more crowded than usual, due to the heavier play given the stage features, but even at that the layout gives legibility and clearness of announcement.

CROWDED BUT GOOD

The half-tones do not come through as well as usual, but you can get the general idea that one is Jackie and the other some woman, probably Grace La Rue, whose name is right alongside. Three big stage acts are all put over in about half the space, and the smaller screen features well cared for at the bottom.

It is not as good as the usual Loew Washington layouts, but it is decidedly good considering what had to be done in the comparatively small space and interesting as showing how four big items can be fully treated in a space a little less than three sixes. Many layout men could have made a mess of double that space allowance.

Oh For The Life Of A Slave

TWENTY-FIVE times before breakfast and you'll never lose that boyish figure. Ruth Hiatt, playing in Mack Sennett-Pathe Comedies keeping in trim.

LEW CODY, of the comedy team of Cody and Pringle (Aileen), wipes the floor with Gwen Lee and Gertrude Short. He and Aileen are starred in M.-G.-M.'s "His Brother From Brazil."

JUST before the morning canter. Buck Jones and Georgia Hale, plighting their troth or something in Fox's "Hills of Peril."

MARION DAVIES appearing in M.-G.-M.'s "Quality Street," holding Jackie Combs of "The Callahans and the Murphys" company.

WHO wouldn't be a slave? Margaret Livingston looking over her charges in "Slaves of Beauty," a Fox film.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Cabaret"

Gilda Gray Finds Familiar Cabaret Environment In a Well-Built Detective Play by Owen Davis

ALTHOUGH, AS THE TITLE indicates, the locale of "Cabaret" is chiefly in a night club, the story really is a well-built detective drama by Owen Davis, whose stagecraft enables him to swing clear of the usual pitfall into which so many of his predecessors have fallen. His detective hero not only wins the girl, but he is faithful to his oath of duty. Generally in such a situation the officer-sweetheart becomes foresworn, but as this story lies, the performance of duty leads to the unraveling of the crime and the clearing of the supposed culprit, which makes for a far greater degree of interest.

Tom Westcott is a detective who frequents a supper club because of Gloria Trask, their star dancer. Gloria likes him, but is unwilling to give up her position to become a policeman's wife as she needs the money to support her family.

Tom gets his first jolt when Gloria explains that the taxi driver who takes her home is her father. A few moments later he sees her talking to a young gangster and is stunned to find that the boy, Andy, is her brother.

Andy gets in trouble with the gang and the leader, Sam Roberts, uses the fact to press his attentions on Gloria. He and Andy shoot it out, and Sam's woman companion takes his gun, making it appear that he was unarmed.

Andy attempts to flee to Cuba, but is taken off the boat by Tom's direction, but meanwhile Tom has trapped the girl and gets her admission that Roberts had a gun and shot first. This makes it a case of self-defense and Andy's release is only a matter of legal detail.

The situation is so well handled that the suspense is well maintained, and the solution of the problem comes only a few moments before the close of the picture.

It is not only a fine example of good construction, but the photography is exceptionally good and both the director, Robert G. Vignola, and Fred Fishbeck, the cameraman, deserve a generous share of the credit. Most of the scenes are laid in the cabaret, but there is not an excess of night life situations, more of the action taking place back scenes than on the floor. There are some amusing scenes in the tenement home of the Trasks, who have refused to follow Gloria to the sumptuous apartment her position demands, with a few scenes in the gang's hangout to give variety.

Of course the star gives her dance, which is worked into the big moment as the climax is neared. She carries her dramatic scenes well, chiefly because she is not permitted to try too hard, and she is very beautifully gowned. Her face is rather too mature to suggest the innocent young novice, but otherwise she is well in character. Tom Moore is his usual likeable self, playing with easy assurance, and some comedy is injected by Chester Conklin, as Gloria's father.

The remainder of the support is adequate, but not remarkable, the best work being done by Charles Byer, as the leader of the gang. "Cabaret" is more than a play in which Gilda Gray is seen. It is an interesting, though not outstanding story, well told.

Adolph Zukor and Jesse L. Lasky Present
Gilda Gray in
"Cabaret"
Directed by Robert G. Vignola
With Tom Moore and Chester Conklin
A Paramount Picture

CAST:

Gloria Trask	**Gilda Gray**
Tom Westcott	**Tom Moore**
Jerry Trask	**Chester Conklin**
Blanche Howard	**Mona Palma**
Andy Trask	**Jack Egan**
Jack Costigan	**William Harrigan**
Sam Roberts	**Charles Byer**
Mrs. Trask	**Anna Lavasa**

Length—7,175 Feet

Gloria Trask, a cabaret star, has a wayward brother, who becomes a gangster. The head of the gang seeks to win Gloria and is shot by the boy, but through the efforts of Tom Westcott, a detective, the blame is properly placed and Tom wins Gloria. An interesting detective story.

"Rookies"

Amusing Gags and Thrilling Climax in Military Comedy Starring Karl Dane and George Arthur

Metro-Goldwyn-Mayer Present
Karl Dane and George K. Arthur in
"Rookies"
A Sam Wood Production
CAST:

Sgt. Diggs	**Karl Dane**
Greg Lee	**George K. Arthur**
Betty Wayne	**Marceline Day**
Zella Fay	**Louise Lorraine**
Judge	**Frank Currier**
Colonel	**Tom Calvert**
Sgt. O'Brien	**Tom O'Brien**
Sleepy	**Lincoln Stedman**

Length—6,640 Feet

Hard-boiled Sergeant Diggs kids a cabaret dancer, who tries to get even and in lieu of jail is sent to training camp under Diggs, who leads him a wild chase. Greg, however, rescue Diggs and the judge's daughter from a runaway balloon. Good gag comedy.

KARL DANE, WHO, as the hard-boiled tobacco-spitting corporal, made a big hit in "The Big Parade," and George K. Arthur, who has achieved considerable success in more or less effeminate roles in a number of productions, achieve stardom in "Rookies," a new Metro-Goldwyn-Mayer production.

This is an amusing comedy with a slight story and a lot of gags. It is a soldier story, but has been developed along slightly different angles, for, as the title implies, the plot deals with the activities of our boys in the military training camps.

In addition to the comedy values, there is a thrilling melodramatic climax in which a captive observation balloon breaks loose and Arthur, carrying a full complement of parachutes, goes up in a plane, leaps to the top of the balloon and eventually brings all of the occupants to safety.

There is just enough of a plot to hold the comedy situations and thrills together. Dane is introduced as the usual hard-boiled drill sergeant. His open contempt for a male cabaret dancer, played by Arthur, results in an enmity between these two which persists until the hard-boiled one is helpless in the runaway balloon and the milder one comes to his assistance As the result of Arthur's attempt early in the film to get back at Dane, he is arrested and lands in the training camp in lieu of jail and of course he is put in Dane's squad. Naturally there is a pretty girl to supply a romantic element, and there is also a vamping cabaret girl, who manages to gum things up, for Arthur.

Dane's role is the best he has had since the "Big Parade," and in fact it gives him comedy opportunities along the same line. He acquits himself creditably. While Arthur is his familiar effeminate self at first, he gets over it and for the most of the footage devotes himself to either making life miserable for Dane or making love to the pretty girl. He proves a good foil for Dane and together, they are an

amusing pair. Marceline Day is exceptionally charming as the girl and Louise Lorraine gives a good performance as the cabaret dancer.

Despite its slight story, the average patron will probably find "Rookies" thoroughly enjoyable entertainment, if they are not too fed up on military comedies. The gags are amusing, although some of them are a bit raw, and should get the laughs. It will keep the majority of audiences in chuckles. Then, too, the thrill stuff is good, with some real kicks in the balloon and parachute sequences.

One of the best gags in the picture deals with the attempt of Arthur to get out of walking five miles to the camp. He feigns injury but Dane gets wise and he is given a wild ride in an ambulance and finally thrown out on the road. There is also some good stuff in the antics in camp, much of which is of a familiar type. An amusing set of subtitles add to the enjoyment and are responsible for considerable of the comedy.

Between Byron Morgan, who supplied the story, and Sam Wood, who directed, the story is kept moving so that there is not too much sagging between the gags and thrills.

"Don Desperado"

Unusual Dramatic Twists and Lots of Punch and Action in Western Starring Leo Maloney

Pathe Presents
Leo Maloney in
"Don Desperado"
Directed by Leo Maloney
CAST:

Leo McHale	**Leo Maloney**
Doris Jessup	**Eugenie Gilbert**
Nathan Jessup	**Frederic Dana**
Aaron Blaisdell	**Charles Bartlett**
Ables	**Whitehorse**
Frenchy	**Bud Osborne**
Agent	**Allen Watt**

Length—5,804 Feet

A mysterious black bandit has been robbing the stage coach. Leo, a deputy sheriff, captures a suspect, who is strangely freed, and he finally proves that the station agent is backing the bandit after the mob has almost lynched an innocent boy. Exciting western.

HERE IS ANOTHER Leo Maloney film, "Don Desperado" released through Pathe, which like the previous offerings in this series is a corking good punch action western that should prove a winner with the fans.

In the role of a deputy sheriff, Maloney is called upon to ferret out a mysterious bandit who has been holding up a stage coach, and of course he succeeds, at the same time winning the love of the heroine. It will be seen from this bare outline that basically the story follows along one of the familiar lines which have proved its pulling power with the fans. Characteristic, however, of the Maloney series, there has been woven into the plot a number of smoothly developed punch situations which hold the attention and provide good drama, and lifts it out of the average run of productions of its type. The spectator's interest is held tensely at all times and there are so many unexpected twists and so much stirring action that the attention never gets time to waver. In fact, Mr. Maloney usually has enough material to make about two average features, with surprise twists continually stimulating the interest.

Maloney has a typical role here and Eugenia Gilbert who has appeared in several of the previous films again proves pleasing as the heroine, with Bud Osborne and Charles Bartlett capably handling the roles of the two villains. The minor roles are also in good hands.

If your audience likes westerns, you will make no mistake with the Maloney series and "Don Desperada" ranks well up in the list. It has punch, action, tense melodrama and an interesting story well handled, and of course a pleasing romance to top it off as good western entertainment.

"Beware of Widows"

Light Farce Comedy, Starring Laura La Plante, Is Well Punctuated With Amusing Situations

Carl Laemmle Presents
Laura La Plante in
"Beware of Widows"
Based on story by Owen Davis
Directed by Wesley Ruggles
A Universal Picture
CAST:

Joyce	**Laura La Plante**
Dr. Waller	**Bryant Washburn**
Paula	**Paulette Duval**
Bradford	**Walter Hiers**
Peter	**Tully Marshall**
Ruth	**Catherine Carver**

Length—5,777 Feet

Joyce, jealous of her fiance's (Dr. Waller) popularity with the ladies, breaks off with him and he plans to marry Ruth. Joyce, however, manages to get aboard his houseboat and plays her cards so that she eventually wins him back. Amusing farce comedy.

AS THE NEWEST starring vehicle for Laura La Plante, Universal is offering "Beware of Widows" an amusing light comedy based on a story by the well-known dramatist Owen Davis and directed by Wesley Ruggles.

As a modern young woman who lets her jealousy get the best of her and throws her fiance over only to regret it and then leap in at the last minute and through a strenuous series of farce comedy situations win him back from the other woman, Miss La Plante has a thoroughly congenial role and does excellent work, emphasizing the fact that not only is she attractive but an accomplished comedienne.

With the usual farce comedy lack of consistency, much of the action is highly improbable but situations are developed that are bright and merry and although some of them might be advantageously shortened, the interest is held and the picture proves good light entertainment.

Bryant Washburn gives an excellent performance as the heroine's doctor fiance preserving the right amount of dignity to get the maximum comedy effect and Walter Hiers, Tully Marshall and Heinie Conklin also contribute to the comedy. With Mr. Davis' knowledge of craftsmanship the situations are cleverly devised and run along smoothly even if not convincingly. The average fan should find "Beware of Widows" amusing and pleasing.

"Bitter Apples"

Monte Blue Is Star of a Melodramatic Story of Love and Vengeance, Featuring Myrna Loy

Warner Brothers Present
"Bitter Apples"
Starring Monte Blue
With Myrna Loy
Based on story by Harold McGrath
Directed by Harry Hoyt
CAST:

John Wyncote	**Monte Blue**
Belinda	**Myrna Loy**
Stefani	**Paul Ellis**
Mrs. Channing	**Ruby Blaine**
Thornden	**Charles Mailes**
Blanco	**Sydney de Grey**
Secretary	**Patricia Grey**

Length—5,463 Feet

Her father a suicide because of Wyncote's failure, Belinda using assumed name, determines to revenge herself by marrying Wyncote's son, John. The ship they are on is wrecked and Belinda finds that she really loves John. Drama.

WITH MYRNA LOY elevated to the leading female role, Monte Blue is offered as the star of the Warner Brothers production "Bitter Apples" based on a story by the celebrated novelist Harold McGrath, and directed by Harry Hoyt.

The story is forceful melodrama of a rather sombre type in which a young woman sets out to get revenge because her father has committed suicide as a result of the failure of a well-known banking house. She plays her cards well and eventually wins the young banker, marries him, and immediately lets him know that her sole purpose is to wreck his life and make him suffer. Just how this is to be brought about is not disclosed. A timely shipwreck resulting in this couple being the only ones left aboard and through a series of happenings which are considerably forced the girl repents and the hero's love for her returns. These include a capture by a villainous crew of rum-runners and a rescue by a U. S. destroyer.

Up to the point where the marriage occurs, the story is smoothly and interestingly handled, but the running in of a number of familiar and convenient devices to bring about the desired and easily foretold ending, weakens the punch, with the result that "Bitter Apples" emerges as a moderately entertaining program melodrama.

In the unsympathetic role of the girl, Myrna Loy gives a good performance and Monte Blue is satisfactory as the hero. The remaining roles are of minor importance.

"The Heart of Salome"

Mystery, Melodrama and Romance Are Combined In Story of a Woman Scorned, Starring Alma Rubens

William Fox presents
"The Heart of Salome"
With Alma Rubens
A Victor Schertzinger production

CAST:

Helene ..... **Alma Rubens**
Monte ..... **Walter Pidgeon**
Sir Humphrey ..... **Holmes Herbert**
Redfern ..... **Robert Agnew**
Chauffeur ..... **Walter Dugan**
Henri ..... **Barry Norton**

Length—5,617 Feet.

Believing Helene to be a simple country girl, Monte falls in love with her and when he discovers she is a thief he scorns her. She makes Sir Humphrey promise to kill him but repents and saves Monte and they are reconciled. Drama.

SUGGESTIVE OF THE old adage to the effect that hell hath no fury like a woman scorned, is the story of the Fox production, "The Heart of Salome," featuring Alma Rubens.

Starting out with an element of mystery, it quickly changes to idyllic love scenes in a beautiful French province between an American and the worldly heroine who poses as a simple country girl. With the return of this woman to Paris, the theme developes into lurid melodrama with the hero scorning her when he finds she has stolen his valuable papers. She decides on vengenance and promises to marry her employer if he will, like Salome of old, give her the life of her former lover. He agrees and she gloats over his predicament when he is manacled and imprisoned in a dungeon, but experiences a change of heart and aids in saving him, and then there is a reconciliation.

Miss Ruben gives a good performance and Walter Pidgeon is satisfactory as the hero. There are, however, several points in the story that are rather confusing and threads that are never explained, and the final reconciliation of the pair s far from convincing. Except for the country scenes, which are charming, the theme is a rather unpleasant one, and we do not believe that this picture is the type that will find favor with the majority of fans.

"Venus of Venice"

Scenery Overshadows the Comedy in Resplendent Venetian Picture Starring Constance Talmadge

SOME OF THE MOST spectacular settings ever offered in a comedy form the background of a rather light story which serves to bring Constance Talmadge to the screen. As the title suggests, the scenes are laid in Venice and much of the action occurs literally in the canals, for Miss Talmadge goes overboard at several points in the story and does a couple of interesting high dives, the last occurring at the end of the play, when Toney Moreno dives after her and they decide to swim for the nearest marriage license bureau.

She jumps into Moreno's gondola to escape the police, and wins his interest. When he seeks to adopt and reform her, the gang to which she virtually is a slave, force her to enter his home to aid them in looting his art treasures. Love proves stronger than the professional instinct and the lines above indicate the outcome.

Miss Talmadge is charming as Carlotta, but the material provided her is thin in the extreme. There are one or two really good situations, but most of the action is forced and not very effective and it is only passively interesting.

Antonio Moreno plays the artist rather listlessly and Michael Vavitch, as one of the gang, is the outstanding male character, with Edward Martindel doing effective work in an amusing character bit. The picture, apart from the lavish settings, does not measure up to Miss Talmadge's standard.

Joseph M. Schenck Presents
Constance Talmadge in
"Venus of Venice"
With Antonio Moreno
A Marshall Neilan Production
A First National Picture

CAST:

Carlotta ..... **Constance Talmadge**
Kenneth ..... **Antonio Moreno**
Journalist ..... **Edward Martindel**
Bride ..... **Carmelita Geraghty**
Bridegroom ..... **Mario Carillo**
Marco ..... **Michael Vavitch**

Length—6,300 Feet

Carlotta, fallen into the hands of a Venetian gang of robbers and beggars, has become an adroit thief. She attracts the attention of Kenneth Roberts, who undertakes to reform her. Love causes her to amend her ways after much has happened. A light, spectacular comedy.

"Special Delivery"

Eddie Cantor Offers a Snappy Series of Gags Dealing Mostly With Adventures of a Postman

Adolph Zukor and Jesse L. Lasky Present
Eddie Cantor in
"Special Delivery"
Directed by William Goodrich
A Paramount Picture

CAST:

Eddie ..... **Eddie Cantor**
Madge ..... **Jobyna Ralston**
Harold ..... **William Powell**
Harrigan ..... **Donald Keith**
Flannigan ..... **Jack Dougherty**
Nip ..... **Victor Potel**
Tuck ..... **Paul Kelly**
Mother ..... **Mary Carr**

Length—5,524 Feet.

Eddie, son of the head of the Post Office Secret Service, is told not to come home until he has proven his ability as a P. O. Inspector. Three years later he captures a master crook while trying to save his best girl. A fast-moving gag comedy.

FOR HIS SECOND screen offering Eddie Cantor turns to the gag men in "Special Delivery" and uses about eighty per cent gags and twenty per cent story. It is a tradition in his family that they are the star sleuths in the Post Office Department, and Eddie is told to make good.

As a postman he rooms with a policeman and a fireman. All three are in love with Madge, a waitress in a quick lunch. Madge leaves her job to become secretary to a get-rich-quick swindler, who persuades her to start for South America with him. Eddie happens on the fact that he is already married, and starts to save the girl. His policeman friend takes him part of the way to the steamer in an acrobatic sidecar and he finishes the trip on a hook and ladder truck. The swindler is arrested and Eddie gets Madge.

The story is loosely strung around a series of gags. There is little plot-interest. but plenty of action and abundant laughs. Cantor handles his work well, but it will be some time before he works into the first flight of feature length comedians. Jobyna Ralston is personable as the girl, with very little to do, and William Powell is capital as the heavy. The others contribute able support without having much to do. The backbone of the story is the terrific chase to the docks. This should get the comedy over.

"His First Flame"

Several Amusing Gags in Harry Langdon Comedy Produced by Sennett and Distributed by Pathe

BEFORE HARRY LANGDON began starring in feature length comedies he achieved big success in a series of two reelers produced by Mack Sennett and distributed through Pathe. This combination is now offering him in a five-reel comedy "His First Flame" directed by Harry Edwards from a script by Frank Capra and Arthur Ripley.

Characteristic of the Langdon vehicles, this is an out and out gag comedy and although there is a story it is exceedingly attenuated, serving only as a basis on which to build the comedy business. Harry, a fresh young graduate is engaged to a girl who is only after his money and his woman-hating uncle, a fire-chief, succeeds in breaking up the match. The girl's sister, however, is strong for Harry, and to catch him, starts a fire in her home. Her plans work out O K, for Harry responds to the alarm as a fireman because the department is busy elsewhere and although he pulls a lot of boob tricks he rescues her and finds himself headed for the altar.

The gags are all good, and even though some of them are familiar, they are all handled in Langdon's inimitable and highly amusing style and should get the laughs. In building the picture up to its feature length, however, many of the comedy situations are held too long and lose some of their force through repetition and the story interest is too slight to hold the interest at high pitch between the highlights. There is some corking good material but hardly enough for the footage allotted. "His First Flame," however, has enough laughs to make it a fairly popular attraction.

Mack Sennett presents
Harry Langdon in
"His First Flame"
Directed by Harry Edwards
A Pathe Picture

CAST:

Harry Howells ..... **Harry Langdon**
Ethel Morgan ..... **Natalie Kingston**
Mary Morgan ..... **Ruth Hiatt**
Amos McCarthy ..... **Vernon Dent**
Hector Benedict ..... **Bud Jamieson**
Mrs. Benedict ..... **Dot Farley**

Length—4,700 Feet.

Harry, returning from college is engaged to marry Ethel. His woman-hating uncle, a fire chief, knowing Ethel is after his money breaks the match. Harry after several complications finally saves Ethel's sister in a fire when he is subbing as a fireman and all ends happily. Amusing gag comedy.

"Naughty Nanette"

Viola Dana Stars in Sprightly Comedy Drama Of an Extra Girl, Directed by Leo J. Meehan

Joseph P. Kennedy presents
Viola Dana in
"Naughty Nanette"
Directed by J. Leo Meehan
An F. B. O. Picture

CAST:

Nanette ..... **Viola Dana**
Lola ..... **Patricia Palmer**
Bob ..... **Ed Brownell**
Lucy Dennison ..... **Helen Foster**
Simmons ..... **Joe Young**
Grandfather ..... **Sidney DeGray**
Mrs. Rooney ..... **Mary Gordon**

Length—4,949 Feet.

Nanette, an extra girl, learning that Lucy, a girl she befriends has a rich grandfather, poses as Lucy and eventually straightens matters out incidentally winning Lucy's rich brother. Amusing light comedy drama.

OF QUITE DIFFERENT type from his former productions which include several based on novels by Gene Stratton Porter and "Mother" adapated from a Kathleen Norris story, is "Naughty Nanette" produced by J. Leo Meehan with Viola Dana in the stellar role.

"Naughty Nanette" is a sprightly and amusing comedy drama of an extra girl in a motion picture company. The "inside stuff" has been held down so that it does not intrude on the simple little heart interest story and this angle is used principally to show the tough lot of the extra girls in landing work in the studios. It is this angle that motivates the story, for the heroine in aiding an unsuccessful applicant learns that this girl has a wealthy grandfather who will have nothing to do with her. Determined to right matters, the sprightly self-reliant little extra masquerades as the other girl and despite the enmity of another

woman eventually straightens everything out winning as her husband, the other girl's rich brother, after a series of complications that are good for several laughs.

Viola Dana has a role that is well suited to her snappy and vivacious personality and gives an excellent performance, Helen Foster is just the type for the wispy clinging girl and Ed Brownell makes a good looking and satisfactory hero. The romantic angle is pleasing and although the story is not altogether convincing it holds the interest and moves forward at a breezy pace that makes for pleasing light entertainment.

"The Night Bride"

Farce Comedy in Which a Breezy Modern Girl Tames Woman-Hating Man, Stars Marie Prevost

HOW A BREEZY YOUNG woman becomes piqued at a woman-hating but attractive young bachelor and eventually wins him, serves as the basis of "The Night Bride" a farce comedy offered by Producers Distributing Corporation starring Marie Prevost with Harrison Ford featured in the opposite role.

This familiar idea is developed along the usual farce comedy lines and we discover that the hero is an author who has written several successful books about women. Following an accidental meeting in which the girl has all the advantage, she finds out just before the wedding that her fiance is really in love with her sister. She decides to run away and lands at the author's deserted house. His unexpected return home after she has decided to remain there all night because of a storm, followed by the appearance of her father on the scene, causes her to say that they are already married. Matters keep getting more and more complicated until the pair land on board a steamer bound for Europe and the former woman-hater solves the difficulty by taking her in his arms.

Miss Pevost has a congenial role and Harrison Ford gives a good performance as the hero with Franklin Pangborn contributing considerable comedy as a valet. The action moves along at a brisk pace and the result is a picture that should prove fairly amusing in the average theatre.

John C. Flinn Presents
Marie Prevost in
"The Night Bride"
With Harrison Ford
Directed by E. Mason Hopper
A Prod. Dist. Corp. Picture

CAST:

Cynthia ..... **Marie Prevost**
Stanley ..... **Harrison Ford**
Valet ..... **Franklin Pangborn**
Cynthia's Father ..... **Robert Edeson**
Renee ..... **Constance Howard**
Gardner ..... **George Kuwa**
Walsh ..... **Richard Crawford**

Length—5,736 Feet.

Impetuous Cynthia discovers that her fiance loves her sister and she flees, taking refuge in the home of woman-hating Stanley, who returns suddenly and she forces him to pose as her fiance. Eventually he is glad to make the role a real one. Farce comedy.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Then and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar 'Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721

Short Subjects

Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Fighting Hearts	June 26..	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls

FIRST NATIONAL

		1925	
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,617
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
		1926	
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,279
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336

	Kind of Picture	Review	Feet
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800

FOX FILM CORP.

Features		1926	
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,824
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,494
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,977
Midnight Kiss	Comedy drama	Aug. 7..	5,024
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Matinee Ladies (MacAvoy-McGregor)	Modern life com.-dr.	Apr. 23..	6,552
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
A Social Triangle	O. Henry series	June 5..	2,000
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gerdon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
Flying High			
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,367
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960

	Kind of Picture	Review	Feet
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909

PARAMOUNT

		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,690
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Passions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080

PATHE

	Kind of Picture	Review	Feet
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000

Users Help Make This Chart More Usetul

	Kind of Picture	Review	Feet
Along Came Auutie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000
A Knight Out	Terry cartoon	Aug. 28..	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28..	2,000
Scrambled Eggs	Terry cartoon	Sept. 4..	1,000
Fighting Marine (Geue Tunney)	Serial	Sept. 4..	....
A Buggy Ride	Terry cartoon	Sept. 11..	1,000
Fourth Alarm	Our Gang comedy	Sept. 11..	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11..	1,000
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothiug (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Guu Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uucle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4..3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4..2 rls.
Through Thick and Thin	Terry cartoon	Dec.	4..1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4..2 rls.
Hitting the Rails	Terry cartoon	Dec.	4..1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
1927			
Auything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	2 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jau. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jau. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jau. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jau. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	2 rls
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	2 rls
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl

Features			
	1926		
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
	1927		
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Maloney)	Actiou westeru	Jan. 15..	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29..	4,915
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Between Dangers (B. Roosevelt)	Fast western	Feb. 5..	4,533
Burnt Fiugers	Melodramatic mystery	Feb. 12..	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19..	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26..	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5..	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5..	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19..	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2..	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794

PREFERRED PICTURES

	1926		
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
	1927		
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

	1925		
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
	1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashmau-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Deau)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,418
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatmau (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Uuknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up iu Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romautic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
	1927		
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jau. 15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500

RAYART

	1925		
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
	1926		
Call of the Klondike (Glass-Dwau)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

	1926		
Song Cartnne	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport snbjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoons	Number 17	Oct. 16..	458
Searchlight	Issue J.	Oct. 16..	1,000

STERLING PICTURES CORP.

		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..	6,022

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120

UNIVERSAL

Features		1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Ontside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rnstler's Ranch (Acord)	Western	Jnne 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bncking the Truth (Morrison)	Action western	Jnne 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. tbriller	Aug. 28..	5,865
Her Big Night (Lanra LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,630
Bnckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Frand (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wrigbt (Jean Hersbolt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Short Subjects		1926	
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sep. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sep. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Artbur Lake)	Comedy	Oct. 2..	1,000
The Collegians	Series of 10	Oct. 9..	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..	....
A Man's Size Pet	Western comedy	Oct. 16..	2,000
Never Again	The Gnmps	Oct. 16..	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..	1,000
Lots of Grief	Gump comedy	Oct. 16..	2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..	2 rls
Sbow Cow Pnncber (Cobb)	Mustang western	Oct. 23..	2 rls
Too Mnch Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Pnffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Artbur Lake)	Bluebird comedy	Nov. 29..	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com.	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Nortbwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigb Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	Wbat happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Blnebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
Tbe Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomacb (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youtb and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Artbur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inberitance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Sbort western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls

WARNER BROS.

		1925	
Man on tbe Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,506
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World 'P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clasb of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blne-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,973
Ob, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,808
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Jnan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across tbe Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murpby (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
		1927	
Tbird Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-tbrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12..	6,284
What Every Girl Sbould Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-tbrills	Apr. 2..	6,830

Stage Bands

A Moving Picture World Presentation Devised by O. T. Taylor

THERE is no denying that stage bands or orchestras are still going strong; in fact, this line of stage presentations is just hitting it's stride. Reports from different parts of the country indicate that theatres everywhere are going to a stage band policy.

The question is, how long will the movie patron continue to accept the stage band? Probably indefinitely if the manager and orchestra director realize that "variety is the spice of life" and work accordingly.

Theatres in the big cities have, of course, the advantage over the small town house. A first-class band, given every possible support in the way of staging, novelties, comedy stunts, and working on a weekly change, the director virtually picking his men from the best talent in the country, has everything in its favor.

It takes perseverance, some tall figuring and sound judgment on the part of the small town manager, playing a twice weekly, or oftener, change, to successfully adopt a stage band policy. Yet it is being done and in most cases proving a box office tonic.

In some sections, where towns are close enough together to make traveling by auto practical, circuits consisting of two or three towns are formed; each town taking the band on for one change a week. Still smaller towns might find it to mutual advantage to form circuits to use a band one one semi-weekly change. Some managers consider stage bands, as well as other stage shows, as "added attractions," the sole object of which is to "boost" attendance and therefore played at regular prices, relying on the added business to pay the cost of the attraction.

The advantage of such a policy is questionable, in that poorer pictures are more often than not offered with the stage attraction in an effort of "getting them over" on strength of the stage attraction, and if the show fails to click the stage attraction is to blame. On the other hand, if a better picture is offered with a stage band at regular prices some reaction is to be expected on changes when no added attraction is offered. The logical solution is to advance admission prices—and why not? A good picture, plus a stage band of merit, can stand an increase in admission prices, the increase to pay for the attraction, the extra business pulled by the band to make the venture a profitable one for the exhibitor.

This policy also eliminates undue reaction on regular programs as the patron's impression is that he pays for the added attraction when such is offered and therefore accepts the regular programs as a matter of course.

Continued success of a stage band for any length of time in the same theatre depends largely on the ability of the band members, versatility and personality of the director and co-operation of the producer.

Repeated use of the same setting is just as impossible in staging a band as the use of the same sets would be in the filming of several different stories. It would spell loss of interest in the play that even perfect rendering of the story could not wholly overcome. Yet

(Continued on next page)

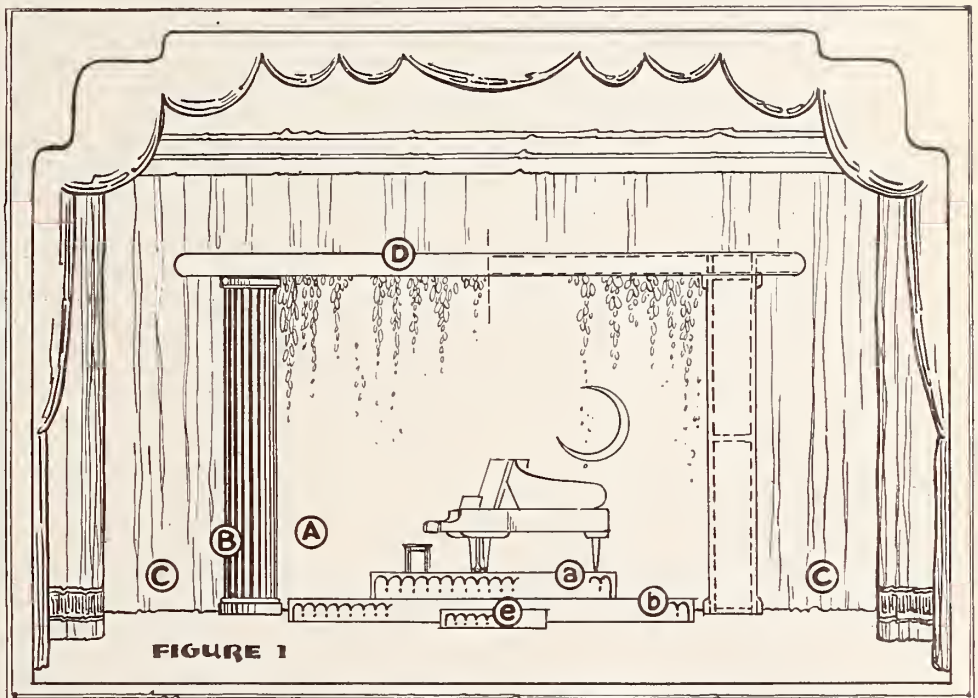


FIGURE 1

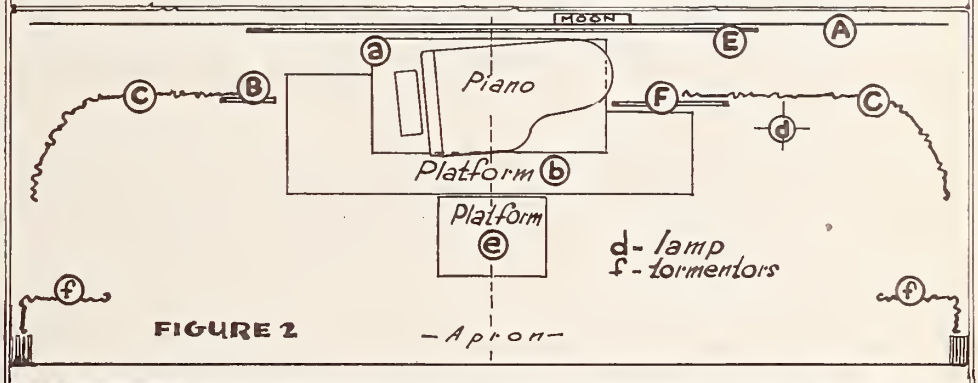


FIGURE 2

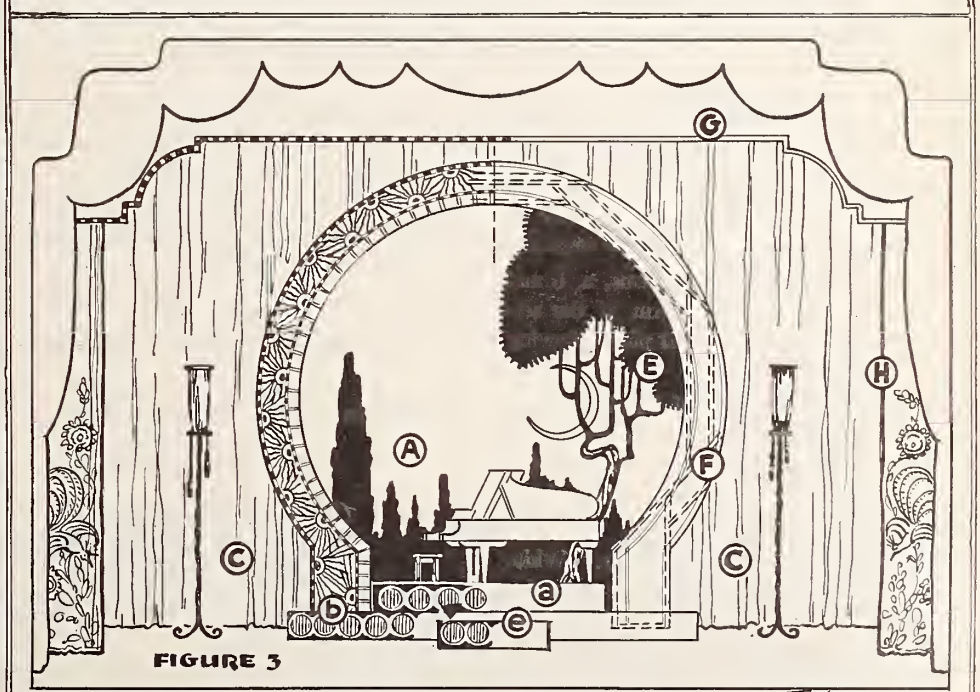


FIGURE 3

Taylor

Tips, Kinks and Production Wrinkles

bands are being played without a thought on the part of the theatre manager for improvement in presentation.

And after all—the cost of the setting is a small item as compared with the cost of the band.

No town, no matter how small, but that it boast an artistically inclined youth who would welcome the opportunity to break into scenic work, and who should not find it difficult to do very creditable work by following the plans and instructions in building, painting and staging furnished through the *Moving Picture World* Presentations.

This week two simple, yet unusual, settings are offered. Built around the same fundamental idea both are especially suited to band presentation. The cyc, platforms, backing and moon, as well as the position of the piano, are identical in the two settings. The change is wrought entirely by the contrasting contour and color-scheme of the two arches, and by the addition of a ground row of trees to one of these.

SETTING I—Figures 1 and 2

The backing is a plain blue sky cyc, A, with an illuminated moon, seen through an arch consisting of two columns, B, supporting a beam, D. The entire unit is set in a dark colored cyc, CC. The columns and beam are of frame and blue plaster board, or wall board, construction as indicated by dotted lines, figure 1. The capital and base are cut from wall board and attached to top and bottom of the columns. Paint in light gray and shade in intermediate tones of darker gray, and in black. Highlights in white. The columns may be painted to suggest the plain round shaft or they may in the fluted Greek Ionic architecture. The latter is the more effective. Platforms decorated in black on white ground. The hanging foliage can be artificial or of natural vines such as ivy or salal.

SETTING II—Figures 2 and 3

In this setting the circular arch, F, takes the place of the columns and beam of setting, I. The framework, indicated by dotted lines, is covered with wall board cut to shape. Paint the arch in bright colors; vivid yellow ground with decorative stuff in orange, turquoise, blue and red. The ground row and tree, E, are in masses of rather bright medium and dark greens. Tree trunks and branches in black and orange. The wings (or tabs) and border. H-G (can also be in form of a lag drop), may be eliminated and drapes substituted for masking.

The arrangement of the platforms, a, b and e, is optional, although the charm of the setting is enhanced by the elevated piano showing against the sky.

The possibilities of colorful lighting effects are many; the following being merely in the way of suggestions. Vivid green floodlighting from sides on sky. Amber glint on band. Front stage in red.

All blue in front. Green on sky. White flood from projection room going to spots for pick-up of featured soloists or band sections. Blue on sky. Blue and red in front, amber on band.

REGARDING SCRIM PRESENTATIONS

Inquiries that have been received of late regarding scrim presentations indicate that managers in the smaller towns and cities are of the impression that this effect is difficult to achieve as well as costly to produce. This is, however, not the case, except where production is carried on on an elaborate scale.

Numerous economical scrim stagings are possible—presentations which are very effective and showy and which may be produced at a nominal cost. It is impossible for this department to furnish plans and suggest action to individual managers on scrim presentation or other stagings. We shall, however, be glad to receive requests for information regarding the different phases of this work and will answer inquiries through this department. Scrim presentation will be covered in an early issue of *Moving Picture World*.

INQUIRIES

1. Where can I get information, in book form preferably, on dance band novelty presentation stuff of the sort Tex Howard is doing? I want ideas. 2. Can you tell me where I can get Jensen's Encyclopedia of Comedy or Madison's Budget (gags, etc.), or both, or any other good book of this kind? (G. McM.)

1. We do not know of any published information covering novelty band presentations except what has been offered by this department. The novelty band presents a new angle—so new that the question of stunts and gags has been entirely up to the individual director. He, in turn, has been so busy concocting stunts for his own use that he has had but little time, and perhaps less inclination, to share his ideas with other directors. We hope to be in position to offer stunt suggestions in the very near future. Tex Howard is showing the way, and other up and doing band leaders will no doubt follow suit. 2. The latest Madison's Budget (No. 18) may be obtained from Samuel French, 25 West Forty-fifth street, New York. The price is $1.04, postpaid. Another gag book is "One Big Scream," price 30c, sold by the same publisher.

Kick in with Your Suggestions

TO

O. T. TAYLOR

Weir Theatre

ABERDEEN, WASH.

Exhibitors Praise Laemmle's Complete Service Contract

THE DAWN of the 1927-28 season heralds the fourth birthday of Carl Laemmle's Complete Service Contract.

When he first announced that he would sell a complete show of Universal pictures every week in the year at a small and fixed weekly rental, many film men doubted that Universal could supply the service at the prices quoted—prices that in many cases hardly covered shipping charges.

Laemmle, however, conceived the Complete Service idea as a life-saver for the hordes of small exhibitors, who, facing closed doors, and who could not buy shows except at the very rock bottom prices. He realized it was either a case of giving them a show at little or no profit or losing their energy and enthusiasm to the industry.

The large number of this class of exhibitors who went out of business prior to Universal's Complete Service plan is proof that some emergency measure was necessary. The lessened number of failures during the years in which the Complete Service has been on the market is testimony enough to the wisdom of Laemmle's plan.

By reason of the liberal terms of the Complete Contract arrangement, small exhibitors are able to get their complete shows regularly and without mis-cuts and make a small margin of profit—as compared to former years. Also they are saved the worry of complex buying and booking and the extra express and shipping cost of comedies coming from one source, features from another and newsreels from still a third.

The enthusiasm of the average exhibitor for Laemmle's Complete Service plan may be judged from the following commendatory letters, just received by him:

"Your product on this year's Complete Service Contract cannot be beat. The condition of the film as well as the service from your Minneapolis branch is okay. I am highly satisfied with my dealings with Universal."—W. B. Heick, Rex Theatre, Calumet, Minn.

"Only the first week using the service we are more than pleased with same. We should have been using your service before this."—F. C. Buchanan, Victoria Theatre, Winnfield, La.

WATCH FOR IT!

IN AN EARLY ISSUE OF JUNE

Moving Picture World

will publish a complete dispassionate straight-from-the-shoulder summary, from all exhibitor angles on the new product of every company. Carefully compiled by Epes W. Sargent. A complete and comprehensive analysis no exhibitor will care to miss.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Equipment Survey Is Offered by National

Many theatre circuits and chain operating companies, realizing the hazards encountered between operating expense and profits have have added equipment engineers to their operating staffs. It is the duties of these practical men to keep up the efficiency standards in the houses under his supervision and to make periodical check-ups on the equipment in use in each of their houses.

An arrangement of this kind is practicable and profitable only with concerns operating a chain of theatres. And for these it has proven most profitable.

Several large circuits, many smaller ones and numerous individual theatre-owners are taking advantage of the engineering and maintenance service being offered by the National Theatre Supply Company.

This company maintains an equipment engineering and research department and will, whenever called upon, making a complete survey of the equipment in use in a theatre, showing the exact degree of efficiency of the apparatus in use; rendering an authoritative and unbiased report of conditions as they are found.

ABERDEEN, MISS.—Local men plan to erect theatre and have plans by Robert Heavener, Jackson, Miss.

Theatre Owners Busy Building and Renewing

Kansas City, Mo., April 28.—Plans for a 6¼ million dollar theatre and hotel building on South Main street, Kansas City, were confirmed this week by Warren C. Gum, builder and designer. The house, which will be 150 x 228, will seat 5,000 and will be second in size to the Roxy in New York. The balcony will seat, 1,500 and the main floor 3,500, according to plans. The interior of the theatre will have an outdoor effect representing an Italian rose garden. There will be an orchestra lift by which the orchestra will be lifted up and down. Free parking space and a free check stand for wraps will be another feature. The cooling and ventilating system will cost more than $225,000. The theatre and Hotel will be known as the Warren. Several film companies have been negotiating for a lease on the theatre, but no deal has been closed yet, Mr. Gum said. Construction will start in the near future.

San Fancisco, Cal—Work has been commenced on the construction of a 3100-seat theatre on Mission street, between Nineteenth and Twentieth, for Ackerman & Harris, giving this city the largest district theatre west of Chicago, when completed. The design is in Spanish Renaissance and W. H. Crim, Jr., is the architect.

Some extensive improvements will soon be made in the Warfield Theatre, including new seats, carpets and draperies. The loge section will be enlarged and while this will cut down the seating capacity slightly it is expected that it will increase the money capacity. The house record was broken recently with "Flesh and the Devil," when almost $35,000 was taken in the opening week. The theatre seats about 2200.

CHICAGO, ILL.—American Amusement Company, C. P. Lanten, president, 3142 West North avenue, has plans by John Eberson, 212 East Superior street, for contemplated theatre and office building. Estimated cost, $1,000,000.

CHICAGO, ILL.—Marks Brothers, 1641 West Roosevelt Road, have plans by Levy & Klein, 111 West Washington street, for three-story theatre, 48 by 100 by 275 feet, to be located at 1365-67 Milwaukee avenue. Estimated cost, $1,500,000.

NILES, MICH.—T. W. Ready has plans by William P. Whitney, 122 South Michigan avenue, Chicago, Ill., for theatre, store and office building to be located at Fifth and Main streets. Estimated cost, $125,000.

PONTIAC, MICH.—New Pontiac Hotel Corporation, L. Bruce Grannis, secretary and treasurer, 540 Free Press Building, Detroit, Mich., contemplates erecting nine-story concrete theatre, office and hotel building. Estimated cost, $1,400,000.

ST. PAUL, MINN.—O. A. Rowe and W. A. Mustard, 673 East Seventh street, plan to erect a theatre at St. Peter and West Seventh streets. Estimated cost, $750,000.

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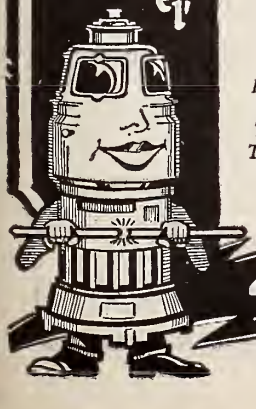

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LINCOLN, NEB.—Charles Stuart plans to erect new Lyric Theatre at southeast corner P and 13th streets, with seating capacity of 2,500. Estimated cost, $1,200,000.

COLLINGSWOOD, N. J.—Ernest Miller, 1123 Langham street, Camden, N. J., plans erection of one-story moving picture theatre and store building, 90 by 125 feet, at Haddon and Lincoln avenues.

NYACK, N. Y.—S. Bratler and S. Pollack, 972 Broad street, Newark, N. J., has plans by William E. Lehman, 972 Broad street, Newark, N. J., for two-story theatre, store and office building, 82 by 225 feet, to be located at Broadway and High avenue. Estimated cost, $350,000.

ALVA, OKLA.—O. L. Hayden, of Palace Tailoring Company, and Sol J. Davidson, of Oklahoma City, have leased store building and will convert and equip as moving picture theatre. Will be known as Rialto Theatre, Mr. Davidson, manager.

GRAND PRAIRIE, TEXAS.—J. S. Walker, manager of Texas Theatre, has purchased two lots on Main street as site for proposed new moving picture theatre.

MILWAUKEE, WIS.—H. W. Grugal, 818 West Harrison street, Oak Park, Ill., is preparing plans for brick, reinforced concrete and terra-cotta trim theatre and store building, 120 by 170 feet. Estimated cost, $500,000.

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Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,625,065. INTERMITTENT - FILM FEED. Alexander Ferdinand Victor, Davenport, Iowa. Filed Dec. 10, 1923. Serial No. 679,798. 9 Claims. (Cl. 88—18.4.)

Film feeding mechanism comprising an elongated oscillating member, an element movable therewith and reciprocable longitudinally on said member to and from the film, a rotatable disk, and a plurality of eccentrically disposed pins projecting from the face of said disk.

1,612,275. FILM FEEDING MECHANISM. Charles Leo Fitz, Fond du Lac, Wis., assignor to Drop Head Projector Company, Fond du Lac, Wis., a Corporation of Wisconsin. Filed Nov. 3, 1922, Serial No. 598,866. Renewed May 29, 1926. 6 Claims. (Cl. 88—17.)

In a motion picture machine having a drop front hinged at its lower end to the enclosing casing of the machine, the combination of a housing attached to said drop front and comprising a shell portion and depending side webs, an aperture plate and a film confining gate associated with said shell portion of the housing, driving gear connections at one side of said housing, a pair of intermittent gear wheels having carrying shafts journalled in said side webs with the driving shaft thereof in operative engagement with said driving gear connections, a film feeding drum on the shaft of the driven gear wheel and disposed in the space between said webs, a transverse shaft journalled in the lower portion of said webs in adjacent relation to the hinge of the drop front, gearing connections between the transverse shaft and the driving shaft of the intermittent gear wheels, film supply and film take-up drums mounted on the ends of said transverse shaft, and a sprocket wheel frictionally mounted on said transverse shaft and adapted for operative connection with the carrying shaft of the film take-up reel of the machine.

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Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

LONE WOLF RETURNS. Stars, Bert Lytell, Billie Dove. A very good picture; you won't go wrong on this one. Made us some money. Tone O. K. Very good appeal. Sunday maybe. Special no. Draw small town and rural classes, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SWEET ROSIE O'GRADY. Star, Shirley Mason. A very good picture: this is our first picture from Columbia and it surely is a great little show. Tone O. K. Good appeal. Sunday, special yes. Draw small town, rural classes, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

F. B. O.

BROADWAY GALLANT. Star, Richard Talmadge. Here is another good one from this star and F. B. O. Richard Talmadge means something as a star and when he is advertising properly they just cannot stay at home. Tone fair, appeal 75 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

LIGHTNING LARIATS. (5 reels). Star, Tom Tyler. Tom and his gang in a good and fast one. Frankie Darro as the "king" living as a cowboy in Arizona good. Paper, service and print good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAGIC GARDEN. (7 reels). Special cast. This picture drew all the ladies in town and pleased them, but the men were scarce. Personally don't think this is Mrs. Porter's finest novel. We ran this Easter Sunday and Monday and it was a wonderful picture for those days and is fine for a Sunday showing any time. The little boy and girl were excellent in their roles, and really stole the picture. If Miss Lillian Gish were cast as Anaryllis in place of Miss Morris, I believe she would have fitted the part to perfection. Keane and the two older men very good. Appeal 100 per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN RUSTLIN'. Star, Bob Custer. Oh, what a flop. Here this picture wasn't good enough to burn. Disappointed the public. Wouldn't show it again. Tone no, appeal none. Sunday, special no. Draw farm class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (100 seats), Loyalton, South Dakota.

MULHALL'S GREAT CATCH. Star, Lefty Flynn. About the best picture we ever had of Flynn's, and pleased the majority. Flynn not much of a drawing card here. Will go over wherever Flynn is liked. Tone good, appeal 80 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25 to 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RED HOT HOOFS. Star, Tom Tyler. Tom turns out to be a real prize fighter: somewhat on the order of what he usually plays. Appeal great. Sunday yes, special no. Admission 10-25. J. W. Ryder, Jewel Theatre (250 seats), Verndale, Minnesota.

First National

BLONDE SAINT. Star, Lewis Stone. Very interesting story, but drawing power not much. Lewis Stone not popular as a lover here. Gilbert Roland's acting in this feature deserves praise as well as Ann Rork's—although they had minor part. Expect to see these two in leading roles soon. Tone, appeal fair. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DANCER OF PARIS. Star, Dorothy Mackaill. A very good picture. Had a good audience. Played one night. Tone fair. Sunday no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

HIGH HAT. No stars. Here's a piece of cheese—actors trying to be funny. No direction. A studio picture. Shelve it. Business rotten. They kidded us for putting on "nickle theatre picture." Draw family class, city 40,000. Admission 10 to 50. Johnny Jones, Washington and Orpheum Theatres, Quincy, Illinois.

LONG PANTS. Star, Harry Langdon. Best of his so far. Knockout comedy drama. Spicy in spots. Good direction. Tone O. K. Family appeal. Sunday yes, special no. Draw family trade, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

ORCHIDS AND ERMINE. Star, Colleen Moore. Same style of stuff you see in all Colleen Moore pictures. Her style doesn't and can't change. You see one, you see all. Tone O. K. Family appeal. Sunday, special no. Draw family trade, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

SALLY. Star, Colleen Moore. This is the second Colleen Moore picture I have played: the first one was not what I expected, so on this second one I didn't expect much, and got a real surprise. Sally is good, very good, priced right. You won't regret it. Tone good, appeal 85 per cent. Sunday yes, special maybe. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

SEA TIGER. Star, Milton Sills. Good sea story with Sills in a good role. Pleased a hundred per cent. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SILENT LOVER. Star, Milton Sills. A good picture, spoiled by a very poor ending. Why, oh why, do they do it? The picture has the audience all worked up, expecting a good climax, and it simply dies. With a better ending this would be a wow. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

SPLENDID ROAD. Star, Anna Q. Nilsson. A good picture and well liked. Ran it Good Friday and did exceptional business of the week. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre, Allentown, Pennsylvania.

STRONG MAN. Star, Harry Langdon. Our crowd liked Langdon in his two reelers and he drew well and seemed to please in this picture. Appeal 85 per cent. Draw town, country class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

STRONG MAN. Star, Harry Langdon. I consider this picture very much overrated. It is a fairly good program comedy; nothing out of the ordinary at all. I paid twice the average rental, advanced my admission ten cents and lots of people walked away, refusing to stand the raise. Also, large number walked out on it, saying it was rotten. This is very unusual here. Tone O. K. Appeal fair. Sunday O. K. Special no. Draw all classes, town 3,000. Admission 10-30 usually. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SYNCOPATING SUE. Star, Corinne Griffith. Not so good, Corinne; they like you in the other type better. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

VENUS OF VENICE. Star, Constance Talmadge. A knockout picture; wonderful. Best she has made. Tone O. K. Good appeal. Sunday, special yes. Draw small town, rural classes, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

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Fox

AUCTIONEER. Star, George Sidney. Good entertainment. Good tone. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

BLUE EAGLE. Star, George O'Brien. A darn good picture spoiled by a poor print; what was not scratched and full of oil was very good. Prints from Fox are usually very good. First bad print from them for some time. Sunday—I guess so. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLYING HORSEMAN. Star, Buck Jones. Good, Buck—howdy! Give us more. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

GENTLE CYCLONE. Star, Buck Jones. Here's the type of picture the fans like to see Jones in. They sure gave him an action picture this time. Print good. Appeal great. Special no. Draw from big city types. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

IRON HORSE. Star cast includes George O'Brien. This is a great picture but failed to draw for me, perhaps because it was too old; many had seen it in other places. Tone, appeal good. Sunday, special yes. Draw town, farming classes, town 600. Admission 10-25, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MARRIAGE LICENSE? Star, Alma Rubens. An extraordinarily good picture but it did not bring me any money, due to very hot weather—the first hot day of the season always keeps them outdoors. Tone good, appeal, by those who came, good. Sunday, special yes. Big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MARRIAGE LICENSE? This is a well-played picture on the mother love theme, in eight reels. It should please as a regular program feature. Draw small town type in farming, mining community. Mrs. E. M. Reitz, Dreamland Theatre, Salisbury, Pennsylvania.

THREE BAD MEN. Star cast. Truly a master picture. Should prove a money maker for any type of patronage. Print fair. Tone good appeal 98 per cent. Special yes. Draw big city types. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHISPERING SAGE. Star, Buck Jones. Buck bucked his best; so did White Eagle, but the weather was awful. Every week-end we have a storm which cuts our crowd down more than half. Good comments. Tone good, appeal 35 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

Metro-Goldwyn

ALTARS OF DESIRE. (7 reels). Star, Mae Murray. This picture is too good to be double-featured and yet it may not draw them alone. With it we played Jones in "30 Below Zero" and had a good crowd both nights. Patrons commented on both pictures and some were just staying to see Altars of Desire, so you will draw a mixed trade and please all if played this way. Miss Murray was excellent as the girl and Conway Tearle and Andre deserve special mention. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BATTLING BUTLER. Star, Buster Keaton. Not as good as they would have me believe; price was good enough, however. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

BLARNEY. Just what it says. Some one must have had a brain storm. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

DEMI-BRIDE. Star, Norma Shearer. A fair picture; story very tiresome. Will get over due to star's popularity. Draw general class, big city. Admission 20-25-40. James D. Kennedy, Apollo Theatre, Indianapolis, Indiana.

FLESH AND THE DEVIL. Stars, John Gilbert, Greta Garbo. Very artistic picture with a hot story: cast great. Better than some road show pictures. Tone O. K. Appeal to family (city class). Sunday, special yes. Draw family trade, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

LA BOHEME. Star, Lillian Gish. Ye Gods! Words fail me—I just can't do it; one grand flop. Lay off, boys, for land's sake, lay it on the shelf. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

RED MILL. Star, Marion Davies. This is a dandy comedy, in seven reels. Gives you a high class program show for a small town. Draw small town type, farming and mining community. Mrs. E. M. Reitz, Dreamland Theatre, Salisbury, Pennsylvania.

RED MILL. Star, Marion Davies. With an inverted ice cream tub for a mill with a motor to run windmill arms and a cut out of Marion Davies seated by the mill, we got the populace so excited that they turned out to an unusually good house. I heard no complaints and the feature brought lots of laughs. Tone, appeal good. Special no. Draw mill and farm class, town 1,000. Admission 15-25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

THE SHOW. Star, John Gilbert. This didn't please or draw anything to speak of. Acting is excellent, but story is the bunk. Miss Adoree is the leading lady. Tone bad here. Appeal poor. Sunday no, special never. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TIN HATS. Star cast. A very good picture, but nothing great. Don't compare with Cohens and Kellys and cost a lot more. Tone good, appeal 70 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10 to 25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

WANING SEX. (7 reels). Star, Norma Shearer. An old picture, now, but it went through the projectors like it was a new one: and, boy! what a picture. It was the kind they like here. Tone good, appeal 100 per cent. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

The Whole Report!

Last week in some manner a whole page got left out of the dependable tip department, and in that way a report on Volga Boatman was left up in the air, incomplete. It is repeated here, complete:

VOLGA BOATMAN (P. D. C.) What a picture! Impressive, entertaining, gripping. All who saw it complimented it highly. The scenes where the girl and boatman are locked up in a room while the mob waits outside for him to kill her was one of the most impressive and best handled things seen here. Tone, Sunday O. K. Appeal good. Special yes. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

The balance of the omitted reports are on the page following this, so everything is O. K. and nothing lost.

Paramount

ACE OF CADS. Star, Adolphe Menjou. Just an ordinary program picture that meant nothing to me, barely getting by without any knocks or walkouts. Much too long and draggy. If we lived up to the slogan "if it isn't worth advertising it isn't worth showing," I'm afraid there would be a lot of places where Paramount pictures like this wouldn't get a showing. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

BLONDE OR BRUNETTE? Star, Adolphe Menjou. This star is one that does not do so very much business for me. People do not like his pictures. A poor bet for a small town. Tone, appeal fair. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

CANADIAN. Star, Thomas Meighan. Another good Meighan picture; keep it up, Tom. Can't you pick better leading ladies, Tom? Looks as if your wife did the picking. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

CHILDREN OF DIVORCE. Star, Clara Bow. This is a very good picture but did not draw as I expected it would have. The picture is an old theme that has been worked over many times bnt nevertheless it pleased my patrons and I had many favorable comments. Esther Ralston is wonderful in this and outshines Clara Bow. Step on it for it will please. Appeal 95 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

EVENING CLOTHES. Star, Adolphe Menjou. Classy story, well directed. Everything a picture needs. Get behind it strong. Tone O. K. Appeal family (in city). Sunday, special yes. Draw family class, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

FASHIONS FOR WOMEN. Stars, Esther Ralston, Ray Hatton. A knockout comedy. Good story, fashion show hits the masses. Get behind it with all the effort you can give it. Tone O. K. Appeal to family. Sunday, special yes. Draw family trade, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

FASHIONS FOR WOMEN. Star, Esther Ralston. This show fits fine for around the Spring of the year, but lots of Church at night during Lent hurt business. Raymond Hatton supplies the comedy; Einar Hansen leading man. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVE'S GREATEST MISTAKE. Star cast. Oversold here fifteen per cent. higher than it should be, hence no profit. Lost money. Has no box office appeal. Just a good program picture, not a feature. Tone good, appeal fair. Sunday yes, special no. Draw farming, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN OF THE FOREST. Star, Jack Holt. A very good outdoor picture which will please a hundred per cent. Jack Holt is good and always draws well. Don't be afraid to boost it. Tone, appeal good. Sunday yes; special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

TELEPHONE GIRL. Stars, Madge Bellamy, Holbrook Blinn. A truly excellent pictnre, above the program type; fine story and well acted. A picture that you should go after and get them in on the first performance, the other shows will take care of themselves. It's mostly a "man's" picture and Holbrook Blinn is superb; his work sticks out like a cleancut cameo. Every inch in this picture counts. No padding; and while Herbert Brenon has made bigger pictures he has, in my opinion, never made a more concise one with no waste material in evidence. Dave Seymour caught this at Kettler Theatre, Palm Beach, Florida.

THE WANDERER. Very poor. This picture certainly was of no use here and it is our opinion that the picture itself is below standard. Draw small town type, farming and mining community. Mrs. E. M. Reitz, Dreamland Theatre, Salisbury, Pennsylvania.

WE'RE IN THE NAVY NOW. Stars, Beery-Hatton. An excellent comedy with Beery and Hattan doing great work. Made our audience laugh heartily at their troubles. Tone, appeal good. Not special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WILD, WILD SUSAN. Star, Bebe Daniels. Very good picture; very bad print. Tone fair, appeal poor. Sunday, special no. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

Pathe

LONG LOOP ON THE PECOS. Star, Leo Maloney. A real western with lots of gunplay; the kind western fans rave over. Maloney sure is good in this series from Pathe. Print new. Tone, appeal good. Special no. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Producers Dist. Corp.

PARIS AT MIDNIGHT. Star, Lionel Barrymore. Ran a repeat date on this one. Didn't do well either time. Picture and title not appealing to my audiences. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

PARIS AT MIDNIGHT. A very ordinary program pictnre that just means a booking date. This is not worth heavy advertising but will kill an off day very satisfactorily. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SILENCE. Star cast inclndes H. B. Warner. Very good: interesting story, true to life. Very entertaining. Splendid acting. Suitable as to tone. Appeal fair, draw no fault of picture. Sunday yes, special, just above program schedule. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

VOLGA BOATMAN. Star cast. Very good feature. Patrons voiced their praise. This offering should please any audience, anywhere. Absolutely a winner. Tone, appeal good. Sunday, special yes. Draw farming, merchant class, widely scattered town 1,650. Mrs. J. B. Traveile, Elite Theatre, Placerville, California.

YOUNG APRIL. Appeared to please, although our crowd is never very demonstrative. A. D. Francis, Family Theatre, Metamora, Michigan.

SIN CARGO. Stars, Shirley Mason, Robert Frazer. A very good picture which pleased everyone; with lots of action and retaining interest throughout. Tone good, appeal very good. Sunday yes, special no. Played two

days, Sunday and Monday, and did very good business. J. A. Eldridge, Idle Hour Theatre, Indianapolis, Indiana.

United Artists

SON OF THE SHEIK. Star, (late) Rudolph Valentino. This is a dandy from any angle. Has action and a good story, with Valentino at his best. But this isn't what I had to pay for it; it does fairly well and pleased everyone. It is not a big special. Tone good. Draw small town class. Admission 10-25-35. H. V. Ritter, McDonald Theatre (250 seats), McDonald, Kansas.

Universal

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. This was as poor a Hoot Gibson as we ever ran. Appeal 60 per cent. Sunday, special no. Draw town and farm class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

BUCKAROO KID. Star, Hoot Gibson. A very poorly connected story with a sorry plot. The poorest Gibson feature we have ever shown. No wonder it is rumored that Hoot is dissatisfied with the stories Universal has been giving him. The title led fans to believe that this would be a terrifically fast action picture but instead it was slow and draggy. Tone O. K., weak appeal. Sunday yes, far from being special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CHASING TROUBLE. Star, Pete Morrison. This was one of the poorest westerns that I ever saw. No story. Nothing but a jumbled mess of scraps and horse riding. Tone good, appeal poor. Sunday yes, special no. Draw farm, town class, town 600. Admission 10-25, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BUSTER BE GOOD. (Universal-Buster Brown). Another good comedy with Buster Brown. Buster and his gang break up a spiritualist meeting, causing lots of fun. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

DENVER DUDE. Star, Hoot Gibson. Not so good here. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

HER BIG NIGHT. Star, Laura LaPlante. A good, clean comedy with a dandy star. Everybody pleased. Tone good, appeal 60 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

HIDDEN LOOT. Star, Jack Hoxie. Slow motion!—Hoxie is right there with the goods when it comes to action, but he is a poor bet when it comes to acting. The story was draggy. This was very disappointing, especially when you know that this star can hold his own with most any of them when it comes to trick riding, rough and tumble, etc. Tone fair, weak appeal. Sunday, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35, special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MIDNIGHT SUN. Star cast includes Laura LaPlante, Pat O'Malley. I was rather disappointed in this one. I thought it would be a big special, but—the same as Universal's The Flaming Frontier—there is something missing, just enough to keep it out of the special class. This picture is good, but not a big special. Tone O. K. Good appeal. Sunday yes. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

PHANTOM BULLET. Star, Hoot Gibson. A pretty good comedy western with Hoot playing the part of the boob in order to find his father's murderer. Will please the western fans. Think Hoot has made better pictures though. Draw small town class. Admission 10-25-35. H. V. Ritter, McDonald Theatre (250 seats), McDonald, Kansas.

Pictures that bring them out in the rainy weather, pictures that get out the S.R.O. sign — these are worth knowing about, and dependable exhibitor tips in this department give you the low-down on which ones they are, as well as when to step heavy and when to bear light on the advertising. It's simply a question of choosing as your guide the exhibitor who agrees in his reports with your experience on pictures you both have run.

It's only fair to return the favor by sending tips to help the other follow as he helps you.

POKER FACES. Star, Laura LaPlante. A good comedy drama. Those who saw it liked it, but on account of playing four days before Easter, business was poor. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

SPORTING LIFE. Star, Marian Nixon. Patrons complained on the poor quality of the picture. It was all hand inspected before it went through the machine, but I had stops anyway. Film in extremely poor condition broken, and sections of sprocket holes gone. Parts missing. This was not even a program picture. Draw farm and community 400. Admission 10-15 to 10-35. C. G. Brothers, Star Theatre (200 seats), Grand River, Iowa.

Warner Bros.

SEVEN SINNERS. Star, Marie Prevost. A good crook picture. Marie Prevost and Clive Brook well liked here. Draw neighborhood class, city 90,000. Admission 10-20 Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

Miscellaneous

LAST CHANCE. Very good western subject—about the usual picture. Tone fair, appeal 75 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdis, Bijou Theatre (300 seats), Greenville, South Carolina.

THUNDERING SPEED. Star, Sedgewick. Fair subject only and as to female star, it fell flat. Tone fair only, appeal 70 per cent. Sunday, special no. Draw general trade, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Short Subjects

ALICE CUTS THE ICE. (F. B. O.-cartoon). These cartoons are getting better right along. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CHIP OF THE OLD BLOCK. (Educational). One reelers that are usually good and this one is that. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CLOSE CALL. (Universal-Gump). This two reeler is a snappy one: the sand "witches" on the beach capture Andy, and then the fun begins. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COLLEGIATE. (F. B. O.-Alice cartoon). Here is, without a doubt, the best Alice to date. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DUMMY LOVE. (Educational-Bobby Vernon). Bobby Vernon always rings the bell here. His comedies are clean and fast and if that boy can't work your audience up into a laugh it is time for you to quit the show game. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EDUCATING BUSTER. (Universal-Buster Brown). This is a great one! But it has seen its day—print not so good! R. A. Preuss, Arvada Theatre, Arvada, Colorado.

EDUCATIONAL COMEDIES. As a whole these comedies are good. A. E. Sharer, Globe Theatre, Savannah, Missouri.

HOT DOGGIE. (Educational-Walter Hiers), is good in this comedy and dog playing with him is well trained. Fans got several laughs out of this one. A. E. Sharer, Globe Theatre, Savannah, Missouri.

HOT LIGHTNING. (Educational - Geo. Davis). Lots of foolishness that caused hearty laughs. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HOWDY DUKE. (Educational - Lupino Lane). Didn't get to see this one myself as I was very busy in my office but I could always tell when it was being shown for the crowd roared with laughter from the time it started until it ended. Tone O. K. Good appeal. M. W. Larmour, National Theatre, Graham, Texas.

JANE'S ENGAGEMENT PARTY. Universal-comedy). Two reels. Star, Wanda Wiley. This young lady isn't the laugh-producer in this comedy: it's her sweetie that the stole the picture. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MADAME MYSTERY. (Pathe-Our Gang). One of the best comedies I have played this year. They all like to see Our Gang. Draw farm, town class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

NON-STOP BRIDE. (Fox-comedy). Very good. A. F. Jenkins, Community Theatre, David City, Nebraska.

OH, WHAT A KICK. (Universal-Fanny, the Mule). One reel. A war comedy with some new gags in it, but they didn't laugh much. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PEACEFUL OSCAR. (Educational-Lloyd Hamilton). Gee, Ham! You were a sure come-back in this one. You made them laugh hard just when they saw your face and that cute walk. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

REVERSE ENGLISH. (Educational-Felix cat). This is not as good as some Felixes although they always seem to please. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ROMEO FOR RENT. (Universal-Gumps). Laughs. Lots of them. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SMASH UP. (Universal-Gumps). Good two-reel comedy: some good laughs in it. Play it. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

SWISS FAMILY ROBINSON. (Universal-serial). 10 parts. Star, Joe Bonomo. Would say not so good although it has plenty of action, mostly on South Sea Islands, with lots of wild animals and plenty of dangers. The trouble seemed to be in the direction, as it is rather jumpy. Had plenty fair appeal. Draw small town class. Admission 10-25-35. H. V. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

TIED UP. (Universal-Tuttle comedy). Not much of a comedy. Too slow. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WEDDING YELL. (Educational - Johnny Arthur). They didn't "yell" on this one: it must have been mild comedy for my patrons. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHEN A MAN'S A FAN. (F. B. O.-series). Bill Grimm's Progress. These two reelers are always good. They never disappoint our gang. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Better Projection

This Department Was founded in 1910 by its Present Editor~

F. H. Richardson

Better Projection Pays

Inspector Wrong About Limiting of Port Width

ROY H. MELDRIM, Projectionist, Edwards, N. Y. says: "The fire inspector has been here for the first time and has given us a lot of trouble. The observation port is his main complaint. He says it must be four inches wide by twelve high. It is at present about 12-inch square. The Bluebook says it is O.K. to cover it with glass. Could you tell me whether or not that would pass in this state.

"Also is ¼-inch asbestos board, of which the booth (would like to say projection room, but it really is'nt) is constructed all right for fire shutters?

"Another thing is the Powers Inductor." The report says: "Installed open on floor." Is it necessary to build a fence around it? Am filling in the lens port, leaving just enough open space for the light beam to pass through. Would a fire shutter be necessary when that is done?

"If I do not put glass in the observation port would it be all right to have it 4 inches high by 12 inches wide."

This is an example of an inspector who has little or no understanding of the thing he is inspecting. That little thing has happened before, but I really did suppose the old chestnut of other days, the four-inches-wide-by-twelve-high observation port had been forever laid on the shelf, even by the politician appointed to an inspectors job.

Will you be good enough to advise me as to what office this "inspector" hails from. Do that and I will see what can be done toward educating that office in the simple fact that there is neither rhyme, reason or anything else but pure foolishness in such a limitation. If that inspector shows up again ask him, for me, just how much longer it would require for the fire shutter to close a 12-inch wide port that it would to close a 4-inch wide one, height being equal in both cases.

This inspector probably means well. The trouble is he is inspecting things he knows absolutely nothing about. That is proven by his comment on the Powers Inductor. So it is "open on the floor." Well, well, well! What of it—assuming that you have not removed its cover, of course. Where would the dear boy like to have it installed? In a fire proof closet located in the next block? Tell him, for me, that if I ever meet him in your projection room, or "booth," I'll sit on that Inductor and talk matters over with him while you run the show.

Yes, there must be a fire shutter over every port, no matter how small. It is NOT actual fire danger, but PANIC DANGER you must guard against. Smoke will pass out of a hole three inches in diameter, or out of a 4-inch by 12-inch hole just as it will out of a larger one, and once let the audience catch sight of smoke—FIRE! yells some IDIOT, and the panic is on. Real safety is NOT a matter of port size, but a MATTER OF QUICK FALLING FIRE SHUTTERS PLUS FANS WHICH WILL SUCK OUT THE GASSES AS FAST AS IT FORMS, as I have told you all times almost without number. Under that condition you may burn a reel of film, or ten of them, and the audience will only know that the show has stopped.

P. S. If you put in glass, get a large old photographic plate, clean off the emulsion (see B. B. page 290) and install it at an angle. See page 311 of Bluebook; also show the inspector pages 312 to 319.

Bluebook School

Questions 575 and 576

Question No. 575—Is it theoretically possible to ground the lower carbon, disconnect the neutral which is connected to it, and strike an arc? Explain your answer.

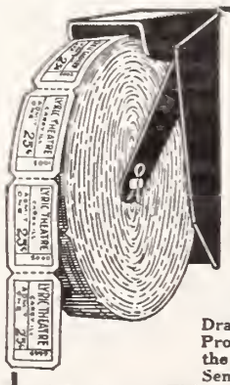
Question No. 576—Name the various things available for testing for ground.

Regarding Intermittent

I have had many, many inquiries concerning the German non-intermittent projector now used in the Capitol Theatre, New York City. The inquiries have covered a rather wide range, but every one has, I think, asked my opinion as to how it compares with our own intermittent movement projectors.

I do not care to discuss this matter at length publicly, but will say that I am unable to see sufficient advantage in them or their work to justify their high price as compared with our projectors. If prices were equal—well, even then I dunno. I can see little if any improvement in the screen image they project as against that projected by our projectors, and there is a slight displacement. Each picture cycle, which, though only visible if one watches very carefully, certainly is no advantage.

In a theatre of my own I would stick to the Powers or Simplex and feel very well satisfied, even though my next-door competitor had Meaushaus—the German projector.



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Moskowitz Proves What Capable Official Can Do

MR. CHARLES C. MOSKOWITZ, General Theatre Executive, Loew's, Inc., is a capable official. He is the first, so far as I have knowledge, who has applied intelligent methods in the matter of the Supervisor of Projection. It was he who appointed or caused the appointment of Lester B. Isaac as Supervisor of Projection and M. D. O'Brien as Assistant; also it was he who for the first time invested a Supervisor of Projection with the authority necessary to enable him to apply correct methods and to cause him and his authority to be respected.

As this department has repeatedly pointed out, heretofore all Supervisors of Projection of whom I have had knowledge have really been nothing more than projection equipment installers and trouble shooters, with, in most cases, more or less power to select equipment and employ or discharge projectionists.

Mr. Moskowitz seems to have grasped the fact that a Supervisor should be exactly what that title in itself implies, and he has enabled Mr. Isaac and his Assistant, Mr. O'Brien, to handle things that way.

Mr. Moscowitz is only carrying out the wishes of Mr. Schenck, who has always been insistent that projection ranks with the most important items in a show.

Let's Keep Projection Distinct From Operating

Projectionist: One who is progressive, desires to equip himself with competent knowledge in everything connected with projection. A man who takes real pride in his work and its excellence. A man who never has the idea that "that's good enough" in connection with his work. A man who wants to give high trade service, and who demands and expects decent pay and working conditions in return, and that his work be recognized and respected, and who works constantly to that end.

Machine Operator: One who believes that motion picture projection is merely the matter of "operating a machine." One to whom screen surface characteristics, for example, mean nothing. A man who sees nothing beyond or ahead in projection except the minimum union scale, the least possible hours or work and operating a machine. One who does not believe in study in connection with projection. One who thinks when he has learned to handle projection equipment sufficiently well to keep out of actual trouble, he has learned all that is necessary.

Asks About Screen Spot

Thomas Gentry, Tallahassee, Fla., asks: "There is a dark spot near the center of my screen. It is an aluminum surface screen. How can I get rid of it?"

You probably can't. Advise me as to width of front and rear rows of seats and the distance of each from screen. I will then advise you as to what is best to do.

Bluebook School Answers 563 and 564

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 563—Is there such a thing as an A C and a D C rheostat, and would there be any difference in amperage delivery if the same rheostat were used on A C and then on D C, light source resistance and supply voltage assumed to be equal in both cases?

I was wondering how many of you would get this one correct insofar as it had to do with one point, viz., the inductive action set up by A C in a coil or grid. There were some surprises all right, because some of our very best men fell down on that point. Never mentioned it at all, or, in one case, said it would not occur.

Those who made a completely correct answer were: Charles E. Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Iowa; "Bill" Doe, Chicago, Ill.; Allan Gengenbeck, New Orleans, La.; T. R. Roand, St. Louis, Mo.; T. R. Bankerton, Wentzville, Mo.; Frank Dudiak, Fairmont, W. Va., and George Lawrence, Jr., Sackville, New Brunswick.

The answers of Hanover, Curle, and Lawrence are about a stand-off as to completeness and correctness, but I guess that of Hanover is maybe a bit the best in some ways. He says:

"Any rheostat suitable for use on a given voltage D C is also suitable for use on the same voltage A C. There is no such thing as an A C and a D C rheostat.

"With a given rheostat, voltage, line and arc resistance, however, there will be a difference in amperage delivery because of two things, the value of one of which cannot be predetermined. One is the fact that the A C arc for a given amperage will be shorter than will the D C arc, hence it will offer less resistance, with proportionate increase in amperage of course. The other factor is that when A C passes through a wire coil or grid similar to those used for projection rheostats, there will be some inductive effect, which will set up magentic resistance, or 'kick,' opposed to current flow. This will tend to decrease amperage flow, but its value, the amount of the effect, cannot be determined unless one knows the (a) diameter of the coils, (b) the spacing between the coils and (c) the number of spirals in the total number of coils.

"Frankly I could not myself calculate the force thus generated, but believe it would be relatively slight. I am not sure it would have any appreciable effect in grids, though I think it would. It might in either case be sufficient to offset the effect of the shorter arc and make the amperage practically equal with either A C or D C, though I very much doubt it.

"This is not a very satisfactory answer, Brother Richardson, but I don't believe in pretending to knowledge one does not possess."

On the contrary it is a very satisfactory answer, particularly because you have frankly admitted that while you know the effect is there, you do not know just what it may amount to. If you will keep the matter a secret I'll tell you that I don't either. It certainly would vary with different rheostats—the number of spirals, their spacing and the diameter of the coils. I'm not myself certain that the diameter would have any effect, but think it would.

Brother Curle brings out one point which, while not really included in the question, nevertheless is good. He says:

"There is no such thing as a 'D C' or an 'A C' rheostat. Any rheostat will work on either A C or D C, but a rheostat that will deliver 50 amperes when working with a D C projection arc, on, say 110 volts pressure, will deliver considerably more on the same voltage A C, by reason of the fact that the projection (A C) is shorter, hence offers less resistance, so that the total resistance opposing the current is reduced. However, this gain is somewhat offset, where a wire-coil rheostat is used on A C, by the effect of magnetic reactance. The amount of reactance or inductive resistance thus set up will vary with the size of the coils, their length and the closeness of the spirals. It amounts to something, but not very much. The inductive effect, however, causes vibration in the coils, and as a result some wire-coil rheostats are very noisy when used on A C. This noise may be eliminated by packing the center of the coils with shredded asbestos forced in at the end of each coil. The grid type rheostat is better for A C since they are likely to be a great deal less noisy; also, there is much less inductive effect, therefore the resistance will be found to be more stable."

Question No. 564—What proportion of waste is there in a rheostat as compared with the power available for light production at the arc? Where power is consumed there always is a result. What is it in the rheostat?

Those answering correctly are those before named, and W. C. Budge, Springfield Gardens, N. Y.; Al Lehman, Glenside, Pa.; S. F. Cooley, Manchester, N. H.; G. L. Doe and John Doe, Chicago, Ill.; T. R. Guimond, Mobile, Ala.; Gilbert Atkindon, Cleveland, Ohio; T. Y. Fullerton, Des Moines, Ia.; G. R. Hahn, Wentzville, Mo., and Thomas Allen, New York City.

I think Brother G. L. Doe made the best answer to this one. It is short, but very complete, as follows:

"The proportion of waste in a rheostat compared with the power available for light production at the arc is the proportion of the wattage taken from the line compared with the wattage obtained by a measurement across the arc or, even more correctly, the proportion of the wattage across the line end of the rheostat and the arc end thereof. One will be the product of the line voltage by the amperage; the other the product of the arc voltage by the amperage, the latter being equal in both cases. The difference is waste.

"The effect is the production of heat, and since the heat thus produced usually has no value—quite the reverse—the energy used in its production is waste. The 'result' is the heat before spoken of."

There were other excellent answers, but they were most of them much longer, and this covers the matter so completely and so well that I think we will let it go at that. It is especially recommended to the one who rather questioned the power consumed in the rheostat as being waste. You are in error there, brother. It is waste and nothing else, unless the heat produced in the rheostat can be made to serve some useful purpose.

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Great Credit to Unionism If Credit Means Nothing!

THE following clipping from a Chicago daily paper was sent in by a Chicago projectionist, who merely said: "Isn't this a splendid example of 'unionism.' Such a credit to the profession, what." The clipping, in part, reads: "Resumption of the motion picture machine operators' war, kindled by the recent union election in which 'Tommy' Malloy was chosen business agent over Henry Gusenberg, loomed today with the shooting of one man, the slugging of another and the attempted kidnaping of another in Lincoln Park."

The newspaper then proceeded to set forth the details of the affair at some length. Just like the Armstrong days, is it not?

No, brother, this is NOT an example of unionism. It is an extreme example of union POLITICS. The setting up of kings and czars has always entailed war and trouble, which the said Ks and Cs have, from time immemorial, excused by "pointing with pride" to the perfectly marvelous amount of good "they" have done, and to what an AWFUL mess things would have been in but for THEM.

But when something happened to them it was always found that things went on just as well without them after all, and often a vast lot better too. We had hoped, however, that with the passing of Armstrong, the Chicago men had laid off shooting each other up.

Don't judge all Chicago men by such things as this. Chicago has many splendid men—men who are an ornament to the profession of motion picture projection; also it has some who—well, bullets don't always reach the right mark. Chicago men have been unfortunate in their choice of leaders. They think their leaders have accomplished wonders. Everything considered they have NOT, and I don't mean maybe either.

Crater Diameter Queried

John Burch, Staunton, Va., asks: "Dear Mr. Richardson: Can you advise me as to what the diameter of a reflector arc crater using 30 amperes should be?"

Not exactly, but I think 5/16 of an inch is a very close approximation of the diameter. Will some of you chaps who have a reliable ammeter send me impressions of a few of your reflector arc carbon craters, stating the exact amperage used when the crater was made. Just lay a sheet of white paper on a blotter, or on several thicknesses of newspaper and press the crater on the paper so that a clear impression of the crater rim results.

Were Schoolmates

I wonder how many of you know that Earl J. Dennison, Corse Peyton, Cecil Spooner and the editor of this department all were schoolmates and all drew their first breath in the little town of Centerville, Iowa.

Well, it's a fact; also one or two others who have made a name for themselves in the theatrical world hailed from that same town, though I cannot at the moment recall their names.

It all comes back
to screen quality

The impression your theatre conveys, the reputation it enjoys, the day-to-day patronage it attracts —whatever phase of the business you consider, it all comes back in large measure to the screening quality of the pictures you show.

Specify prints on Eastman film —the medium that first made movies practical, that has been known from the infancy of the industry for its never-failing screen superiority.

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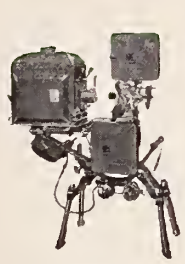
Power's
High Intensity

Power's
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Power's
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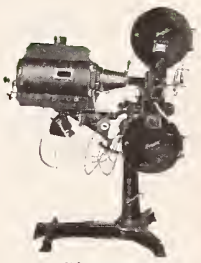
Simplex
Low Intensity

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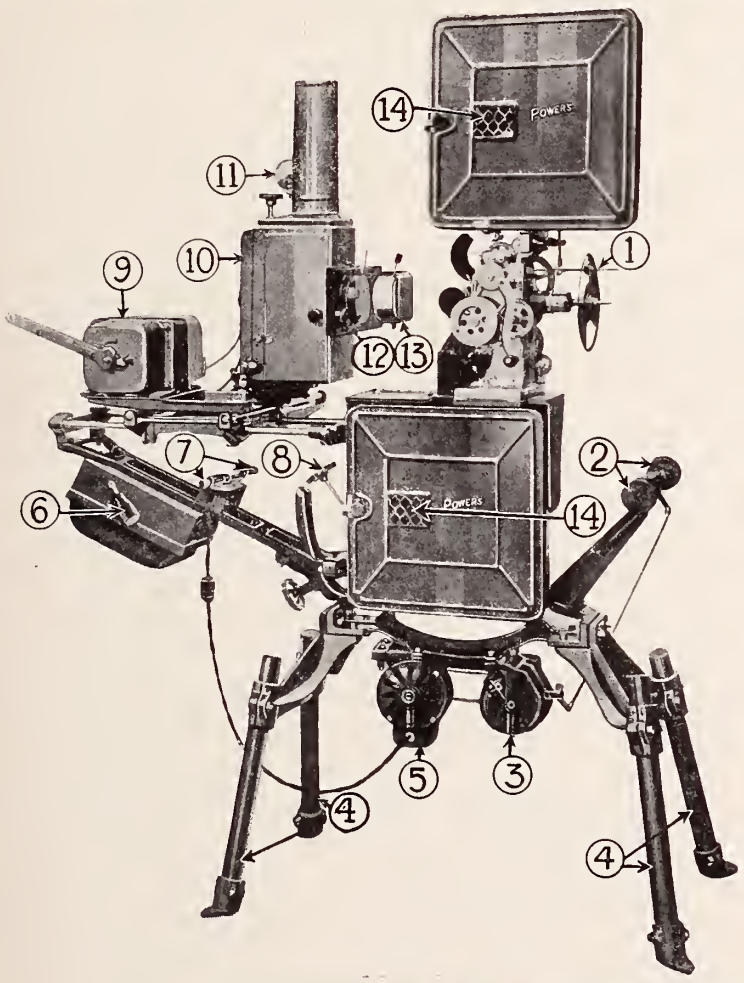

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2. Double handled speed control handle operated from either side.
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Other Features Not Shown in Illustration

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Film footage indicator.

Improvements And Refinements

Moulded composition knobs and handles throughout, and a new superior vertical adjustment on the lamphouse. The slideover tracks are now cold rolled steel, accurately finished and securely fastened to the top of the base casting Crystallized lacquer finish replaces plain Japan finish— all steel parts are dull or polished nickelplated. Supplied with new mirror and Power's aspheric condenser mount.

FOR BETTER PROJECTION · SIMPLEX PROJECTORS ·

International Projector Corporation

90 GOLD STREET NEW YORK, N. Y.

BETTER PROJECTION PAYS · POWER'S PROJECTOR ·

"For good stories, action and fast business, can't be beaten. Each succeeding release an improvement over the last."

PATHÉ PRESENTS

LEO MALONEY

in DON DESPERADO

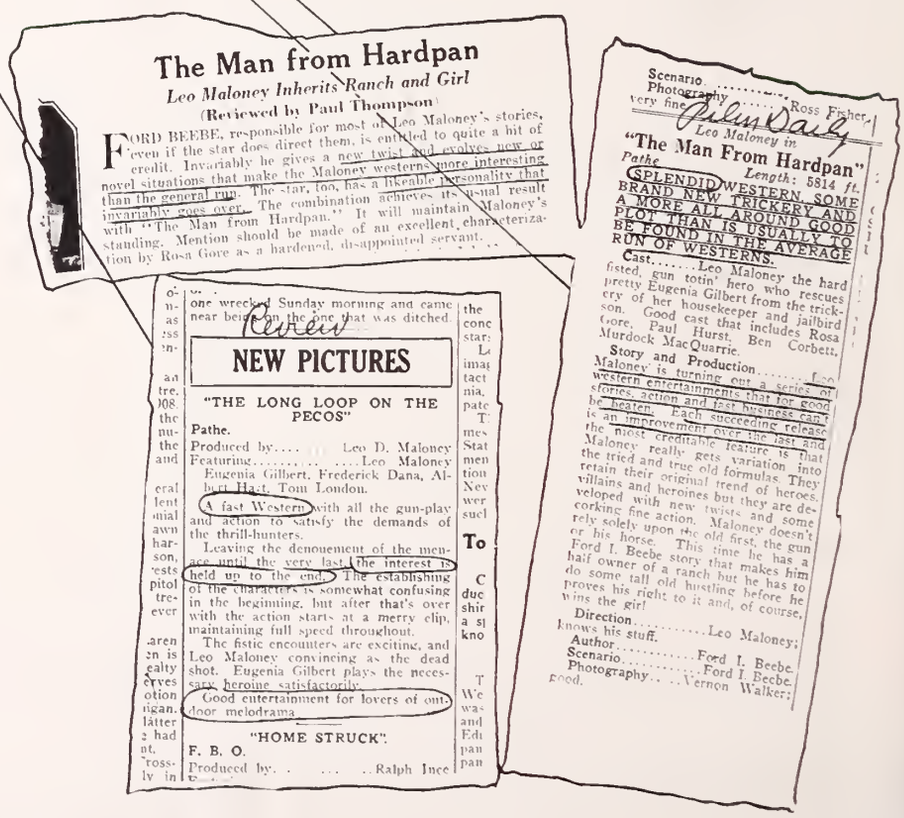
BY FORD I. BEEBE

It's a simple trick to write an ad and stick in a bunch of superlatives. But it doesn't mean anything. Just see this picture. We won't have to write them for you'll be saying them,—or thinking them.

They just don't come any better than "Don Desperado."

Pathépicture

TRADE MARK



The Man from Hardpan

Leo Maloney Inherits Ranch and Girl

(Reviewed by Paul Thompson)

FORD BEEBE, responsible for most of Leo Maloney's stories, even if the star does direct them, is entitled to quite a bit of credit. Invariably he gives a new twist and evolves new or novel situations that make the Maloney westerns more interesting than the general run. The star, too, has a likeable personality that invariably goes over. The combination achieves its usual result with "The Man from Hardpan." It will maintain Maloney's standing. Mention should be made of an excellent characterization by Rosa Gore as a hardened, disappointed servant.

Scenario.....
Photography.....Ross Fisher.
Very fine. Julian Daily

Leo Maloney in
"The Man From Hardpan"
Pathe. *Length*: 5814 ft.
SPLENDID WESTERN. SOME BRAND NEW TRICKERY AND A MORE ALL AROUND GOOD PLOT THAN IS USUALLY TO BE FOUND IN THE AVERAGE RUN OF WESTERNS.
Cast.....Leo Maloney the hard fisted, gun totin' hero, who rescues pretty Eugenia Gilbert from the trickery of her housekeeper and jailbird son. Good cast that includes Rosa Gore. Paul Hurst. Ben Corbett. Murdock MacQuarrie.
Story and Production.....Leo Maloney is turning out a series of western entertainments that for good stories, action and fast business can't be beaten. Each succeeding release is an improvement over the last and the most creditable feature is that Maloney really gets variation into the tried and true old formulas. They retain their original trend of heroes, villains and heroines but they are developed with new twists and some corking fine action. Maloney doesn't rely solely upon the old first, the gun or his horse. This time he has a Ford I. Beebe story that makes him half owner of a ranch but he has to do some tall old hustling before he proves his right to it and, of course, wins the girl!
Direction.....Leo Maloney; knows his stuff.
Author.....Ford I. Beebe.
Scenario.....Ford I. Beebe.
Photography.....Vernon Walker; good.

one wrecked Sunday morning and came near being on the one that was ditched.

Review

NEW PICTURES

"THE LONG LOOP ON THE PECOS"
Pathe.
Produced by.....Leo D. Maloney
Featuring.....Leo Maloney
Eugenia Gilbert, Frederick Dana, Albert Hart, Tom London.

A fast Western with all the gun-play and action to satisfy the demands of the thrill-hunters.

Leaving the denouement of the menace until the very last the interest is held up to the end. The establishing of the characters is somewhat confusing in the beginning, but after that's over with the action starts at a merry clip, maintaining full speed throughout.

The fistic encounters are exciting, and Leo Maloney convincing as the dead shot. Eugenia Gilbert plays the necessary heroine satisfactorily.

Good entertainment for lovers of out-door melodrama.

"HOME STRUCK".
F. B. O.
Produced by.....Ralph Ince

IN THIS ISSUE

Publix Bids For Schwartz Brooklyn Chain
Long Island Solves Juvenile Problem
Mystery Surrounds Zukor German Visit

MOVING PICTURE WORLD

VOL. 86, No. 2 MAY 14th, 1927 PRICE 25 CENTS

ALREADY THE INDUSTRY IS APPLAUDING

PARAMOUNT 100% PROGRAM for 1927-8

AND THE CONTRACT WAVE HAS STARTED

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly $3 a year

—You've heard a lot about the various offerings of various companies for 1927 - 1928

— *but*

NEXT WEEK

THE LION ROARS

and the entire industry listens

Be sure you get a copy of
Metro-Goldwyn-Mayer's
Sensational '27-'28 Announcement

Now the Industry Takes Another Giant Step Forward with --

Paramount's 100% Program

for 1927-8

Paramount

Paramount -- the Whole Show

The one and only

HAROLD LLOYD

Details of a new production from the world's greatest comedy attraction, up to the highest Lloyd standard, will be announced soon. Produced by the Harold Lloyd Corporation. Released by Paramount.

"Now for general release!"

BEAU GESTE

Now this smashing road show hit is available for general release! Produced by Herbert Brenon, with RONALD COLMAN (by arrangement with Samuel Goldwyn), Noah Beery, Alice Joyce, Mary Brian, Neil Hamilton, William Powell, Ralph Forbes, Victor McLaglan.

Star Sensation of the Hour!

CLARA BOW

The "It" Girl is coming in four big pictures: "HULA," from the sensational novel; "RED HAIR," by Elinor Glyn; "DEVIL MAY CARE," from the Collier's Weekly serial and novel; and "HER CARDBOARD LOVER," from the Broadway stage hit. It's a Bow Year!

A FLOOD OF *Paramount*

PARAMOUNT'S high, consistent record at the box office during the present season keyed the whole industry up to learn this company's plans for 1927-8.

Now the announcement of Paramount's 100% Program for next season has come. It exceeds the fondest expectations! No wonder showmen everywhere are sending us wires and letters of enthusiasm.

PARAMOUNT IS THE

"Ufa-Paramount Giant."

METROPOLIS

Fresh from its great long run in New York roars this Ufa-Paramount Giant. The most surprising picture ever made. Colossal in box office values. Directed by Fritz Lang. Adapted by Channing Pollock.

Now producing for Paramount

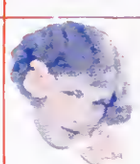
ERNST LUBITSCH

This master-showman is with Paramount now. He will produce two specials for the 100% Group. Announcement of titles, casts and other details will be made soon. Paramount has the leading directors!

Now with Paramount!

FRED THOMSON

The Western Ace releasing through Paramount now. His first, a special, "JESSE JAMES," based on the career of the famous outlaw; a second special, "DAVY CROCKETT"; and two other action thrillers coming! With the famous "Silver King."



The Gorgeous Blonde

ESTHER RALSTON

Coming in "GOOD MORNING, DEARIE," from the famous Broadway musical comedy success. Also in "THE BEAUTIFUL WOMAN." And three more sparklers. A fast stepping star.

The big, new comedy team

CHESTER CONKLIN

The Comedienne with "IT"

BEBE DANIELS

Remember "The Campus Flirt"? Bebe's coming in an even bigger athletic comedy, "SWIM, GIRL, SWIM!" Also in a breezy racehorse romance, "MISS JOCKEY." And 3 others.

WALLACE BEERY

in "THE BIG SNEEZE." With Ford Sterling and ZaSu Pitts. James Cruze Production. From Ziegfeld's "Louis 14th." Finished and previewed. As funny as "Behind the Front"!

"CHANG"

The mighty melodrama of man's battle against the wild. Hailed as the world's greatest picture by many critics. Produced by Merian C Cooper and Ernest B. Schoedsack.

THOMAS MEIGHAN

"WE'RE ALL GAMBLERS," from Sidney Howard's Broadway stage success, "Lucky Sam McCarver," first in the 100% Group for the Good Will Star. To be followed by 3 exceptionally strong dramas.

ZANE GREY'S

"NEVADA," now running in American Magazine. "OPEN RANGE," serial in Country Gentleman. And 2 more. Produced in de luxe Zane Grey-Paramount style.

"UNDERWORLD"

With Evelyn Brent, Clive Brook, Geo. Bancroft, Larry Semon. By Ben Hecht. Directed by Josef von Sternberg. Hector Turnbull Production. Smashing melodramatic special.

The Distinguished Dramatic Star

EMIL JANNINGS

The Star of "Variety" in "THE WAY OF ALL FLESH." With Belle Bennett, Phyllis Haver and Donald Keith.

"THE LAST WALTZ"

From Straus' lavish operetta — a romance which had a record run at the Century Theatre, New York. Directed by Arthur Robison. Ufa-Paramount Production.

"MME. POMPADOUR"

Starring Dorothy Gish, with Antonio Moreno. Directed by Herbert Wil-

GREAT 100% *Releases*

THE feature line-up of 80 productions, studded with the names of the brightest stars, the smartest showmen-directors and the finest stories, insures you the industry's leading pictures 52 weeks a year.

What especially delights exhibitors is the fact that now Paramount quality and service is extended into the news reel and short features field.

WHOLE SHOW IN 1927-8!

"ABIE'S IRISH ROSE"

WORLD'S GREATEST SHOW

Paramount has acquired from Anne Nichols, author and producer of the greatest box office hit in theatrical history, the screen rights. Details and distribution plans later.

On the screen at last!

"GENTLEMEN PREFER BLONDES"

From the famous book by Anita Loos and play by Miss Loos, John Emerson. Malcolm St. Clair production. Cast later.

King of the Movies!

RICHARD DIX

Dix, the universal favorite is without a peer as a box-office draw. Watch for him in "SHANGHAI BOUND," a roaring melodrama out of the Chinese storm center. Timely as tomorrow's news headlines. And 3 more big Dix star specials.

Sequel to Beau Geste!

"BEAU SABREUR"

Not only a dashing adventure drama of the French Foreign Legion, but a great love story and roaring comedy. William Wellman Production. With Gary Cooper, Geo. Bancroft and others. As big a book success as "Beau Geste" and bound to be as fine on the screen.

Comedy Team Incomparable!

WALLACE BEERY & RAYMOND HATTON

Re-united! Coming in "FIREMEN, SAVE MY CHILD." Edw. Sutherland Prod. "NOW WE'RE IN THE AIR." "WE'RE IN SOCIETY NOW." And 1 more.

GEORGE BANCROFT

in "TELL IT TO SWEENEY" and 2 others.

The Star Adorable

FLORENCE VIDOR

Already established as a favorite and coming in "A CELEBRATED WOMAN" and "ONE WIFE TO ANOTHER." Titles may be changed.

Empress of Emotions

POLA NEGRI

In Star Specials. The first, "BARBED WIRE." With Clive Brook, Einar Hanson and all-star cast. Erich Pommer Rowland V. Lee Production. By Hall Caine. Then "THE WOMAN ON TRIAL." Produced by Mauritz Stiller. And 2 more.

GLORIFYING THE AMERICAN GIRL"

Florenz Ziegfeld production. A dazzling special with an all-star cast and the famous Ziegfeld beauties.

"TILLIE'S PUNCTURED ROMANCE"

Al Christie Special. Produced by Edward Sutherland. With Chester Conklin, Louise Brooks and all-star cast.

Lord of the Ladies

ADOLPHE MENJOU

As the debonair waiter-lover in "SERVICE FOR LADIES." Directed by H. D'Abbabie D'Arrast. Followed by "WITH THEIR EYES OPEN," Saturday Evening Post serial. Then "THE BEAUTY DOCTOR." And 2 more.

JACK LUDEN

A dashing new Western star in such action thrillers as "SHOOTIN' IRONS," "THE CACTUS KID" and three more. Produced on the de luxe Paramount Western scale.

"STARK LOVE"

Karl Brown's amazing melodrama fresh from its New York run. A startling slice of life in America's lone remaining wild.

"Kid Boots" Himself!

EDDIE CANTOR

In a lavish picturization of New York comedy hit, "THE GIRL FRIEND." Directed by Gregory La Cava. Also "HELP!" (tentative title).

Filmdom's fastest rising rocket of roars.

A BIG SPECIAL

To be produced from the winning idea in Photoplay Magazine's $15,000 World-Wide Idea Contest. Backed by a million dollars worth

W.C. FIELDS

In "RUNNING WILD." Written and directed by Gregory La Cava. With Mary Brian and all-star cast. Finished and previewed. Best of the Fields comedies.

Extra Added Attraction

"THE ROUGH RIDERS"

PARAMOUNT

will release in 1927-1928 the entire output of the world's greatest short comedy company—a total of 36

CHRISTIE COMEDIES

BOBBY VERNON

8

JIMMIE ADAMS

8

BILLY DOOLEY

8

ANNE CORNWALL

Petite Christie headliner. Together with slick and snappy

NEAL BURNS

And the screen's liveliest grandpop

JACK DUFFY

in

12

Christies

Paramount SHORT FEATURES

PARAMOUNT is in the short features field with everything we have—*and in right and in to stay.*

Our short features organization is complete and working smoothly, under the production leadership of Emanuel Cohen, with special studios and laboratories and an experienced personnel.

The Paramount News staff is ready to shoot.

Our association with Christie assures 36 high class comedy gems from the leading company in that field.

Our affiliations with other producers described on this page give us a total of one outstanding comedy and one cartoon, in addition to two issues of Paramount News, each and every week.

With 80 features plus this mighty short features line-up, Paramount is truly

The Whole Show

FOREMOST FROM THE START

Emanuel Cohen, 13 years editor of Pathe News, heads it. A tremendous staff of experienced cameramen, with 150 headquarters all over the globe, are already working. Speed experts and a special laboratory a minute from Times Square guarantee service. The mighty resources of Paramount and a national ad campaign reaching 17,000,000 people weekly back it. What could be sweeter!

PARAMOUN

EDWARD EVERETT HORTON COMEDIES

A releasing arrangement with Hollywood Productions gives Paramount 6 corking comedies from this well known and liked star, of which the first 3 are "DAD'S CHOICE," "FIND THE KING" and "BEHIND THE COUNTER."

PARAMOUN

NOVELTIES

"ELEGY," "FANTASY," "FRENZY," and 2 other novelties; "A SHORT TAIL" and 4 more comedies. Presented by Charles B. Mintz. A class product

PARAMOUN

KRAZY KAT CARTOONS

Krazy Kat and his pals make a familiar and popular cartoon subject. One every other week. Presented by Charles B Mintz.

PARAMOUN

OUT O THE INKWEL CARTOO

The Inkwell Imps are known wherever short features are shown. Presented by Alfred Weiss. Produced by Max Fleischer.

SIGN TODAY !

Paramount's 100% Program

Paramount Pictures

FOR 1927-8

EVERY WEEK

MOVING PICTURE WORLD

Assures You

THE LARGEST

- Exhibitor Circulation
- Exhibitor Reader Interest
- Big Theatre Circulation
- Small Theatre Circulation
- Uniform Territory Coverage
- Advertising Value

Obtainable In Any Single Medium In This Field

	VERIFIED EXHIBITOR CIRCULATION
MOVING PICTURE WORLD	Over 7,337
2nd nearest paper	Nearly 1,000 less
3rd nearest paper	Over 1,000 less

Speaking of the best westerns—

Dominance comes from quality, not mere numbers.

If you are familiar with Pathe's five series of Westerns, you *know* who has the best Westerns. You know also that in the five series there is such diversity in stars, locations, stories and kind as to satisfy any exhibitor demand, no matter how exacting.

That the quality is the best is your first consideration; but that the prices are so amazingly reasonable certainly should be your second.

If you haven't been showing these Pathe Westerns, ask for a screening,—and prices. You'll be surprised!

LEO MALONEY

With Ford Beebe an unbeatable combination. Trade paper reviews, and exhibitor comment on every one of his pictures have been remarkable. We insist, no better Westerns *anywhere* than these. "Don Desperado" a May release.

BUDDY ROOSEVELT

A college-bred cowboy who left Harvard to join a Wild West Show as trick rider. In each of his pictures there is not only heart interest drama and fast action, but also a real comedy element. Lester F. Scott, Jr., Producer. Coming release "The Code of the Cow Country."

BUFFALO BILL, JR.

A real "dyed in the wool" Cheyenne cowboy, once a broncho buster and fancy rider with the SellsFloto Wild West Show. Boy, how he can ride! You get in his pictures all the action any heart can crave. Current release "The Ridin' Rowdy." Lester F. Scott Jr., Producer.

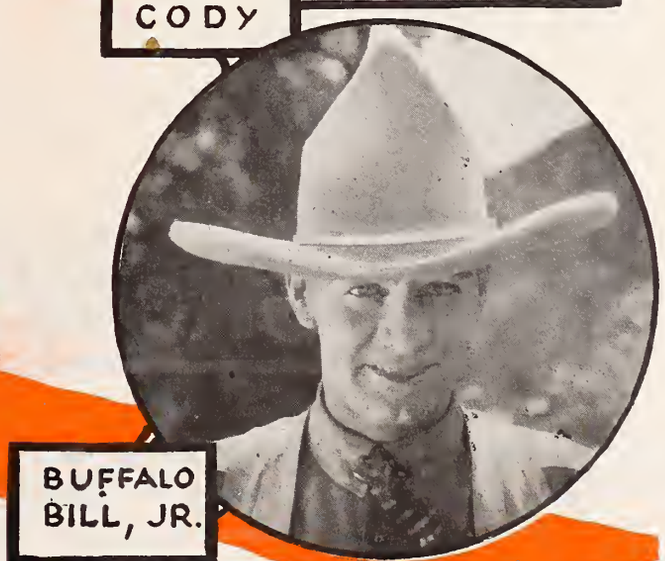
WALLY WALES

Another real cowboy, hailing from Texas. Looks good either on a horse or in a dress suit. Each of the pictures already released has registered big. Coming release "The Meddlin' Stranger." Lester F. Scott, Jr., Producer.

BILL CODY

Excels with horse, lariat, whip and gun. No better riding or faster action anywhere. His pictures full of real dare-devil stunts. Current release "The Arizona Whirlwind."

Pathépicture
TRADE MARK



Talking about newsreels

THE GREATEST SENSATION

For the first time in any theatre, before spell-bound audiences in the Roxy, New York, on Saturday, April 30—

FOX

THE CROWNING TRIUMPH

Mightiest of all today

here's a newsreel that talks!

IN ALL SCREEN HISTORY!

NEWS

presented the "talking newsreel," or motion pictures of current events portrayed IN SOUND, by Movietone.

OF SCREEN JOURNALISM!

still mightier tomorrow!

RICHARDSON'S

New 5th Edition

Handbook of Projection

is Ready Now

In Two Volumes

Volume I contains the fundamentals of projection—much of the same material covered in previous editions. Volume II covers various equipment and contains much new material. Every manager and projectionist needs these invaluable books.

Price for either volume alone $4.00
Price for both volumes together $6.00

(Add 10 cents for West of the Rockies)

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue New York

A SURVEY OF PICTURES

Spring ~ 1927

METRO-GOLDWYN-MAYER

"More Stars Than There Are In Heaven"

Karl Dane and George K. Arthur, the new Comedy Team, whose first vehicle to fame is the sensational "Rookies."

A SURVEY OF PICTURES

Spring ~ 1927

AGAIN this Spring Metro-Goldwyn-Mayer commands the attention of the industry.

In every city of the nation M-G-M attractions are doing the outstanding business at Box-Offices.

AN unprecedented line-up of hits is being delivered to M-G-M exhibitors. The gold-rush is on! And the end is not in sight, for M-G-M has in store for you some of the greatest productions it has ever released.

Lon Chaney in "Tell It to the Marines"

"ROOKIES" is just one diamond in the M-G-M sky. Lon Chaney in "Mr. Wu," "Captain Salvation" are among many other Big Ones.

IT TAKES a smooth-working, dependable organization to give you pictures like "Flesh and the Devil," "Tell It to the Marines" and "Slide, Kelly, Slide" in rapid succession.

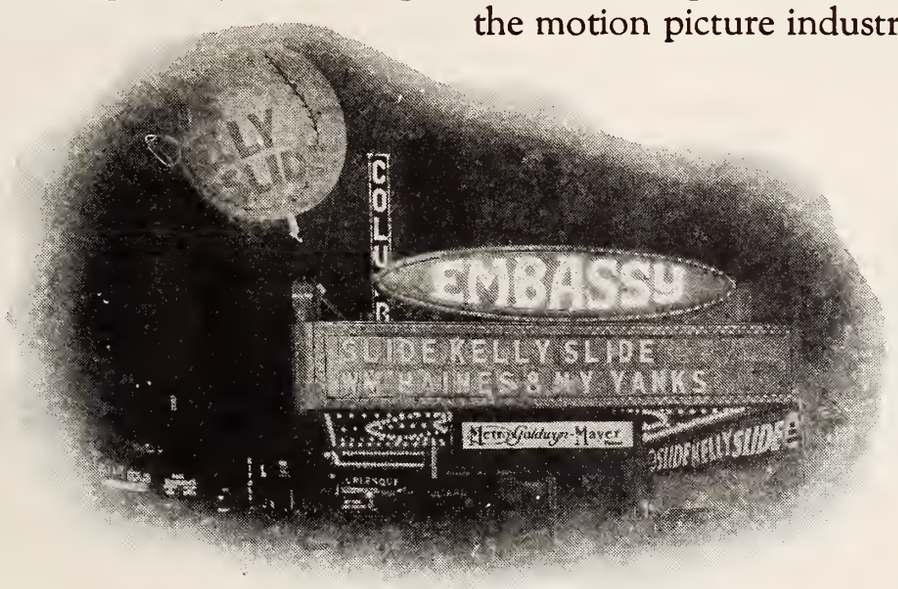
John Gilbert and Greta Garbo in "Flesh and the Devil"

Then to follow through with hits, hits, hits!

DEPEND on M-G-M always. No other organization has its personnel of practical showmen, nor its production facilities.

AND WHEN you have checked the lists carefully you'll find that the stars who mean money at the box-office are under M-G-M's banner.

YOUNG Blood this Spring continues its uninterrupted march to supremacy in the motion picture industry!



It has just been announced that Lillian Gish in "Annie Laurie" will follow "Slide, Kelly, Slide" into the Embassy at $2 admission. Another feather in M-G-M's cap!

"SLIDE, KELLY, SLIDE" is enjoying a merited success at legitimate theatre prices at the Embassy Theatre, N. Y. Showmen who plan to run a baseball picture this Spring will find that "Slide, Kelly, Slide" is the only baseball subject playing as a road-show and has been acclaimed the greatest of its kind ever made. Box-offices everywhere agreee!

Lon Chaney in his amazing characterization of "Mr. Wu," a triumph in its $1.65 run at the twice daily Forum, Los Angeles and everwhere.

THE IMPORTANCE OF "ROOKIES"

Karl Dane and George K. Arthur become the Screen's leading Comedy Team

KARL DANE
Whose fame in "The Big Parade" now grows tremendously through his work in "Rookies."

DAILY the wires pour in telling of the early success of "Rookies" in all theatres. Stanley Chambers, of Wichita, Kansas, says: "Knockout comedy. Dane and Arthur great combination. Will bring out the old S.R.O. sign at box-office." Jed Buell, of West Coast Theatres, wires: "Had to have two carpenters re-anchor seats." The Strand Theatre, Waterbury, holds over picture. The second week in Cleveland beats the first week. The Capitol rolls up tremendous gross. And so it goes everywhere. And this is just the beginning.

"ROOKIES" comes to picture audiences at a fortunate time.

Never before has the box-office reflected public eagerness for comedy productions as right now. The outstanding hits today are comedies. They do the big business.

"Rookies" in addition to its laughs has the most thrilling balloon-scenes ever taken.

METRO-GOLDWYN-MAYER sweeps in on this public craze for comedies with the very greatest of all!

GEO. K. ARTHUR
brings real acting ability to the comedy field. Fame and fortune are now his.

"Rookies" is the biggest thing—bar none — that the Spring of 1927 offers anywhere in this whole industry.

Already the news of "Rookies" is being shouted from film row to film row, and wise exhibitors are making sure of it. You will never forgive yourself if you miss out on it. In "Rookies" the industry witnesses the introduction of a new comedy team, Karl Dane and George K. Arthur.

THERE HAVE been comedy teams before, but M-G-M believes Karl Dane and George K. Arthur starting with "Rookies" will prove to be greater than any who have preceded them, a tremendous factor to be reckoned with at box-offices in coming months.

"Captain Salvation" is a Cosmopolitan Special in every sense of the word. The photograph above shows the picturesque old sailing vessel bought especially for this picture. The story of "Captain Salvation" is now being serialized to millions through the Hearst papers.

M-G-M STARS and DIRECTORS are LEADERS

METRO-GOLDWYN-MAYER exhibitors are in a more secure position today than the exhibitors of any other product.

NORMA SHEARER

JOHN GILBERT

LILLIAN GISH

LON CHANEY

MARION DAVIES

M-G-M has the stars that mean something at the box-office.

M-G-M knows that the great American public patronizes theatres that can display popular names.

YOU CAN put names like John Gilbert and Norma Shearer on your marquee when you have an M-G-M contract.

Ramon Novarro, Lon Chaney, Lillian Gish, Marion Davies are names at the top today and still growing.

WILLIAM HAINES has come into the most sensational stardom of years. "Tell it to the Marines" and "Slide, Kelly, Slide" have put him over with the public 100 per cent.

Greta Garbo's amazing hold on the public cannot be duplicated anywhere in this industry. "Flesh and the Devil" is just a foretaste of the money she means for the theatres.

RAMON NOVARRO

WILLIAM HAINES

GRETA GARBO

M-G-M has created the most winning of all Western stars, Tim McCoy. He's clean and different. America's keen for him.

Jackie Coogan, Joan Crawford, Lew Cody, Eleanor Boardman, Aileen Pringle, Renee Adoree and a host of other names are among M-G-M's "more stars than there are in heaven."

"Tillie the Toiler" is Marion Davies' most amusing comedy role. Seldom a picture so widely known in advance as this one based on the Hearst syndicated comic strip.

And the crowning achievement, the new comedy team, Karl Dane and George K. Arthur. M-G-M above all others is the Star Maker.

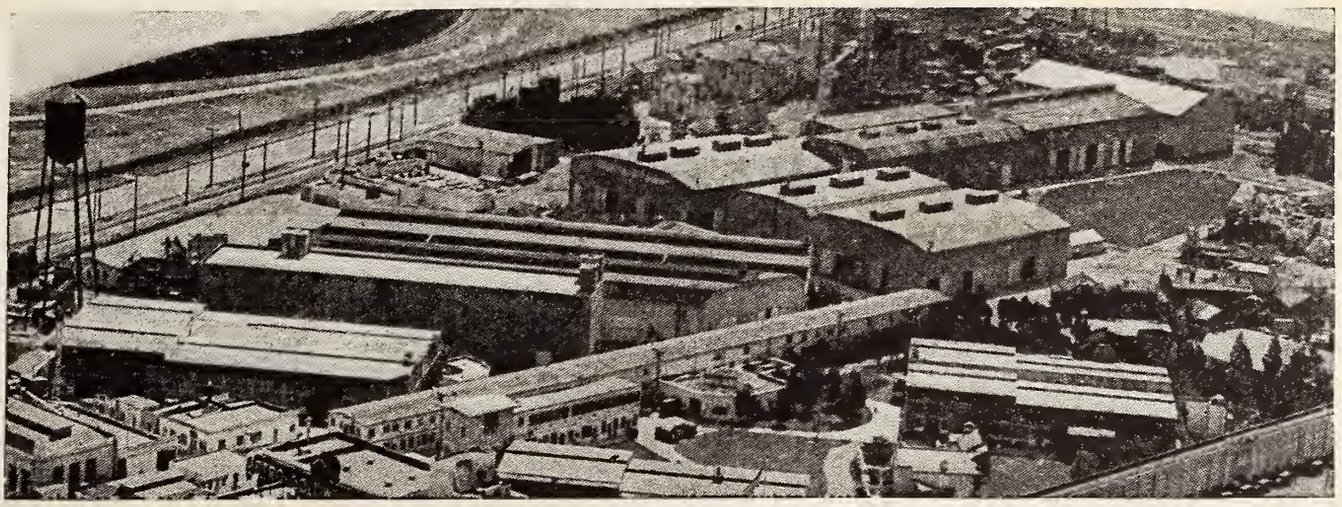
THEY ARE being directed by the top-notch directors in attractions sponsored by the smartest aggregation of showmen ever gathered together under one banner.

When you examine all the facts you can only come to one conclusion:

M-G-M gives exhibitors security!

THE STARS ON THIS PAGE ARE UNDER EXCLUSIVE CONTRACT TO M-G-M.

William Haines is welcomed to stardom by the applause of "Slide, Kelly, Slide."



The Metro-Goldwyn-Mayer Studios still remain unsurpassed in size and production facilities. Hardly a day passes without some new improvement and addition being made to this amazing plant.

HISTORY-MAKING ACTIVITIES AT M-G-M'S GIGANTIC STUDIOS

GOOD PICTURES
Winter
—
Summer
—
Spring and Fall
—
M-G-M

RECENTLY an order was published at the great M-G-M studios: No more visitors allowed! We regret the need for this. We would like to entertain visitors but we are too busy making hits for you.

So great are the production activities at M-G-M's Culver City plant that for the first time in history it has become necessary to bar visitors.

Under the direction of Louis B. Mayer and his famous lieutenants a program is under way that will amaze this industry by its magnitude and its diversity of subject.

FOURTEEN COMPANIES are engaged, under supervision of the industry's foremost money directors. They are creating the lively entertainments that you have witnessed coming in consistent numbers from this great organization of showmen.

M-G-M having recently given exhibitors such hits as "Flesh and the Devil," "Slide, Kelly, Slide," "Rookies," "Mr. Wu" and now "Captain Salvation," "The Unknown" and others, is prepared to wind up its Spring and Summer season in a continued blaze of glorious achievement.

Lon Chaney in "The Unknown" is another Big M-G-M Spring attraction.

IN this industry it is M-G-M that is talked about, because of its progressive activities.

Young Blood, more ambitious than ever, has ideas, pep, daring that will ever continue in coming weeks to merit the respect and admiration of the entire industry.

Spring—1927

ROUNDING OUT

THE THIRD SUCCESSIVE YEAR OF

METRO-GOLDWYN-MAYER
PICTURES

establishing the supremacy
of this great organization

ACKNOWLEDGED AND UNDISPUTED
BY THE GREAT MOTION PICTURE INDUSTRY

1927-1928 IS COMING!

Soon Metro-Goldwyn-Mayer unfolds its Big Announcement of Features, Roadshows, Newsreel and Junior Features for the Season 1927-1928. *Watch for it!*

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 86 New York, May 14, 1927 No. 2

"SPARK PLUG"

Booby prize won by Glen Allvine at Golf Tourney by close margin from Dave Chatkin, will now go to the Coast to make new records. Gidap!

BEWARE TROUT!

Denizens of trout streams west of the Rockies are warned to keep under cover. P. A. (Pathe) Parsons has left for Hollywood and no West Coast fish is safe.

$208,000 Damages Asked by Frankel of United Artists

Contract was Repudiated Lyceum Head Says

DAMAGES of $208,000 are asked of the United Artists Corp. by the New Lyceum Amusement Co. of Cincinnati, Raymond G. Frankel, president, in an action brought in the Hamilton County Common Pleas Court of Ohio. It is based on an alleged repudiation of agreement. Incidentally, it gives an insight into rentals.

According to the petition, the plaintiff entered into a contract for the following films: "Two Arabian Nights," "Topsy and Eva," "Sorrell and Son," the next Douglas Fairbanks, the next Mary Pickford, the next D. W. Griffith, the next Colman-Banky, the next John Barrymore, "Resurrection," "Ramona," the next Gloria Swanson, the next Norma Talmadge, the next Gilda Gray and the next Corinne Griffith.

They were to be exhibited in the Gifts Theatre, Cincinnati, it is alleged, and were to have first-run privileges, with thirty days' protection over Covington, Ky.;

(Continued on next page)

London Cable

(From Berlin Bureau of Moving Picture World, May 10)

The passage of the Films Bill has been expedited by doubling the sessions. All Government amendments to clause two were carried, all opposition amendments defeated and the entire clause passed the committee stage. The Wedgwood motion removing restrictions on advance booking where they are British productions was defeated, 15 to 11. The six months' period of advance booking was temporarily extended to October, 1929. The Australian Government enquiry on films adjourned with Union's director refusing certain evidence. Guthrie recommends a quota and booking restrictions.

Seek Equipment

Thomas L. Cottou, secretary of the American-Russian Chamber of Commerce, reports advices from C. H. Smith, Moscow representative, to the effect that "an important representative of the film industry of Russia is coming to this country to make purchases of motion pieture equipment." Moving Picture World last summer predicted that the Soviet would buy largely of American equipment.

Birmingham Interests Form $1,000,000 Co.

The Pan-Ala Amusement Co., $1,000,000 theatrical combination of Birmingham, Ala., has incorporated. The combination includes suburban houses, known as the Joe Steed interests, the Pantages vaudeville franchise and a long-time lease on the Bijou Theatre, which will be remodeled at a cost of $200,000.

The officers are: Hunter M. Smith, president; A. Brown Parkes, vice-president and general manager; Joe Steed, second vice-president and manager of suburban theatres; J. W. Andrews, secretary and treasurer.

Big F. N. List

Thirteen specials and 45 star and feature pictures are promised by First National for 1927-28. It will be known as the Showman Group and is the company's biggest list.

Publix Offers $20,000,000 for A. H. Schwartz Circuit

Enters Field in Competition to M-G-M, Formerly Thought to Have Ownership Cinched

By Sumner Smith

M-G-M and Publix are competing for the ownership of A. H. Schwartz's chain of fourteen existing Brooklyn theatres, including the big Albermarle, formerly a Fox house, and five theatres now are being built. M-G-M has been thought to have the proposition cinched, but recently Publix is said to have come across with a bona-fide offer of $20,000,000 for the chain. Now, Schwartz, it is rumored, is hesitating over closing the M-G-M deal. It is a question, however, if he can sell to Publix for reasons of a division in ownership.

The exact ownership of the Schwartz circuit is not now generally known but it is thought to be constituted about as it was two years ago. Then Schwartz owned about 25 per cent., Nicholas Schenck personally owned about 25 per cent., the Miner Estate owned about 50 per cent. and David Picker had a small interest he had acquired from Whitman Bennett.

New Theatre a Threat

Publix has recently threatened Schwartz with stiff competition by beginning construction of a large theatre in the territory that hitherto has been a stronghold for him, and near the big Albermarle Theatre. What influence this move has had on Schwartz is not known. Neither is there any statement forthcoming from him on the two offers he now is considering. He is expected to reach a decision within a week or so.

One source has it that Schwartz recently purchased all or a part of the controlling Miner interest, but no verification can be obtained.

"Chang" Gross $30,000

"Chang," the Siamese jungle melodrama, grossed approximately $30,000 during its first week at the Rivoli at popular prices. Apparently it is all set for a long run.

Get Boston Distribution

Consolidated Films, Inc., will distribute Sterling product in the Boston territory, Henry Ginsberg, president of Sterling, announces.

Americans and English Compete For Purchase of Madan Circuit

AMERICAN, English and German companies are competing for the purchase of Madan Theatres, Ltd., which operates 91 picture theatres in India, Burma and Ceylon. No admission that they are in the market for the J. J. Madan string is made in New York, but the dope is that Paramount and M-G-M are two of the American companies and that one of them has offered $3,000,000. The British offer is said to have been considerably less.

Mr. Madan was recently in New York and while here was the recipient of much attention on the part of local film executives. At the time he announced that he was not seeking to sell his profitable holdings. Since then he has said he might if an exceptionally attractive offer was made—one that he would be foolish to ignore.

A New York executive well in touch with the export field offered the prophecy that Paramount and M-G-M would combine forces to defeat an expected new bid by England.

Berlin Cable

(From London Bureau of Moving Picture World, May 10)

"The Winning of Barbara Worth" is scoring a tremendous success at the Capitol. It is in its second week. Morris Gest was introduced here to the German press by Curtis Melnitz of United Artists. Agreement between "Pneuropa" and "Greenbaum" has just been concluded for co-production. Dr. Bausback, president of the "Spitzenorganisation," resigned at the last meeting. National film is just producing "The Doly Lie," a story by Karin Michaelis, which may come soon to the States.

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VOL. 86 No. 2

Frankel Sues U. A.

(*Continued from preceding page*)

Bellevue, Ky.; Fort Thomas, Ky.; Newport, Ky., and Dayton, Ky.

The agreement, says the petition, was that United Artists get $81,000, plus 50 per cent. of the gross receipts in excess of an amount that included the $81,000, the house expense, advertising and a profit to the exhibitor of $40,500. The paper says the defendant paid $8,100 of the sum on the signing of the contract, but that "after accepting our deposit check and approving the contracts, United Artists, on May 4, wired rejection of the contract and the following day mailed us a registered letter, stating the fifteen contract had been rejected."

Seider Calls Meeting

Chairman Joseph M. Seider of the M. P. T. O. A. Administrative Committee has called a meeting to be held at the national headquarters on May 18 and 19. The other members are Harry Davis of Pittsburgh, M. E. Comerford of Scranton, J. J. Harwood of Cleveland and Nathan Yamins of Fall River. The report of the General Convention Committee will be submitted and convention arrangements described.

Raises the Old Cry

The moral influence of "movies" on the public may become the chief issue in the Minneapolis primaries. Fred D. McMillen, attorney and a candidate, has made the crack that more criminals are made by the Minneapolis screen than in any other way. George Leach, mayor for three terms and friendly with picture men, is now thought sure of renomination.

F. B. O. Says Japs Tire of Sameness Of Local Pictures

Brown Not Gloomy Over Future in Japan

Differences of opinion over the motion picture situation in Japan, on which *Moving Picture World* has published two exclusive stories, are made obvious by information by Colvin Brown, F. B. O. chief in charge of foreign distribution.

Several weeks ago, U. Ono, Japanese representative of Producers International Corp., looked upon the future of American films as gloomy, indeed, in the Island Empire. Last week a letter from the Japanese representative of the Export & Import Corp. intimated that Paramount theatre domination was largely responsible for the poor sums grossed in Japan by other companies, notably the Independents.

Now Mr. Brown makes public a letter from William G. Scott, Far Eastern representative of F. B. O., who has just closed a distribution arrangement with Tozai-Eiga for the year's F. B. O. output.

In the letter to his chief, Mr. Scott finds that the Japanese public is tiring of the "sameness of Japanese pictures," and he predicts that "the principle of turning out quantity down to price must have its effect" on Japanese films.

Mr. Scott believes that this tiring of local tastes will more than offset the acknowledged fact that both of the two big Japanese circuits have closed down entirely on foreign product, despite strong efforts by American and Continental companies—especially German—to retain a foothold.

Mr. Brown's records show that of the approximately 1,000 theatres in Japan, Nikatsu leases 300, Schochiku 175, Paramount five, four of which are in Tokio, and Universal, eleven, seven of which are in Tokio.

Of the eight principal theatres in all Japan two are leased by Paramount, according to his records, and three by Schochiku.

Attempts to obtain a statement from Paramount have failed because officials have been busy attending conventions.

Atlanta Opening in June

Williard C. Patterson has been on a flying visit to New York to arrange for the premiere of Universal's $1,500,000 Atlanta theatre, the Capitol, scheduled to open the latter part of June. Patterson will personally supervise the premiere.

Ernest Lubitsch, who sailed this week for atmospheric shots in Germany for M-G-M's "Old Heidelberg," was much interested in Moving Picture World's report of Adolph Zukor meeting with German film and industrial magnates in Berlin, but professed not to know what is brewing.

F. & R. Reorganize and Give Sons New Duties

A reorganization of Finkelstein & Ruben was announced last week, setting at rest rumors which have floated about for weeks. Under the new plan, M. L. Finkelstein, I. H. Ruben and William Hamm, senior members, will continue actively in the business, but greater responsibilities will be given other officials.

Harold Finkelstein, a son of M. L. Finkelstein, has been made general manager. Eddie Ruben, son of I. H. Ruben, is to have charge of finances and will outline the policies. He formerly had charge of booking and buying.

Theodore Hays, formerly general manager, has been promoted to chairman of the executive board and will have charge of the newly organized Department of Public Relations. J. F. Cubberley will continue to have charge of the theatres outside of the Twin Cities. Hal Daigler, former manager of the State in Minneapolis, has been placed in charge of St. Paul theatres, while Ralph Branton, formerly manager of the Minneapolis Educational Exchange, will direct the Minneapolis theatres.

Huntington Fetes Schwartz

A. H. Schwartz, of the Schwartz Brooklyn chain, and his associate, Harry Clay Miner, were guests at a testimonial dinner last week at the Huntington Yacht Club just previous to the opening of their new Huntington Theatre. The dinner was arranged jointly by the trustees of the village and the Huntington Chamber of Commerce. Over thirty political, business and social celebrities attended.

Incorporations

Last week thirteen picture companies incorporated in New York State. They follow: Bellwyn Pictures Corp., $100,000; Vincent Belle, Brooklyn; Frank Bellata, C. J. Burr, New York City; Paul-Bett Amusement Corp., $150,000, William and Pauline Rolland, Betty Lief, Brooklyn; Long Island Amusement Corp., $500,000, Albert and Alfred Markert, R. M. Bernheim, Brooklyn; Ross Enterprises, Inc., $100,000, Herman Ross, Helen Abrams, Sylvia Resnek, New York City; The World Over, Inc., $15,000, Abraham Meyer, Alexander J. Morin, Esther Lasner, New York City; Louis Theatre, Inc., $10,000, Louis Kovelman, Morris Moskowitz, Sophie Moore, New York City; Rapid Film Machine Corporation of America, $25,000, Moritz Burlin, H. R. Kossman, Benjamin Wolfson, New York City; Veritas Amusement Corp., $10,000, Benjamin Rich, Charles Ginsburg, Betty Salzman, New York City; Question Box Film Co., Inc., capitalization not specified, Louis J. Naftalison, Joseph Sarafite, Sadie Wynne, New York City; W. A. Amusement Corp., $1,000, Max M. Lome, M. A. Cutler, Arthur Weinsoff, Brooklyn; Irvin Theatre Corp., Hempstead, $5,000, Nathan Pinkser, Ralph Poro, Irving Pinkser, Hempstead; Trio Productions, Inc., $10,000, Lillian Passman, Rose London, Evelyn Masloff, New York City; National Circuit, Inc., capitalization not stated, Julius B. Baer, D. V. Mongar, John Whitson, New York City.

New Publix in Canada

The second Publix Theatres enterprise has been launched in Canada with the organization under the laws of Quebec of the Publix Theatres Corp. with offices in Montreal. A similar company was recently formed under the Federal company laws of Canada with headquarters at Toronto, Canada.

Plan Domination

Negotiations are under way in New York City which may result in Skouras Brothers Enterprises, Inc., taking over the management of Loew's State Theatre, St. Louis, Mo. If the deal goes through Skouras Brothers will control the first-run situation in St. Louis practically 100 per cent. The only big houses not now under their domination are Loew's State and the three Orpheum Circuit vaudeville houses, the St. Louis, Orpheum and Grand Opera House. The three Orpheum houses play first-run pictures in conjunction with vaudeville.

A Brief Parting

Milton Sills, now en route west, bids farewell to Ned Marin, assistant production manager of First National, who followed him west the next day.

New Jersey Would Quit Board of Arbitration

The New Jersey M. P. T. O. A. will soon ask Will H. Hays that it be put under a clause of the Board of Trade constitution providing that "exhibitors not represented on the board by a local body may seek arbitration through Mayor James J. Walker (of New York City), who will appoint two legal judges."

The decision is the outgrowth of dissatisfaction with the Board of Arbitration. It was voiced at a meeting this week when exhibitors told the board it would no longer submit to arbitration, alleging inadequate representation and biased judgments.

The New Jersey body is affiliated with the Theatre Owners Chamber of Commerce of New York. T. O. C. C. members on the Board of Arbitration represent both New York and New Jersey. The latter declares that its 350 theatres have not sufficient representation.

Not Buying Houses

F. B. O. will not compete with exhibitors by building or buying theatres, but will attend strictly to picture-making, President Joseph P. Kennedy told the F. B. O. Chicago convention. Good pictures may be expected from the cooperation of William LeBaron and Edward King, he said. Fifty-six features and 48 short features will be marketed.

North Carolinian Files Charges of Picture Monopoly

Names 13 Defendants Among Distributors

H. J. Paradise, of Wilson, N. C., owner of a theatre chain, has filed charges of monopoly and control of distribution and exhibition in North Carolina against 13 American film companies. They are specifically charged with forcing exhibitors to sign contracts contrary to the state statutes in an effort to force them out of business.

Summonses and a temporary injunction restraining the defendants from an alleged threatened breach of contracts with Paradise were served in Charlotte, N. C.

The companies are: Paramount, Universal, Pathe, F. B. O., P. D. C., First National, Liberty Distributing, Educational, Warner Bros., M-G-M, Arthur C. Brenberg Attractions, Enterprise Film and Eltraben Film.

Previously Universal had demanded sums totalling $1,150 from Paradise. He replied he did not owe the full amount. The Board of Arbitration awarded the full amount to Universal at a meeting on March 1. Paradise charges he was notified the meeting would be held on March 4. He says he was told to deposit sums totalling $13,000 with each of the defendants on the threat of having service contracted for shut off on May 4.

To Run the Circle

Allan S. Glenn who resigns as supervisor of exploitation of First National to become managing director of the Indianapolis Circle.

Tickets Reduced

A special New York Central train will make the trip to the Columbus M. P. T. O. A. Convention direct from New York City. This will leave on June 6 at 6.30 p. m. daylight saving time from Grand Central Station and will arrive in Columbus at 11.45 a. m. June 7. The fare for a drawing room is $33.95 per person. A compartment is $31.70, a lower berth $29.08 and an upper berth $27.80. The return fares will be $11.35 less per person in each instance.

F. & R. Has Circuit-Wide Tie-Up On Producing Amateur Pictures

Their first circuit-wide tie-up on making amateur movies is being successfully completed by Finkelstein & Ruben, Northwest theatre operators. The pictures are produced for Finkelstein & Ruben by the Berkova Productions Company of Hollywood.

Twenty-two cities will be visited by the picture experts. They are: Austin, Minn.; Faribault, Minn.; Waseca, Minn.; St. Paul, Minn.; Eau Clair, Wis.; Winona, Minn.; Rochester, Minn.; Mankato, Minn.; Albert Lea, Minn.; Fairmount, Minn.; Sioux Falls, S. D.; Mitchell, S. D.; Fargo, N. D.; Crookston, Minn.; Grand Forks, N. D.; St. Cloud, Minn.; Brainerd, Minn.; Hibbing, Minn.; Virginia, Minn.; Duluth, Minn; Superior, Wis., and Minneapolis, Minn.

Direct newspaper tie-ups were made in twenty-one cities, including St. Paul and Minneapolis. Harry French of the F. & R. organization, and Sam Berkowitz, president of Berkova Productions, toured the circuit and effected the newspaper tie-ups in the smaller communities.

The picture makers, including director, assistant director, cosmeticians, cameramen, business manager and their helpers, stay from two days to a week in each city according to the population. While there they make a picture, usually two reels in length. The casts are selected by the newspaper from local people in each city. Wherever possible a scenario written by a local person is used as the basis of the picture.

Mystery Pervades Zukor's Meetings With Big Germans

Sees Straus, Hugenberg, Klitzsch, Thyssen

By HARRY KNOPF

(Special Dispatch from Moving Picture World Bureau, Berlin, May 1)

Something is brewing in the German field through the visit of Adolph Zukor. Just what it is nobody seems prepared to prophecy at this time. Certainly Mr. Zukor is spending considerable time with the big German industrial heads. We print this special dis-

While on a visit to Berlin, where he spent a few days, combining his pleasure trip with a visit to the Parufamet, which is the distribution unit in Germany of the UFA, Paramount and Metro companies, Mr. Zukor was very pleased with the organization that he found and particularly pleased to find all the three companies were working harmoniously together.

Today, at the Esplanade Hotel, where Mr. Zukor was met by Mr. von Stauss, he was tendered a luncheon by General Director Klitzsch, at which there was also present Geheimrat Hugenberg and Fritz Thyssen.

Mr. Zukor has informed us that he was very pleased with the cordial spirit that existed between the new management of the UFA and their American associates, and that from the various conversations and exchange of ideas that passed between the people present, he was convinced that UFA was on the right track and that the proper people were at the head of it.

He assures us that not alone will the American companies be receiving from UFA the full 100

(Continued on page 90)

Benefits Go Over

All elements of the motion picture industry throughout the nation are joining wholeheartedly in raising funds for the Mississippi flood sufferers, according to early reports. It still is too early to give many definite facts, but it is known that the response is generous. This estimate is based on reports from Will H. Hays, the Red Cross, the big distributing companies and many individuals.

Canadians Probe Theatre Disaster; Sunday Shows Hit

Labor Officials State Opposite Opinions

The investigation under a Royal Commission at Montreal into the Laurier Palace Theatre disaster practically resolved itself during the first week into a discussion as to whether the panic which resulted in death to 78 children was because the theatre was operated on Sunday or not, the tragedy occurring Sunday, January 9, last.

Varied opinions were expressed and a significant feature is that representatives of labor organizations disagreed as to the advisability of Sunday shows in the Province of Quebec. Two officers of the Quebec Labor Party favored Sunday performances and also supported the admission of minors to theatres when accompanied by adults. President Foster of the Montreal Trades and Labor Council declared working classes opposed to Sunday shows.

Profits Made Sundays

Local exhibitors agreed that Sunday shows were essential, otherwise theatre business would be ruined. Ernest Cousens, representing United Amusements, Ltd., declared that the working class made up 60 per cent. of the Sunday patronage, while the majority of patrons during the week were of the salaried class. The theatres secured 30 per cent. of their business on Sundays, he declared.

Frank Case, Manager, Buys Algonquin Hotel

The Hotel Algonquin, New York, over whose luncheon tables film producers and players have mingled with metropolitan critics who not always faintly damned their pictures, has been bought by Frank Case, manager for 25 years, at a price estimated at well over a million.

Scores of theatrical celebrities have lived and visited within its walls, many of them film folk. Bound up in its past are the hostelries of such famous people as John Drew, Ethel and John Barrymore, Richard Harding Davis, Eugene Walter, Montague Glass, Mary Pickford, Elsie Janis, Frank Ward O'Malley, Paul Armstrong and Raymond Hitchcock.

Film people will join in rejoicing with their "legitimate" friends that Case will continue to preside over the destinies of the Algonquin.

London News

Edna Purviance is expected to star in Noel Coward's "Easy Virtue."

* * *

Betty Balfour returns to England soon. Her plans are unknown.

* * *

"Casanova" is said to have cost nearly 10,000,000 francs to produce, and Ivan Mosjoukine is named as the new Valentino.

* * *

Wilcox's "Romany Princess" had a cordial reception at the Pavilion Trade Show. The musical effects from the works of Johann Strauss were excellent.

* * *

"Metropolis" has drawn over 100,000 people in four weeks at Marble Arch.

COMING AND GOING

The following members of the Paramount home office attended the Chicago sales convention and went to San Francisco to attend the convention there:

Sidney R. Kent, George W. Weeks, John D. Clark, M. H. Lewis, Mel Shauer, Charles E. McCarthy, Russell Holman, G. B. J. Frawley, G. M. Spidell, A. O. Dillenbeck, Leon Bamberger, John Hammell, of the distribution end; Jesse L. Lasky, Walter Wanger, B. P. Schulberg, Monte Katterjohn, Henry Salsbury, Randolph Rogers, John Butler, E. Gelsey, of the production end; J. C. Graham, O. V. Traggardh, Adolphe Osso, Carl York, J. W. Hicks, Albert Deane, J. L. Day, E. E. Shauer, Joseph Seidelman, O. R. Geyer, of the foreign department; Emanuel Cohen, Stanley White, Miles Gibbons, of the short feature department; Sam Katz, Sam Dembow, of the theatre department; and E. J. Zukor, Dr. Emanuel Stern and J. A. Clark. Among the guests were William Fraser, general manager for Harold Lloyd; C. Neeper, also with Lloyd; Pat Dowling, of Christie Comedies; H. Mintz, producer of short features, and Charles Christie.

* * *

Herbert Brenon, accompanied by Ray Lissner, assistant director, and Julian Fleming, technical director, have left for Los Angeles.

* * *

Jetta Goudal, Cecil B. De Mille star, is in New York on vacation and will probably return to Los Angeles late this week.

* * *

With the Atlantic City convention closed, F. B. O. executives entrained for Chicago for the sessions at the New Stevens Hotel. Joseph P. Kennedy, president; J. I. Schnitzer, senior vice-president, in charge of distribution; Lee Marcus, general sales manager; E. B. Derr, treasurer; C. E. Sullivan, assistant treasurer, and Hyatt Daab, director of advertising and publicity, were in the party. Mr. Kennedy, Mr. Schnitzer, Mr. Marcus, Mr. Derr and Mr. Sullivan left from there for the West Coast, where the Los Angeles sessions opened on May 15.

* * *

Hope Hampton, stage and screen star, will sail on the Leviathan, May 21, to visit Holland and France, where she will make a Technicolor picture in each country for the Colorart Picture Corp., to be released in the fall.

* * *

Stuart F. Doyle, Australian theatre executive, has left New York for the Antipodes after a month's visit. He has been studying theatres and conferring with Millard Johnson, representative of Australian Films here. That company will erect two new houses in Sydney, one under plans by John Eberson like the Paramount and the other of the new atmospheric style. Each will have 3,500 seats.

* * *

C. C. Pettijohn, general counsel of the Film Boards of Trade, returned this week from Europe.

* * *

Ernst Lubitsch sailed for Germany on Thursday to complete "Old Heidelberg" for M-G-M.

* * *

E. Bruce Johnson, head of the First National Foreign Department, returned from Europe the early part of this week.

* * *

Ernest Beaumont Schoedsack, co-producer of "Chang," the Siamese jungle melodrama at the Rivoli, has departed for Hollywood.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

Will publish a complete, dispassionate, straight-from-the-shoulder summary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.

Northwest Units Join Under 'Al'

New Theatre Owners of Northwest Formed

Al Steffes of Minneapolis, president of the Northwest M. P. T. O., was re-elected head of that organization at its annual convention. The meeting was featured by the merging of the Northwest M. P. T. O. and the Twin Cities Theatre Manager's association into the new Theatre Owners of the Northwest, Inc. The theatre managers' association agreed to disband and to join hands with the M. P. T. O. in the interests of a larger and stronger organization.

Other officers elected were Otto Raths of St. Paul, vice-president; A. A. Kapplan, of Minneapolis, secretary; and Harry Dryer, of Minneapolis, treasurer.

Directors were chosen as follows: R. V. Bassem, Minot, N. D.; Roy McNimo, Superior, Wis., and Virginia, Minn.; Harvey Buchanan, Superior, Wis.; George Ryan, Hector, Minn.; George W. Johnson, Red Wing, Minn.; John Pillen, Valley City, N. D.; H. J. Lucke, St. Peter, Minn.; W. A. Cameron, St. Paul; B. J. Benfield, Morris, Minn.; H. E. Hoffman, St. Paul; W. D. McGowan, Ortonville, Minn.; Don J. Harris, Huron, S. D.; Joseph Nelson, Milbank, S. D.; L. R. Stacy, Mobridge, S. D.; Joseph Nelson, Milbank, S. D.; A. K. Ray, Sioux Falls, S. D.; Anton Gilles, Wahpeton, N. D.; W. L. Nichols, Fairmont, Minn.; Clyde Hitchcock, Minneapolis; Bennie Berger, Grand Forks, N. D.; H. N. Turner, Pine City, Minn.

Late Chicago News

The Ascher Circuit has sold the Lane Court Theatre to Jack Miller, business manager of the Chicago Exhibitors Association. Over 100,000 people was the record set by the Chicago Theatre last week with Sousa's Band as the leading attraction. Karzas' theatres, the North Center and State, now are being booked at Balaban & Katz. The Carello Company plans to erect a $1,000,000 film exchange building on Wabash avenue. The United Theatre Circuit will erect a 1,000-seat de luxe theatre at Beloit. The James Order Circuit has taken the LaSalle Theatre from the Shuberts and will show movies. The Exhibitors' Movie Ball at the New Stephens Hotel went over big. Marshall Dooley, manager of the Highway Theatre, has been robbed of $1,800.

A New Attitude

A sympathetic attitude toward chain theatres, considering them purely in the light of business enterprises, may be taken by the M. P. T. O. A. at its annual convention June 7 to 9, according to M. J. O'Toole, business manager. He declared that members should not become unduly alarmed. He urges that members considering selling or affiliating with chains should first consult the national organization.

Many Movie Notables at V. M. P. Dinner

The eleventh annual dinner of the National Vaudeville Manager's Association at the Hotel Plaza on Monday night might have been a motion picture gathering, judged by the number of film notables among the guests. B. S. Moss presided, E. F. Albee and Mayor James J. Walker were the principal speakers. A telegram from Marcus Loew was read.

Among the more prominent film men noticed were William Fox, Jacob Fabian, John J. McGuirk, Robert J. Rubin, Nick Schenck, Elek J. Ludvigh, Al Lichtman, Colvin W. Brown, Robert T. Kane, Harry and Abe Warner, Jimmy Grainger, Louis F. Blumenthal, Felix F. Feist, Ed Schiller, Sam Dembow, Jr., Major Edward Bowes, Dr. A. H. Giannini, M. E. Comerford, M. J. O'Toole, Samuel Zierler, Harold B. Franklin and Elmer Pearson.

Photographers Organize

The International Photographers of the Motion Picture Industry (I. A. T. S. E.), which was organized some months ago, elected Billy Bitzer as its president at a recent meeting.

Long Island Solves Problem of Juvenile Attendance at Theatres

Parents' Consent to Be Obtained in Card Form and Filed—Will Employ Matrons

THE Long Island Theatre Owners' Association has found a solution to the problem of juvenile attendance at picture theatres. It is a "Consent Card" which reads: "I authorize my child (children) to attend performances at your theatre," and carries the signature of the parent or guardian, their address and the date. This card will be kept on file in the theatre, which guarantees that the "safety, health and comfort of their children will be carefully attended to, and that at all times the management will provide a competent person to act as guardian to the children while in the theatre."

The card has been authorized by District Attorney Elvin N. Edwards. Also participating in a conference which resulted in approval of the card system were Chief of Police Abram Skidmore and Charles Golnick of the Children's Society, all of Nassau County.

Previously the district attorney had insisted on strict observance of the laws on admission of children in Section 484 of the Penal Law. Major R. T. Rasmussen, temporary chairman of the theatre owners, and a committee met the district attorney and outlined the novel plan which he accepted.

"This is in no way a modification of the law," declared Mr. Edwards. "It can only be workable provided the parents consent, in writing, that the matron shall act as custodian of the child or children while in the theatre.

"In other words, the parent has a right to designate an adult person to accompany the child to the theatre or to take care of it while in the theatre and that is the simple purpose of this plan.

"As long as the theatre owners act in sincerity and in good faith, as I believe they will think this plan can be useful, but if they fail to live up to the high standard required for the protection of the children, then the force and effect of the plan will be spoiled. It is an experiment and we will see how it works."

Zellner—Biesel

Helen Lovett Biesel, whose father was the late Albert H. Lovett, war correspondent and editor of the Washington Post, was married on Thursday to Arthur Julian Zellner, former member of the staff of the Memphis Commercial-Appeal. Mr. Zellner now is eastern representative for Mary Pickford and Douglas Fairbanks.

New Tiffany Managers

New Tiffany managers appointed by General Sales Manager E. J. Smith are: Al Blofson in Philadelphia, George P. Jacobs in Cincinnati, George Jefferies as special representative in New England, Harry Goldstein as special representative for the Middle West, Abel Davis as manager at Denver and J. E. Huey at Dallas.

O'Brien Begins Work

George O'Brien, Fox Films star, with his trainer, Leo Houck, is in New York to play the featured role in a screen version of Felix Riesenberg's novel, "East Side, West Side."

Warners Decline $14,000,000; Won't Sell or Merge, They Say

Ten million dollars in cash and other considerations amounting to $4,000,000 additional have been refused for Warner Bros. interests, according to President Harry M. Warner. This he told the convention of division and branch managers in New York City.

"I make this public," he added, "because of rumors that our company is for sale or inclined toward a merger. I want it understood that we have never considered either sale or merger, and that we won't. I love this business of motion pictures, and my company has a sentimental as well as practical value. The company is not for sale at any price, and it will maintain its own individuality."

Mr. Warner would not tell *Moving Picture World* the source of the $14,000,000 offer. However, men usually well informed thought that it had come from Paramount. Several substantial offers have in the past been made to Warner Bros. by different organizations.

Those knowing the financial condition of the company and the sentimental interest in it of the Warner brothers have seen little likelihood of its changing ownership. Its position now is the best in its history. The purchase of Vitagraph, taken over two years ago, has been met, with the exception of a small amount, and the company is producing good pictures that have taken it out of the red ink column. The next financial statement, it is said, will show a clear profit "satisfactory to all concerned."

Capital Increased

The capital stock of the Bijou Theatre Enterprise Company, with principal offices at Detroit, Michigan, has been increased to $1,000,000. All stock has been taken by the present holders, of which W. S. Butterfield is the chief owner. There will be none placed on the market for sale, and the increased capitalization is simply a move to facilitate the expansion of the Butterfield circuit.

Lichtman Proposes Golf Club After Sound View Divots Fly

Benefit Organization Is Included in His Plan—Many Prizes Awarded in Hectic Day

THE highlight of the day at the Spring Film Golf Tournament at Sound View Golf Club, Great Neck, L. I., on Wednesday, came when Al Lichtman, as toastmaster, proposed the formation of a motion picture golf club and benefit organization for the industry. The plan will be discussed in detail next Tuesday at a luncheon at the Manger Hotel, attended by a committee representing exhibitors, distributors, producers, publicity men, accessory dealers, film insurance brokers and the trade press.

Announcement of the plan was made at the dinner following the tournament. Another feature was the announcement that E. F. Albee had presented a cup, which will be contended for by the four best players of the East with the four best from the Coast. A telegram was read from Jack W. Alicoate, now on the Coast, offering to pay the expenses of the four men selected here to the point, probably somewhere in the middle west, chosen for the competitive match.

Elmer Pearson presided at the dinner, with Al Lichtman acting as toastmaster, while Bruce Gallup gave out the prizes. The list of prize winners follows:

Afternoon Round, 18 Holes—Low gross, Tom Moore; score 75. Low gross runner-up, Chris Diebel; score 76. Low net, E. A. Eschmann; score 75. Low net runner-up, E. P. Curtis; score 75. Low exhibitor score, Chris Diebel; score 76. Birdies, A. Greason. Driving contest, A. Aaron. Eagle, none qualified. Putting contest, E. P. Curtis. Winner of leg on the Film Daily trophy, E. A. Eschmann; score 75. Booby prize, Glenn Allvine.

Morning Round, 9 Holes—Low gross, Elmer Pearson; score 38. Low gross runner-up, Jack Guttfreund; score 39. Low net, W. B. Frank; score 35. *First low net runner-up, E. A. Eschmann; score 37. *Second low net runner-up, William Frankel; score 37. Third low net runner-up, Arthur W. Stebbins; score 38. Birdies, P. A. Powers (2). *Indicates tie score.

Flight Winners—Richard Henritz, Richard Weil, Fred Rothenberg, Hy Gainsboro, George Beery, Eugene Walsh, Harry Segal, Gerald Keyser, E. S. Gaylor, H. S. Tierney, Samuel Rubenstein, Al Greason, George Byrnes, Herbert Ebenstein, Sumner Taylor, David J. Mountain, Tom Moore, George Blair, Bert Sanford, Chester Sawyer, S. R. Burns, J. V. Ritchey, Jr., John Humm, Arthur W. Stebbins, Walter Wagner, Mitchell May, Jr., Elmer Pearson, E. Oswald Brooks, A. G. Whyte, R. B. Rose, Charles Schwartz, Arthur Pekerson, David Loew, M. Jones.

Runners-Up in Flights—Paul Gulick, Jack Guttfreund, J. S. Dickerson, Eugene Hatschek, Fred Mitchell, Jesse Gourlay, Harold Raives, Bernard Edelhertz, J. V. Ritchey, Richard Brady, Tom Gerety, William Massce, F. W. Crosbie, Sam Sedran, F. A. Booth, A. J. Sawtelle, Arthur P. Dickenson, Chris Diebel, L. L. Steele, Al Ruben, W. B. Frank, N. S. Goldberg, Pat Garyn, Henry Eysman, Geo. Wilson, Millard Johnson, A. Peterson, Bob Wolf, Carroll Trowbridge, P. A. Powers, Glendon Allvine, John Waldron, Charles Evarts.

Mrs. Shallenberger Hurt

Dr. W. E. Shallenberger missed the golf tourney at Sound View, Wednesday, for the first time since the initial meeting, due to the fact that Mrs. Shallenberger is suffering from a broken ankle. The popular couple are receiving the commiserations of their many friends, as the accident will postpone their contemplated trip to the Coast indefinitely.

Alexander Hastens to Bedside of Ill Mother

Max Alexander, young studio manager of the Stern Film Corporation, sailed from New York early this week aboard the Aquitania after a record-breaking trip from Hollywood en route to the sick-bed of his mother in Fulda, Germany.

She is Mrs. Sigmund Alexander, a sister of Julius and Abe Stern, president and vice-president of the Stern Film Corporation, and of Mrs. Carl Laemmle, the deceased wife of the Universal president. Mrs. Alexander was stricken about a week ago. Her life is hanging in the balance.

Road Show Dept. Moves

The "What Price Glory" Road Show Department moved to the Fox home office, 850 Tenth avenue on April 30. H. Wayne Pierson and G. S. Yorke are in charge.

Rules Middle West

John Hammell, named Middle West division manager of Paramount, succeeding Phil Reisman, resigned. He was chairman of the Chicago convention this week.

Film Sports

Bad lies, literal and figurative, were plentiful in the annual Kansas City Film Board of Trade golf tournament over the Excelsior Springs course. There were fifteen prizes, even to the awarding of a hot water bottle by "Curley" Wilson, manager of the Beyer Theatre, Excelsior Springs. The Newman Theatre silver cup was won by Wes Dunlap, shipping clerk for Educational. Other winners were: Paul Heft, Guy Navarre, Fred Meyn, C. W. Allen, Lester Levy, C. A. Schultz, R. C. LeBeau, John Nolan, Roy Pearson, Harris Wolfburgs, Ed Dubinsky, E. Bradley Fish, Joe Rosenburg, "Curley" Wilson.

The bowling team from the Troy Theatre, Troy, N. Y., captured the honors last week in the tournament that has been on for many weeks, defeating the Lincoln Five. The date of the big dinner that will top off the season will soon be fixed. Musicians and projectionists in the Troy, Lincoln, Griswold and Proctor Theatres are now planning to organize a duck pin league for the summer.

Earl Gulick to Coast

Earl Gulick, sales manager of the motion picture and theatrical department of the General Outdoor Advertising Agency, leaves for an extended trip, Saturday, to attend the Los Angeles conventions of M-G-M and First National. Later he will visit many of the principal key cities before returning to New York.

Zukor Mysterious

(Continued from page 87)

per cent. co-operation they had received in the past, but that he, speaking for the American group, could state that they would give UFA their full co-operation and support, if it showed in the near future that certain conditions of the contracts existing between the German and American group required modification, mutually advantageous, there would be no difficulty in arriving at same.

Mr. Zukor states that after his talk with General Director Klitzsch, he is convinced that UFA's new method of production will result in finding an outlet for the world market, in addition to the local market.

Accordingly, he feels that with this policy, much of their product will have a ready market in America and elsewhere in the world. Speaking for the American group, he assured Mr. Klitzsch that they welcome good product in America, and would do everything within their power to serve UFA in the American and outside markets as well.

He extended an invitation to Mr. Klitzsch to come to America so as to get the American public's viewpoint. He also tendered to Mr. Klitzsch the full facilities of the American group so that he can make use of whatever he may think suitable, in the production, distribution and theatre activities of his American associates.

Mr. Klitzsch promised to avail himself of this courtesy at the earliest opportunity.

Mr. Zukor against assured us that he could only speak in the highest possible manner of the cordial relations that existed in the past and continued to exist between the American associates and the UFA.

Ritzy Burg Gets Another

Following closely the announcement that Joseph W. Cohen was to build a $125,000 theatre at Richfield, Minn., a suburb of Minneapolis, comes the statement that A. R. Wattles is expected to erect another house in the same suburb. This theatre will be erected at a cost of $50,000 at Thirty-ninth avenue south and Fifty-fourth street. These enterprises have been made possible by the recent repeal of a village ordinance which required a $100 a day license fee for any place of amusement in Richfield.

Need Equipment Pronto

"Fire destroyed our Orpheum Theatre on April 11. We will rebuild immediately and require complete new equipment from cellar to roof," the Jarvis Theatre Co. of Lansing, Mich., wires Moving Picture World.

Correspondence

Editor, Moving Picture World:

I am writing this letter to give you an idea of the conditions in our territory, which you can mention in your editorials, as undoubtedly it will be of interest to the industry.

The coal mining strike, here in Southern Illinois, has effected our business to such an extent that we are closing, one of our theatres at Murphysboro, one at Herrin, and are closing our houses at Hurst and Carterville, Illinois, to two days per week. Perhaps we may be forced to close our larger houses in Murphysboro and Herrin to two days per week also.

We are the owners of an up-to-date amusement park here in Herrin. In former years we had operated daily, but this year we are in doubt whether or not we should open it at all or probably try to open it two days per week. During the past four years, due to various troubles and mine suspensions, especially in the town of Herrin, it has been practically impossible to operate without a loss. Now we are faced with a most disastrous condition such as we have never had.

On account of this strike the people are leaving Southern Illinois daily by the hundreds to other parts of the country seeking employment. No one unacquainted with the conditions in this part of the country realizes what the situation is today and what it is going to be.

It appears as though Southern Illinois is on the verge of financial ruin, for there is only one industry that the people can rely upon—that is the coal mines. With all the Illinois mines closed—the non-union mines in Kentucky and West Virginia operating full blast day and night, while millions of tons of coal are stored, it seems as though there will be no settlement between the coal miners and operators until the snow begins to fly.

Yours very truly,
JOHN MARLOW,
President, Grand Opera Co.,
Herrin, Ill.

Montreal Next

The announcement of Montreal as Educational's next convention city brought to a close Educational's 1927 convention. An outstanding feature was the announcement of two additional comedy stars, Dorothy Devore and Larry Semon. Miss Devore will make a series of six Dorothy Devore comedies in two reels, and Larry Semon, who returns to the short subject field, will make a series of eight, also in two reels.

Premier Mussolini, C. C. Pettijohn, general counsel of the Film Boards of Trade, and Mrs. Pettijohn pose for the camera in Rome. Mr. and Mrs. Pettijohn have just returned.

Stockholders of Pathe Ratify Recapitalization

At a special meeting of the stockholders of Pathe Exchange, Inc., held Thursday at the home office, were represented in person or by proxy out of the 208,663 shares of all classes of stock outstanding 165,274 shares which were voted unanimously to ratify and approve the plan for recapitalization and expansion of the company which was presented at the meeting.

This plan contemplates the exchange of each share of the present Class A common stock, upon which dividends of $3 a year are being paid, for one share of a new Class A $4 preference stock having a participating feature, together with a one-half share of new common stock, and also contemplates the acquisition of production and exhibition facilities from the Cinema Corporation of America and the Keith-Orpheum Circuit.

Coolidge Sees Film Of Flood Suffering

President Coolidge and members of his cabinet recently were shown International Newsreel's aerial survey of the flood conditions in the Mississippi valley. These were shown by J. C. Brown, the Washington representative, immediately following a cabinet meeting. In addition to the President, those present at the showing were Secretary of State Kellogg, Secretary of the Navy Wilbur, Secretary of War Dwight P. Davis, Secretary of Labor J. J. Davis, Postmaster General Harry S. New and Secretary of Agriculture Jardine. Later in the day the flood films were also shown to Major General M. M. Patrick, Chief of Air Corps, and members of his staff.

Week's Best Story

Bernard Edelhertz, New York exhibitor, is reported as telling this good story: Seven or eight years ago he had an office boy who was exceptionally capable. The boy disappeared. The other day Edelhertz ran into him on the street.

"Well, how are you making out?" he asked, laying a paternal hand on the young man's head. "You were a good office boy and any time you want a job, just let me know."

"Pretty good," the ex-office boy acknowledged. "You were a fine boss. How'd you like to come and live with me? I own a couple of hotels now."

When he recovered from his surprise Edelhertz accepted and moved to the Fifth Avenue Hotel.

Glen Allvine Resigns

Glendon W. Allvine, Paramount exploiter de luxe, received a rousing send-off at the A.M.P.A. Hofbrau luncheon on Thursday, when it became known that he had resigned from Paramount and was leaving New York flat. He left for the Coast on Friday. No information was forthcoming as to his immediate plans.

Washington Sees It

"Convoy," Robert Kane's picture of the navy at war, was previewed in Washington, prior to its New York opening at the Mark Strand Theatre, New York, by one of the most representative audiences ever assembled for a film.

Arrangements were made by First National Pictures, through whom the war film is being released, for use of the grand ballroom at the Mayflower Hotel in the National capital and more than 1,000 of the ranking officers of the government and foreign embassies were present.

Our Stock Market

By Ervin L. Hall

The reports of earnings for 1926 for most of the moving picture companies have been given to the public. Loew's shows net income of $6,388,000; second on the list was Paramount with a net of $5,600,000. This did not include profits from Balaban and Katz other than dividends. Third came Fox, which showed profits of $3,030,926; Universal with $1,968,089; First National with $1,032,655 and Pathe Exchange $899,776.

Warner Bros. showed a deficit last year but the outlook for the present year is quite bright. The acquisition of the balance of the capital stock of the Vitaphone Corp. has strengthened its position. An arrangement with Western Electric has also been made which relieves Warners of the financing of the Vitaphone machines.

Warners will concentrate on the Vitaphone presentations. Considerable profits are expected from Vitaphone in addition to income anticipated from pictures. Nearly 100 theatres in the United States have been equipped with Vitaphone machines, and orders are on hand sufficient to carry installations at the present rate into the fall.

Few of the moving picture companies report earnings quarterly. An exception is Fox, which has just released its corporation and subsidiaries report for the quarter ended March 26, 1927. Net income amounted to $806,983 after charges including federal taxes, equivalent to $1.61 a share on the combined 400,000 shares of class "A" and 100,000 shares of class "B" stock outstanding. This compares with $707,198, after federal taxes, or $1.41 a share on the Class A and B stocks outstanding in the corresponding quarter a year ago.

Paramount Famous Lasky Corp. declared the regular quarterly dividend of $2 per share on the common stock, payable July 1 to stockholders of record at the close of business on June 15. Books will not close.

Eastman Kodak declared the regular quarterly dividend of $1.25 per share on the common stock, payable July 1 to stockholders of record at the close of business on May 31. An extra dividend of 75c. per share was also declared payable on the same date.

N. Y. Divided Over Time

Thirty cities and thirty-two of the first class villages in New York State now are operating on daylight saving time, effective last Sunday. Other cities will have daylight saving time over a shorter period during the summer, while Syracuse, Auburn, Watertown, Ithaca, Dunkirk, Jamestown, Ogdensburg and Oswego will continue under standard time.

JOHN HAMRICK

Famous Seattle Exhibitor says:

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

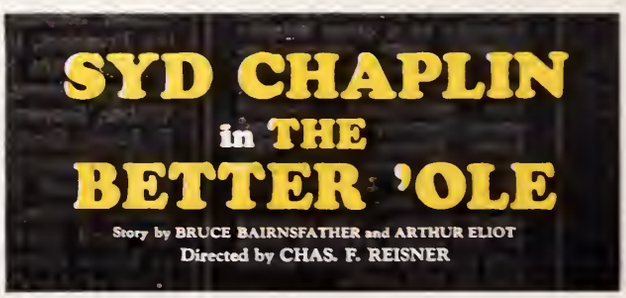
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

Seattle, Wash.

Morris Safier, Extended Run Dept.,
Warner Bros. Pictures, 1600 Broadway, N. Y.

Most phenomenal run any picture ever playing Northwest was "DON JUAN," which just finished fifth week my Blue Mouse Theatre, Seattle. Out of thirty-five days only one day, the thirty-second, that we did not have big standing line—terribly stormy weather. Picture would easily have gone another week except that we had advertised "THE BETTER 'OLE," which started same as "DON JUAN." Impossible to get within block of theatre account of crowds. Another sensational run! In all my experience in show business have never known of any picture with such magnetic drawing power as "DON JUAN" and "THE BETTER 'OLE." IF ANY EXHIBITOR IN THE UNITED STATES IS IN NEED OF FINANCES THESE TWO PICTURES ARE JUST THE SAME AS MONEY IN BANK. More power to Warner Bros., who certainly know how to make big pictures with big pulling power.

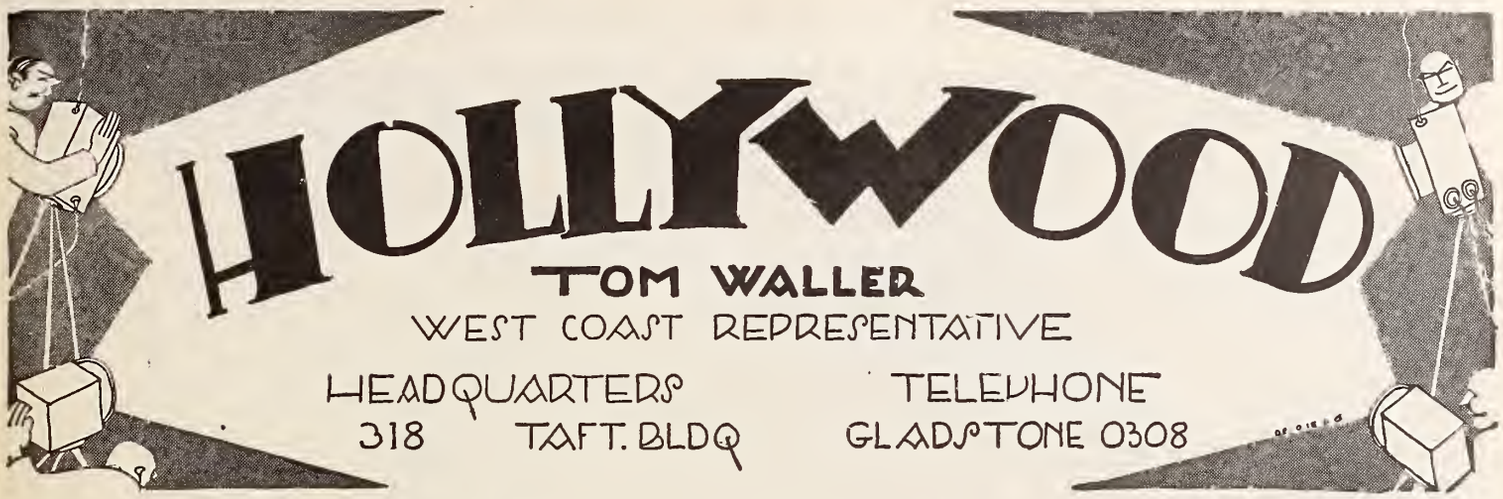
JOHN HAMRICK



Count on WARNER BROS. to Deliver Hits Like These!

WARNER BROS.

EXTENDED RUN PRODUCTIONS



Brilliant Assemblage Attends Premiere of "Seventh Heaven"

Will Hays Publicly Endorses Fox's Latest From Stage of Carthay Theatre—Coast Premiere Tactical Move

By Tom Waller
West Coast Representative

WHY is William Fox shifting the scene of world premieres for his specials from the millions on Broadway to one of the most sparsely settled sections of Hollywood?

If the reaction accorded the "What Price Glory?" bow did not give the intimation, then "Seventh Heaven," which went over with a roar last night should; and most certainly "Sunrise," if it meets with the expectations of authorities, will.

Our modest opinion, based upon daily contact and a necessary daily study of things material and otherwise in the film capital, is that Fox wants the people on the ground—the crowd who direct the "shooting," "shoot" and are "shot"—to be the first to see and technically pass upon and compare finished efforts that have been unhampered by a deadline or a budget.

Whether or not such is the Fox psychology, there is no dodging the issue that when experts in the employ of contemporaries get first "crack" at a picture that many of them have watched in the tedious process of filming they are going to be perfectly frank and liberal in their expression of opinions. Being on the ground, watching, seeing and listening from the very first turn of the camera crank, makes their criticism smack far more factful than the people out of touch in a distant city, whose first response is to the grinding of the projection machine and thus in many instances largely theoretical.

With the advance word on "Carmen" and "Sunrise" and the definite proof of "What Price Glory" and "Seventh Heaven," one does not have to travel very far in these parts to hear that not only is Fox product completed out here during the past six months many times better than it ever has been, but—that Fox artistry and quality are second to no contemporary.

In "Seventh Heaven" Fox repeats a past performance by forcing Hollywood to throw in one night a halo around two who were comparatively unknown before the premiere on the Carthay Circle screen.

Charles Farrell and Janet Gaynor are the two. As Chico and Diane, the Parisian sewer rat and waif, they give a sublime performance—one that plays all kinds of things on the much-worn heart strings.

We are not attempting to review this special because the seat which we occupied was so far to one side as to distort our perspective of the characters on the screen.

Even from our position, however, Director Borzage's workmanship was exquisite. The Latin Quarter set which we had visited in the studio during production work on "Seventh Heaven" was brought to the screen in sepia shades and with an atmosphere as if the actual locale in France had been used. The sets used throughout the entire picture are among the finest which this writer has seen.

Doubt Shrouds The Future of Gaiety Comedies

The future of Gaiety Comedies starring Taylor Holmes with Leah Baird is somewhat doubtful. The offices of the company on TecArt are to be closed temporarily, we learn on very good authority.

It was understood when Holmes started in the two reelers that he had signed a contract for twelve or thirteen comedies. Two of these have been completed and shipped to New York. From what we can learn, nothing has been heard on the coast as to whether they were satisfactory or not and just what action would be taken on the remaining two reelers of the series.

As far as we can learn it has not even been decided just who will distribute the comedies if they are distributed.

Leander De Cordova, business manager of the Holmes unit, refused to issue any statement when questioned by *Moving Picture World* regarding future plans.

Duncan Sisters In Damage Suit

The Duncan sisters, Rosetta and Vivian, have been named defendants in a $250,000 damage suit by G. C. Reid for asserted failure to abide by an agreement over exclusive motion picture rights for their appearance on the screen. In his complaint Reid sets forth, he entered an agreement with the sisters on July 12, 1926, whereby he was to receive 10 per cent. of all their earnings in motion pictures in return for obtaining and exploiting their work.

This pictures represents what is probably the most notable group of film stars and executives ever assembled in Hollywood. It was taken in the offices of the Academy of Motion Picture Arts and Sciences, at 6912 Hollyood Blvd., at an organization meeting. From left to right standing are: Cedric Gibbons, J. A. Ball, Carey Wilson, George Cohen, Edwin Loeb, Fred Neetson, Frank Lloyd, Roy Pomeroy, John Stahl, Harry Rapf. Seated left to right: Louis B. Mayer, Conrad Nagel, Mary Pickford, Douglas Fairbanks, Frank Woods, N. C. Levee, Joseph M. Schenck, Fred Niblo.

Film Experts Vieu "Seventh Heaven" First

Carey Wilson

CAREY WILSON

A Scenarist Who Once Was a Film Salesman

By Tom Waller
West Coast Representative

THERE are not many exhibitors who become film salesmen and there are fewer film salesmen who become writers, but when it comes to the point where schooling inside and in front of the box office can groom a man so that a single night's work on the typewriter pulls down a check for $10,000 the following day, we say that we know only one such a man in the entire motion picture industry.

He is Carey Wilson. And he hasn't stopped with the reputation of being one of filmdom's most noted writers of original stories for the screen. Eight months ago he was placed under contract by First National as a producer.

"I always write an original story in one night. If I don't do it in one session, I know that I will never do it.

"I always write an original story as if I were again the exhibitor and again the film salesman with a half dozen pamphlets under my arm.

"My titles have sales value because my training has been salesmanship. That is why I never attempt to be highbrow or artistic."

And then Wilson told us that he did not pretend to be a literary man. That he had never worked on the staff of any newspaper. That he had never written for a magazine. That he had never attempted a book.

Back in 1910 Wilson entered the industry as an exhibitor in Rutherford, New Jersey. There he built his own theatre, The Criterion, a 600-seat house, which he managed, even to the extent of writing ads and publicity, for the first three years.

A Rutherford neighbor named Sherry later had $2,500 to invest in some business phase of the industry. Thus early in 1914 Wilson's experiences proved instrumental in Sherry's opening Paramount's first feature exchange in New York City. During 1915-16 Wilson vouches Sherry banked as much as $14,000 weekly. It was at that time that features were being sold on the "cloak and suit" scale, with so much definite profit for the producer and whatever the exchange could realize, which was often in excess of ten times the maker's revenue, Wilson recalls.

Shortly after the opening of the exchange Wilson appreciated that such a medium could not hope to function independently for a long time corralling the major profits of a producer's work. After personally selling Marcus Loew the first two feature pictures he showed in his theatres, Wilson left Sherry a year before the latter relinquished to Zukor for a figure many times that of the original investment.

Wilson then availed himself of an offer, personally tendered by Fox. He joined the latter's corporation in the capacity of assistant general manager of sales. Wilson's first assignment was to tour Fox exchanges throughout the country.

Shortly after his return from this "swing," Wilson went into virgin territory in Canada and opened up a number of exchanges. This was in violation of a rigid policy hitherto adhered to by Fox, according to Wilson, on the ground that Fox did not believe in letting his film go out of the United States.

Returning on a Thanksgiving day, Wilson recalls how he was summoned immediately into the president's office, where he quotes Fox as remarking: "How do you like traveling! Well, you are going to Australia this afternoon."

Wilson spent a year and a half in Australia and southeastern Asia as the first man in that territory for Fox.

A desire to get into the production end caused Wilson to accept a decided cut in salary and become associated in an independent enterprise with B. A. Rolfe just after the latter had left Metro, we were told.

It was while with Rolfe that the final turning point in Wilson's career was reached. Rolfe's problem was getting good stories at a top figure of $2,000. Wilson admits that when Rolfe showed him one of the manuscripts he volunteered the belief that he could write a far better story.

Wilson then recalls how he went home that night and on the typewriter which had helped him publicize his Criterion theatre and compile sales reports, "knock out" his first original for the screen. The next morning Rolfe admitted that the boast of twenty-four hours before had been accomplished because the $2,000 check was then made out to Carey Wilson. This story, incidentally, was titled "Madonnas and Men."

Pocketing his first story check, Wilson went home and spent another night at his typewriter. This time his theme was based upon one of the experiences he had had while in Honolulu for Fox. He called it "Passion Fruit" and described to us that through a coincidence it first reached the hands of Colonel Brady, scenario editor for Metro. That afternoon Brady called him over and, after asking him "his price" and paying him the $3,000 he requested immediately, made the statement that if Wilson had asked for $10,000 he would have gotten it.

The next day through Rolfe, Wilson met John Blackwood, who was Tom Ince's scenario chieftain. Wilson found that Blackwood was in the market for a South Sea Island story and he "made one up" over the luncheon table. Blackwood bought it "sight unseen," Wilson tells us, so that night his little typewriter again worked overtime to win him another $2,500 in the morning. In the course of the following week, during which he had sold another original, "Uneasy Virtue," to Famous for $5,000, Wilson tells us, he threw up his job, deciding to devote all of his time to writing.

During the year that followed this last sale Wilson wrote exactly eighty-one stories, but failed to find a market for even one. He told us seriously that he was sleeping on benches in Central Park when "picked up" by Benjamin Glazer.

In 1921, again on Fifth Avenue, Wilson recalls how he bumped into Samuel Goldwyn directly in front of one of the stone lions guarding the entrance of the New York Public Library.

"You're the film peddler who's becoming a writer, but I have faith in you and will give you a job," Wilson quotes Goldwyn as addressing him on that occasion.

Wilson's next move was for the railroad station and a ticket to Hollywood. Here for the first three months he worked for Goldwyn at a salary of $100 per week. Then came $500 and after that (to use Wilson's own words) "easy street."

When the Metro-Goldwyn merger took place Wilson stepped in, preparing "He Who Gets Slapped" for the screen in exactly fifteen days. He also went to Europe on one occasion with Marcus Loew when he wrote the script for "Ben Hur" in nineteen days. Back in Hollywood he was installed in the Metro studios in an advisory and supervisory capacity on pictures. During this period he wrote "The Midshipman" and prepared its script, all within twelve days. "His Secretary" is another of Wilson's originals which, this writer told us, took just forty-eight hours to deliver.

Under his contract with First National, Wilson is producing all of Billie Dove's starring vehicles. To date some of the stories and scripts which he has written for the Burbank interests include "Orchids and Ermine," "The Tender Hour," "The Stolen Bride." In that time he has also written scenarios for "Midnight Lovers," "Ladies at Play," "An Affair at the Follies," "Naughty but Nice," "Silent Lover," "The Sea Tiger."

Carey Writes Originals Overnight

Monte Blue Learns to Use a Throttle in Railroad Romance

Portrays Character Almost Too Good to be True in "Black Diamond Express"—Edna Murphy is Heroine

By JIM POWERS
West Coast Staff Writer

MONTE BLUE'S latest for Warner Brothers, "The Black Diamond Express" reeks with melodramatic situations coupled with the shopworn theme of the poor but honest engineer, who falls in love with the society bud. Edna Murphy is blonde and pretty as the heroine but has practically nothing to do.

Blue is again cast as the hero of the railroad romance. His character on the screen is one of self-sacrifice and general reformation. He is called upon to portray a character almost too good to be true, with Carroll Nye cast as the dilinquent brother evincing a thirst for strong bootleg liquor. Blue spends a great deal of his time trying to reform his younger brother, who in turn tires of the imposed inhibitions and leaves home to become a not very successful train robber.

Myrtle Stedman, as Miss Murphy's mother, is the usual screen type of society mater anxious to marry her daughter off for wealth and social position. The girl's meeting with Blue is somewhat spectacular and results from a collision between her racing car and his locomotive. Although the car was demolished in the crash it was pleasing to note that Miss Murphy was not even scratched and regained consciousness instantly in Blue's arms.

J. W. Johnston, as the girl's guardian and admirer, resembles Lewis Stone to a great extent on the screen. Strangely enough he also displays a number of Stone's characteristics and little camera tricks. We would not like to say this is intentional on Johnston's part but it is nevertheless true that much of his work was reminiscent of Stone, especially the flecking of the coat lapel and tapping of the moustache so much a part of Lou's stock in trade.

Claire McDowell, as Blue's widowed sister-in-law, is very good as the over-worked mother of three lively youngsters.

Howard Bretherton, who directs the picture, has turned out a good picture considering the trite story with which he had to work. It is the deft touches of direction and an excellent sense of photographic values that lifts the picture out of the rut of "Just pictures."

Marrying the persistent guardian she, of course, starts her honeymoon tour on "The Black Diamond Express," which Monte is piloting by this time for faithful service to his employers. When the train is held up by robbers, the husband is shot and Blue, easing back to the private car distinguishes himself by throttling one of the thugs—who turns out to be the wayward brother. The brother, when he comes to, sees the light and reforms again with a dramatic flourish.

This was an original story by Darryle Zanuck.

DeMille to Serve New Combine Exclusively

A reiteration of the details revealed in New York some time ago about the P. D. C.-Keith-Albee and Pathe tie-up, was made here this week upon the return of John C. Flinn, vice-president of P. D. C.; Cecil B. De Mille, Jeanie Macpherson and others. Regarding De Mille, Flinn stated:

"Mr. De Mille has contracted to render his services exclusively to the new enterprise and will be an outstanding executive factor in all plans concerned with the production efforts of the new organization."

Buys Theatre Building

E. S. Smathers, New York capitalist, has purchased the New Orpheum Building on Broadway between Eighth and Ninth streets, in Los Angeles, at a reported price of $3,000,000, according to an announcement by Joe Toplitsky, realtor. The New Orpheum Theatre Building was completed in 1926.

Stellar honors achieved by two comparatively "unknowns" in "Seventh Heaven" were acknowledged the other night in Hollywood by a brilliant audience before whom the Fox Special had its world's premiere. Everyone now knows the two are Charles Farrell and Janet Gaynor in their roles of Chico and Diane.

Gardner James' Future Hangs In the Balance

Gardner James' future on the screen is a matter for conjecture. The young man that was signed to take Richard Barthelmess' place with Inspiration Picture when the latter signed with First National finds himself in the position of the non-working actor drawing down a substantial salary during his idleness.

He was signed by J. Boyce Smith, head of Inspiration, ten months ago, and has not appeared in a picture since the signing.

His present contract has less than three months to run and the report is prevalent that it will not be renewed. He is said to have been promised at least three pictures a year when he first signed the contract with Inspiration, and so far has not appeared in one.

Since the deal by which Inspiration Pictures are being released through United Artists was consummated, it is understood that only specials will be made by Smith. This, apparently, lets James out. His present salary is said to be $750.00 per week with a guarantee of $1,500 a week if his contract was renewed at the end of its year run.

Greta is Really Ill This Time

Greta Garbo was not on the "Anna Kérinina" set this week. We heard that she was ill and the publicity department conceded that she was ill.

We heard that she had been advised that Mary Pickford roles mean a longer cinema career and that anyway she, like Lya de Putti, doesn't want any more vamp parts.

The publicity department at Metro-Goldwyn-Mayer, however, knows nothing about this last report. It was stated quite emphatically to us that Miss Garbo this time is ill—"not temperamental!"

Theatre Manager Now

William Alexander, formerly world travelling representative for the Fox Film Corporation and later head of the Alexander Film Corporation, is now located in Los Angeles as manager of the Belmont Theatre. For the past two years before making his present affiliation, he was on tour with Bertha Kalisch, stage luminary, as business manager. He resigned his berth when Mme. Kalisch visited Los Angeles and accepted the managerial responsibilities of his present work.

Will Gardner Go A-Lancing?

Kramer Offers Theatres Direct Publicity Aid

Louis Kramer drove out here in his Locomobile to publicize Manager Grant E. Dolge's long list of featured artists and stars. Since, Dolge's desk has been fluttered with letters from prominent exhibitors all over the country who know Kramer.

These letters prove that Kramer's idea of offering theatre owners direct aid for publicity purposes is not only a novelty but one of the most practical moves that has been made in publicity circles out here in a long time.

Milton Feld, manager of the Southwest District for Publix Theatres, sums up the happy medium which should be arrived at by this plan with "Not only is your idea new, but it should work to the mutual advantages of the stars you are managing and the theatres presenting the films in which they are featured."

About Kramer, Feld also says: "His friendship with newspaper editors throughout the country should prove to distinct advantage in all territories."

Other letters are penned by representatives of the biggest theatre circuits throughout the country.

Dame Rumor Still Chases Felix Adler

It seems that just a few days ago we heard that Felix Adler had returned to work for Mack Sennett after an absence of a year and a half and also after a previous association of five years with Sennett as titlest and gag-man.

From a very excellent source on Glendale Boulevard we gathered this week that Adler directed "The Jimmie Smith's" at the Sennett studios for three days. At the expiration of the third day, our informant tells us, Adler again packed his bag.

Razz Causes Rift

Virginia Roye, screen actress, until recently Mrs. James Fidler in private life, has been granted a divorce by Judge Summerfield, because her husband, a Hollywood publicity agent, "razzed" her and bawled her out in public.

Mrs. Fidler told the Judge that she was not averse to being "razzed" in private, but when it came to a public demonstration on a golf course, in front of a crowd, she heartily objected.

Griffith Severs Relations With Paramount for Free Lance Career

Raymond Griffith, the silk-hat comedian, has joined the ranks of the free lance comedy stars, which includes Buster Keaton, Harold Lloyd and Charlie Chaplin. In other words he has severed his relations with Paramount and henceforth will produce independently.

Griffith's break from the Paramount fold is enveloped in a maze of rumors. The accepted version in film circles is that he was dissatisfied with the type of stories he has been given recently, which he felt had a tendency to kill off his popularity on the screen.

B. P. Schulberg, Paramount associate-producer, made the announcement to the press by tive to the termination of the comedian's contract. At the Paramount west coast offices it was impossible to learn of Griffith's future plans. According to the nouncement from New York rela- Schulberg the arrangements between the star and Paramount were amicable.

Maude Fulton, former stage and screen star, discusses her part with Director David Kirkland, who handled the megaphone on "The Gingham Girl," for F. B. O. Miss Fulton is playing her first screen role.

Hecht's Story Ready

The screen version of "Underworld," Ben Hecht's story of modern crime, will soon be ready for the cutting room. With an excellent cast, Director Josef von Sternberg is transferring the characters from the printed page to the screen.. Evelyn Brent, Clive Brook, Larry Semon and George Bancroft are but a few of the players in the cast.

Leave for Germany

Dr. Eric Locke and a group of technicians associated with the M-G-M studios have left for Germany as the vanguard of a party departing under the direction of Ernst Lubitsch to film final scenes of "Old Heidelberg" at Heidelberg University. Ramon Novarro and Norma Shearer have the starring roles in the Lubitsch production.

Educational O. K.'s Plans For Expansion

Educational held its convention here this week and placed the official O. K. on 1927-28 plans for expansion as exclusively announced and illustrated in three pages of the *World's* Hollywood Department a month ago.

At that time we wrote that there was a possibility of Educational adding another stage to its present four. This matter was sanctioned by the convention and construction will probably start within a month.

Forty-seven of the conventionites were registered at the Ambassador Hotel. Early in the week the *World* devoted an entire day chasing these conventionites all over Hollywood and Los Angeles for a few poses before Jim Power's camera. The Educationalites had just left the Ambassador and a chase to the Educational Studios on Santa Monica Boulevard revealed that they had left there for the Christie Studios. On Sunset Boulevard it was said that they had gone up on Hollywood Boulevard to view the Chinese Theatre. At the Chinese Theatre it was said that they had gone back to the Ambassador and back at the Ambassador it was said that they were all washing up for supper. Just at this time all *World* staff photographers had to be delivered to the devclopers so as to be secured in time for Saturday's air mail.

Power, however, wishes the conventionites the best of luck.

Langdon Selects New Leading Lady

From the Harry Langdon office, Don Eddy, ruddiest and most rotund of the better Hollywood P. A.'s—in fact, a mighty good man—sends us this reminder:

"Gladys McConnell, petite brunette charmer, has been awarded a cinematic plum which makes her the envy of most of the younger feminine screen players. Harry Langdon, the screen's newest big-time comedy star, has selected her for his leading lady."

Barnes Signed by F-N

T. Roy Barnes has been signed by First National for an important role in "The Road to Romance," co-featuring Jack Mulhall and Dorothy Mackaill. He will contribute a comedy characterization of an old-time wise-cracking salesman of the "smoking car" variety. Philo McCullough, E. J. Ratcliffe, Yola d'Avril and Brooks Benedict are also in the cast.

Champion "Extra" Publicity Gleaner

Paula Howard, who was Hollywood's most publicized motion picture "extra" before graduating into "bits" and parts, has an important part in Johnnie Hines' current starring picture for First National, "White Pants Willie." Miss Howard received more national publicity from the press throughout the country than any other girl that ever found herself in the "extra" ranks.

She had an extensive fan following before she did her first "bit" and a thick press book of clippings and newspaper pictures when she was doing atmosphere. In a period of six months she has had more national advertising and publicity than many a screen star.

Joe Cobb, with the bow, and Farina, of the Hal Roach "Our Gang" comedies illustrating to the rest of the gang how much better William Tell could have done the job with an orange instead of an apple. The gang will be one of the features at the California-Valencia Orange Show at Anaheim May 19-28.

Sees Picture Made For First Time

Although he has been in the motion picture business for nine years as a film salesman, Edgar Moss, manager of the Philadelphia branch of the Fox Film Corporation distribution offices, had his first close-up of a motion picture in the making at the Fox lot this week. Visiting the set on which Victor Schertzinger is making "The Secret Studio," he became so interested in the doing that he was fitted out with a wardrobe and appeared as an extra for the day.

Incidentally this is the second time "The Secret Studio" has been filmed by Fox in a short time. Harry Beaumont did it recently, but apparently his version did not satisfy the powers-that-be.

O'Hara May Join Free Lance Ranks

George O'Hara's contract will terminate with F. B. O. in a very short time *Moving Picture World* learns from an authentic source. It is understood that the studio is not taking up the option at the expiration of his present contract. OHara is planning on joining the free lance ranks.

He has been with F. B. O. over a lengthy period and first attained prominence in the "Fighting Blood Series." Of late he has been appearing in feature length comedy-dramas.

Tommy Meighan Back On Coast

Thos. Meighan will shortly commence to work on his first Paramount picture made on the coast after an absence of three years spent in the East with the Long Island unit. Meighan and his wife, Francis Ring, were warmly welcomed on their arrival in Los Angeles and the former insisted he was pleased to get back, reports that he would retire rather than return to Hollywood to the contrary notwithstanding.

His first effort on the coast will be "We're All Gamblers," an adaptation of Sidney Howard's "Lucky Sam McCarver." James Cruze, who directed "The Covered Wagon," "Beggar on Horseback," "Old Ironsides" and other box office hits for Paramount, will direct Meighan.

Kent Confirms Christie Deal

We reported in this department, issue of February 26, 1927:

"Definite word that Christie Film Corporation has broken away from the Educational Film Exchanges and will now release all of its product through Famous Players-Lasky, was learned from an official source by the West Coast Headquarters of *Moving Picture World* late this week."

We went on to say in that issue: "The deal has not only been culminated but the contracts have been signed, sealed and delivered at this writing."

This week Sidney R. Kent, general manager of Paramount, announced this fact that had been reported exclusively in this department as the quotation shows, four months ago.

Fitz-Gerald Starts Next

Dallas M. Fitz-Gerald starts production this week on his next picture for Peerless distribution, "Out of the Past" with Robert Frazer and Mildred Harris in the featured role.

Mario Marano, recent importation from Brazil, will also make his American screen debut in this picture, having been signed for an important role.

Gish Goes to Mojave

Exteriors of "The Wind," Lillian Gish's latest starring vehicle for M-G-M, will be filmed on the Mojave Desert. The company leaves this week for location. Others in the cast include, Lars Hanson, Dorothy Cummings, Montague Love, Edward Earle and William Orlamond. Victor Seastrom will again direct Miss Gish.

Hays to Attend Academy Banquet

Will Hays, who arrived here this week, plans to spend the month on the west coast. Part of this time he will be in San Francisco, where he will address the general assembly of the Presbyterian Church.

Mr. Hays will also be at the first open meeting and banquet of the projected Academy of Motion Picture Arts and Sciences, the origin of which was revealed in detail in a wire story from west coast headquarters last week.

The charter for which the Academy made application in Sacramento, incidentally, has been granted.

Boloney on Grapevine Route

Another report became just so much "hot air" when it was checked up by the *Moving Picture World*. One of the local morning newspapers came out with the announcement that Carol Dempster would go with Director D. W. Griffith to United Artists. At the United plant they expressed ignorance of any such possibility. Announcements in the film capital come thick and fast—sometimes they are authentic.

Charlie Murray as Brodie

Charlie Murray is to portray the name role in "Steve Brodie Took a Chance," to be produced by First National. George Sidney will also have a featured role in the immortalization of the famous jumper, who became an international character when he took a nose dive off the Brooklyn Bridge.

Reisner Wants A Larger Check

Charles "Chuck" Reisner's plans for the future are more or less uncertain. The Warner Brothers' director has a contract with his present employers that does not expire until September. In the meantime he is casting a weather eye about for a more lucrative berth if possible.

When questioned by *Moving Picture World* as to his plans with the expiration of his present contract he declared that he was going with the company that exhibited the greatest generosity in the matter of pay checks.

In the meantime, he has been loaned to Buster Keaton to direct the latter's next picture for United Artists. Reisner has directed Syd Chaplin in all of his comedies for Warner Brothers.

Added to Cast

Tom O'Brien and Richard Travers have been added to the cast of "Twelve Miles Out," starring John Gilbert for M-G-M. Joan Crawford plays the leading feminine role with the remainder of the cast including Betty Compson, Eileen Percy and Bert Roach. Jack Conway is directing.

Planning New Studio

The Victor Adamson Productions, Inc., are planning a new studio to be erected opposite the Santa Fe station in Monrovia, Calif., according to an announcement. It is said the studio building will cover an area of 6,000 square feet.

The Hollywood Photographic Section

M. P. World Staff Photo

GWEN LEE—One of the screen's distinctive types now appearing in "Adam and Evil" for M-G-M.

Given Lee Cast As Show Girl

Those fortunate enough to have seen Guen Lee as the sophisticated flower dispenser in "Orchids and Ermine" with Colleen Moore will be interested to hear that she has another distinctive role in "Adam and Evil" now under production at M-G-M and co-starring Lew Cody and Aileen Pringle. The title of the story was formerly "His Brother from Brazil."

In the current picture Miss Lee is cast as a comedy show girl type and has plenty of opportunity to register her personality before the camera. When she finishes in this one she will next move to the Monta Bell set to play a supporting role to Norma Shearer in "After Midnight."

By a coincidence it was Monta Bell who gave Miss Lee her first work about two years ago albeit it was only "atmosphere." However, as she remarked, it gave her her chance and later lead to a contract with M-G-M.

She was born in Hastings, Nebraska and educated in Omaha. She later went to Chicago where she became a professional model. This sort of work brought her to Los Angeles also as a model and it was at this time that she decided to take a flyer in pictures. Starting as an extra her progress has been gradual until she now finds herself constantly in demand to portray the characters for which she is so admirably adapted.

"His Secretary," "The Lone Wolf Returns" and "Upstage" all found her showing to advantage.

M. P. World Staff Photo

GEORGE HILL—Will next direct Jackie Coogan in "Buttons," for M-G-M. His latest is "The Callahans and the Kellys."

Was Almost a Bridge Builder

Over on the Metro-Goldwyn-Mayer lot we ran into George Hill as busy as a bartender at a German picnic.

Hill is the director responsible for Lon Chaney's recent success, "Tell It to the Marines," and according to gossip around the studio has another winner in "The Callahans and the Murphys" now being prepared for release. This is a screen adaptation of the famous stories by Kathleen Norris and stars Sally O'Neill.

Back in the days when D. W. Griffith was making history with the old Biograph company, Hill applied for a job as assistant cameraman. For no reason at all he got it and has been earning his cakes and coffee from the silent drama ever since.

After the war he took a fling at directing for the Cosmopolitan productions and his efforts were so gratifying to the producers that he has been with Metro-Goldwyn-Mayer since. Six months ago he signed a new contract with this organization so it is safe to predict that he will hang around the Culver City picture plant for quite some time to come.

His next picture following "The Callahans and the Kellys" will be "Buttons," starring Jackie Coogan.

Born in Kansas, Hill was obsessed with the engineering bugs as a youngster and only missed becoming an honest-to-goodness engineer by a whisker. He is now grateful for the whisker as there is considerable more money for him in directing pictures than there possibly would have been in studying blue prints and worrying about the construction of monster bridges.

Signs With Paramount

Philip Strange has signed a new long-term contract with Paramount.

M. P. World Staff Photo

JOHN G. ADOLFI—Now directing Warner Oland in "What Happened to Father" for Warner Brothers.

Is Director of Many Successes

Among the new faces on the Warner Brothers lot is that of John G. Adolfi recently signed to direct Warner Oland in his first featured role under his new contract, "What Happened to Father."

Adolfi is a director of many recent successes and has been connected with the theatre since childhood. He was born and educated in New York and has had a thorough training both as an actor and a director.

During his stage career he played with Ethel Barrymore, Dustin Farnum, Louis Mann and other popular favorites in juvenile and leading roles. He made an extensive tour of Europe at one time in a series of plays produced by the Shuberts.

His first picture work came as a leading man for D. W. Griffith. Under Griffith he graduated from an actor to a director and has since wielded the megaphone for a number of large producing companies including Fox, First National and P. D. C. "Husband Hunters," "The Scarlet West" and "Chalk Marks" are but few of his productions.

When asked what kind of stories he liked best to direct, Adolfi answered "good stories." This proves that he differs but little from every other director in this particular yen.

He is enthusiastic over "What Happened to Father" as a story, especially with Warner Oland in the featured role. Oland is one of the veteran troupers of both stage and screen and can be depended upon to give a finished performance in any characterization he essays.

Mae Busch With Fox

Mae Busch has signed with Fox for a role in "Prince Frazel," co-featuring Greta Nissen and Charles Farrell.

M. P. World Staff Photo

KATHRYN McGUIRE—Recently finished an important role in Colleen Moore's picture "Naughty But Nice."

Danced Her Way Into the Films

Kathryn McGuire danced her way into the films and has been gradually mounting the steps that lead to ultimate stardom.

Miss McGuire was dancing at the Coronado Hotel when she was discovered by the late Thomas Ince, then searching for a dancer to play a part in a picture he was about to produce. Following the Ince engagement she was kept busy dancing in various productions for the best part of a year before coming to the attention of Mack Sennett, who placed her under contract four years ago.

With the Sennett organization she soon found herself playing leading roles. Her work as a comedienne in time earned her a co-featured role with Ben Turpin, the slant-eyes comedian, in "The Sheik of Araby."

In "The Silent Call," the first production starring Strongheart, the wonder dog, Miss McGuire had the leading feminine part. She also played the feminine lead in two of Buster Keaton's most successful comedies, "The Navigator" and "Sherlock Jr."

Five pictures in a row in support of Lupino Lane, Educational star, preceded an important part in Colleen Moore's latest production for First National, "Naughty but Nice." This picture just recently found its way to the cutting room and in it Miss McGuire established herself more firmly as one of the screen's most talented actresses.

The Hollywood Photographic Section

M. P. World Staff Photo

James Ryan—Casting director for Fox on the west coast is a veteran of the Fox organization.

Casting Expert Picks Winners

With the recent ascendency of Charles Farrell, Olive Borden and Janet Gaynor, from mediocrity to screen prominence it is interesting to know the type and characteristics of the man who discovered screen potentialities in each of the three and was responsible for their being given opportunities before the camera that have resulted in their world-wide popularity.

James Ryan, who holds down the berth of casting director for Fox on the West Coast, is the individual on whose judgment each were given their original opportunities to prove their worth. Janet Gaynor was one of the many that crossed the threshhold of his office praying silently for a chance. Impressed by the girl's possibilities he called for a screen test and two days later she was under a five year contract.

In Farrell's case success was a little slower in coming. Ryan first noticed him doing bits and extra work around the Fox lot three years ago. He finally put Farrell under contract and the Fox company later loaned the young man to Famous Players for "Old Ironsides" and "The Rough Riders." Farrell arrived in this pair. Now in "The Seventh Heaven" with Janet Gaynor he finds himself established.

Ryan has been associated with Fox for ten years and has never been on the payroll of another studio. He was born in New Jersey and followed engineering for a time before joining Fox in 1916 as a "prop" assistant. He rose to assistant director before the World War came and found him enlisted in the navy. He came out of the service an ensign.

At the conclusion of the war he returned to Fox as an assistant director and was made casting director of the New York studio in 1920. He came to Hollywood about four years ago as head of the casting and has been on the coast ever since.

M. P. World Staff Photo

Youthful Director—Mervyn Le Roy, who takes his place as the youngest director with a large producing company.

Will Direct For Colleen Moore

The youngest motion picture director in captivity is about to make his formal bow. Mervyn LeRoy, former gag-man—or comedy constructor as the boys have re-christened themselves—and now director of Colleen Moore's next starring picture for First National, is the young man, whose elevation to a directorial toga proved one of the most interesting of recent activities in screendom.

LeRoy was responsible for the "gagging" in Colleen's last nine pictures and in her tenth finds himself invested with the reins of director with the same star. His elevation from a comedy constructor to director was not unexpected. For the last year John McCormick, west coast head of the First National plant, has been grooming LeRoy for his present important assignment.

He was born in San Francisco and raised in New York, where he started his stage career as a comedian and dancer. A vaudeville tour over the Orpheum circuit was halted abruptly in Los Angeles to join Famous Players-Lasky as a gag-man and actor. With this organization he remained two years.

When Al Green went over to First National to direct Colleen in "Sally," he also took LeRoy along to inject the humorous situations into the picture. So pleased was McCormick by LeRoy's work that he signed him to a long term contract to act in this capacity in subsequent Moore productions.

During the past year he has directed various sequences in a number of Miss Moore's pictures, thereby getting actual experience in direction.

M. P. World Staff Photo

Universal Favorite—Marian Nixon, now playing the feminine lead for Reggy Denny in his latest production.

Marian is Cast As Denny's Lead

When we ran into Marian Nixon on the Universal lot the other day we found her busy making her fifth picture with Reginald Denny as the latter's leading lady. This is convincing evidence of the high regard in which Marian is held around the Universal plant. Denny being their best bet at the box office, it is but natural that they are more than a little discriminating as to the young ladies that play opposite him on the screen.

Marian has been with Universal now for about two years and her contract still has three years to run.

Four years ago she applied for her first work in pictures and was given a few days work as an "extra" by Monty Banks. Haunting the various casting offices she eventually received a small "bit" with Fox. So impressed were Fox officials with her rendition of this that they signed her for a lead opposite Buck Jones in a western. Then followed pictures with John Gilbert (then with Fox) and other stars as she gradually forged to the front.

Universal needing a leading woman for Hoot Gibson made a deal with Fox for Miss Nixon's services temporarily and she moved her make-up kit to the "U." Three pictures with Gibson led to a lead with Reginald Denny—and a five year contract with Uncle Carl Laemmle.

In "I'll be There," the current Denny production, Miss Nixon is cast as the star's wife and explained to the writer that it was really one of the best parts of her career, this despite the fact that she previously has been co-starred with Bert Lytell, Edward Everett Horton and others.

M. P. World Staff Photo

May Direct—Richard Schayer, M-G-M writer, who may soon be elevated to a directorial capacity.

Writer May Be Chosen Director

Metro-Goldwyn-Mayer may soon elevate another writer to the ranks of director if there is any ground for the current rumor to the effect that Richard Schayer may be given a megaphone to replace his present typewriter.

Schayer will be remembered as the author of "Tell it to the Marines," an original story with Lon Chaney, that seems to have struck the popular fancy. He is now doing the adaptation on another of his originals that has to do with a dog. The treatment in this story is said to be entirely different from anything ever attempted for the screen, heretofore, having to do with a canine actor. It is quite possible that he may also direct this story when it is ready for "shooting."

Schayer was born in Washington, D. C. and is a graduate of Georgetown University. After three years as an actor on tour with road shows he turned his hand to reporting in Chicago, his first assignment being to cover the famous Iroquois Theatre fire.

Later he became dramatic editor of the New York World. He resigned this berth to press agent various big New York road shows. When the war broke out he went to Europe as correspondent for the Wheeler Syndicate. In 1916 he was press agent for the Selznick Film company and in 1919 came to Hollywood.

Before signing with M-G-M as a writer a little over a year ago, he did scenario work for a number of independents as well as Universal and Famous Players-Lasky.

Boles Loaned to Fox

John Boles, leading man for Gloria Swanson in her latest picture, "The Love of Sunya," has been loaned to Fox for a featured role in "Prince Fazil," with Greta Nissen and Charles Farrell.

★ Studio Row ★

THE personal effects ot the late Rudolph Vaientino brought $96,654 in a recent auction, according to a petition for confirmation of sale filed in the Probate Court in Los Angeles by George Ullman, executor of the estate.

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RICHARD BARTHELMESS and his company are back at the First National studios in Burbank after an extended location stay at Camp Lewis, Washington. He will be busy for about another fortnight on the final scenes of "The Patent Leather Kid."

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"AN ACE IN THE HOLE," an original by Charles Horan, will serve as Monty Banks' next screen story. Clyde Burckman, who directed Banks in "A Perfect Gentleman," and "Horseshoes," will undoubtedly handle the megaphone on the comedian's forthcoming production.

* * *

LOUISE LORRAINE has been given an important role in "On Ze Boulevard" for M. G. M. Lew Cody and Renee Adoree have the featured roles, with Dorothy Sebastian, Roy D'Arcy and Tenen Holtz also in the supporting cast.

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PRODUCTION is under way on Ralph Ince's latest for F. B. O., "Shanghaied." Besides directing the story, Ince is also starred in the role of Hurricane Haley. Patsy Ruth Miller plays the featured feminine role.

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WILLIAM WELLMAN, Paramount director, is now considering possible players for the cast of "Beau Sabreur," companion story to "Beau Geste," which he will direct. Gary Cooper has been definitely selected for the featured male role.

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HOPE LORING is doing the adaptation of "We're All Gamblers," Thomas Meighan's next starring production for Paramount. The story is based on Sidney Howard's New York stage success, "Lucky Sam McCarver."

* * *

FINIS FOX has finished the screen adaptation of "Ramona" for Edwin Carew, who will produce it for Inspiration Pictures for release through United Artists. Delores Del Rio will be seen in her first starring role in "Ramona."

* * *

BETTY BLYTHE is back in Hollywood and back in pictures again after a stay in Europe of over a year. She returned some time ago and will make her next picture on the west coast for Warner Brothers. She has been signed for an important role in "The Belle of Barcelona."

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CONRAD VEIDT will next be starred by Universal in "A Man's Past," the screen version of the Hungarian play, "Diploma," by Emerich Foeldes. George Melford has been assigned as director.

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H. M. WALKER, vice-president of the Hal Roach studios, has returned from New York, where he spent his annual vacation taking in the white lights.

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CLYDE BRUCKMAN, former newspaperman and more recently a director with Monty Banks, Harold Lloyd and Buster Keaton, has been signed to direct for Hal Roach under a long term contract.

* * *

SYLVANUS STOKES, JR., scion of a wealthy family, is having a try at pictures. He has been given a bit by Warner Brothers in "Dearie," which Marchie Mayo is directing.

* * *

JACQUELINE LOGAN has been signed to play the feminine lead in "The Blood Ship" for Columbia. Hobart Bosworth has the leading male role and George B. Seitz will direct.

* * *

HOBART HENLEY has been loaned by Metro-Goldwyn-Mayer to United Artists to direct Corinne Griffith in "The Garden of Eden." This will be Miss Griffith's first starring picture for U. A. under her new contract.

BLANCHE PAYSON has been added to the cast of "The Ten Commandments," starring Esther Ralston. This is Dorothy Arzner's second directorial effort for Paramount.

* * *

LOUISE DRESSER is now recuperating from an operation for appendicitis. Her next work will be with Corinne Griffith in "The Garden of Eden" for United Artists.

* * *

HAROLD LLOYD is getting ready to start work on his next production. According to information at hand, part of the picture will probably be filmed in New York.

* * *

MRS. LYNN REYNOLDS, wife of the late Universal director, is to accompany Mrs. Tom Mix when the latter leaves this month for a visit abroad.

* * *

ELMER CLIFTON, who directed "Down to the Sea in Ships," has been signed as a director by the De Mille studios.

* * *

HARRY CAREY is playing the heavy role in M-G-M's "The Trail of '98."

* * *

DORIS LLOYD plays an important role as the cabaret singer in "The Trail of '98," being filmed by Metro-Goldwyn-Mayer.

* * *

EDDIE GRIBBON and Zasu Pitts are to be co-featured in "The Buck Private," which Mel Brown will direct for Universal.

* * *

ARVID GILLSTROM has been engaged by F. B. O to direct another picture on that lot with the completion of "Clancy's Kosner Wedding."

* * *

GEORGE K. ARTHUR and Karl Dane, M-G-M comedy stars, will next be co-starred in "Kilties," a story with a Scottish touch.

* * *

OLIVE HASBROUCK, film actress, has signed to make three pictures in Australia.

* * *

BARBARA BENNETT has been assigned the leading lady's role opposite Buck Jones in his next picture for Fox.

* * *

RAYMOND SCHROCK is now in New York for the purpose of purchasing stories to be produced by himself and his associate, Sol Lesser.

* * *

"COLLEGE," Buster Keaton's latest comedy for United Artists, is now in the cutting room.

* * *

"THE GINGHAM GIRL," directed by David Kirkland for Film Booking Offices, is now in the cutting room for editing.

* * *

RUSSELL SIMPSON is cast as Gen. Andrew Jackson in M-G-M's "The Frontiersman."

* * *

NORMA SHEARER'S next starring picture for M-G-M will be "After Midnight," to be directed by Monta Bell.

* * *

NOAH YOUNG has been signed for a role in the current Hal Roach comedy, being directed by Fred Guiol.

* * *

KENNETH HARLAN is playing the supporting lead to Lya De Putti in "After Midnight," for Universal. James Young is directing.

* * *

JOHN FORD will next direct Hangman's House," by Donn Byrne, for Fox.

Coast News in a Flash

OWN your own coaling plant is Jackie Candon's idea of low temperatures. He is appearing in Pathe's "Our Gang" Comedies.

JUST before the plunge. Laura La Plante, Universal star, is about to take a dip in her swimming pool.

JEANNE MORGAN, F. B. O. player, wearing something which might be terselv and masculinely described as the latest.

THAT'LL be three bob, lydy. Albert Gran as a red-nosed bleareyed cabby in Fox's "Seventh Heaven."

CARMEL MYERS and Jerry Miley in the great necking scene from the Cosmopolitan production, "The Understanding Heart."

ANOTHER clase-up of Carmel and Jerry with a variation in technique. They are in M-G-M's "The Understanding Heart."

AILEEN DEE in Fox's "Slaves of Beauty." Break out the slave bracelets.

Outdoor And Indoor Love

JOAN CRAWFORD and Francis X. Bushman, Jr., contemplate the height of the roducods in a scene from M-G-M's "The Understanding Heart."

at last - exhibitors have been rewarded for their patience!

WILLIAM FOX *presents the* MOTION PICTURE *of*

John Golden's Greatest Stage Triumph

7th HEAVEN

A DRAMA OF SPIRITUAL AWAKENING THROUGH LOVE AND COURAGE

Based on the play by AUSTIN STRONG

Scenario by BENJAMIN GLAZER

FRANK BORZAGE PRODUCTION

with

JANET GAYNOR & CHARLES FARRELL

Supported by

BEN BARD · GLADYS BROCKWELL · DAVID BUTLER
ALBERT GRAN · EMILE CHAUTARD · GEORGE STONE ·

Exhibitors expect big pictures from FOX *and they get them!*

THE MOTION PICTURE—

7th HEAVEN

with

JANET GAYNOR and CHARLES FARRELL

Two young stars (destined to be the greatest) in a dramatic thunderbolt!

FACTS about the picture certain to make Box Office history!

The Director FRANK BORZAGE, at his very best!

John Golden's triumph - 4 seasons on Broadway and a top attraction on the road - - *everywhere!*

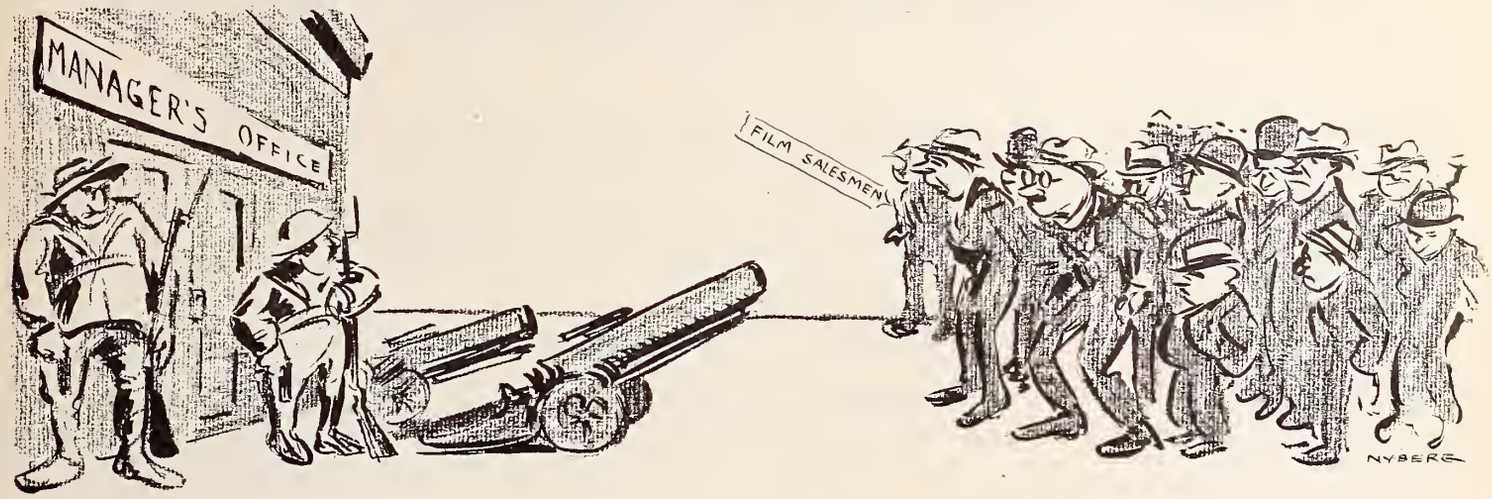
Realism! 2 years in the making. Scenes photographed in France and Hollywood. Costumes and taxicabs that were actually used in the World War!

Made to be a great outstanding production!

FOX PROFIT PICTURE

You can call this a promise or a threat — 7th HEAVEN is absolutely the greatest drama of *this* year or *any other* year!

The Campaign Starts



Make Summer Sales the Fall Campaign

ABOUT this time of the year the theatre manager can expect to receive visits from high-powered film salesmen, each intent upon selling him the product for 1927-28. Jazzed up by their recent conventions, they swarm upon the road, each eager to help his exchange manager to exceed his sales quota.

The manager who regards these visitors as pests is short-sighted, indeed. He cannot purchase all the product. Probably he has his mind pretty well made up as to what he wants. However, he can receive his callers with courtesy and perhaps get more than he receives. These men naturally have to know selling to the public in order to sell to the manager, and they can be made to yield valuable information.

But there is another angle to the succession of visits. These men are all talking about next season. They have largely done with the current months. It is their business to look ahead.

It is the manager's business, also, to look into the future. Now is the time to cinch the backbone of next year's program. The danger lies in the fact that this iteration of the next season talk is apt to take attention off the sales problem of the present.

There are still ten or eleven weeks to go before the new product is available. And this must be sold in the face of the hot weather handicap. Give ear to the salesmen, but remember that a fine line-up for next Winter is not going to help the disposal of the seats for the next few weeks.

To many managers this advice may seem to be needless, but there exist many others who fail to realize the fact that the immediate program is more important at the moment than the future offerings, and who may drop their plans for this week and next in the ambitious schemes for next season.

Unless you keep your patrons in the picture-going mood throughout the Summer it is not going to be easy to get them back in the Fall, and the best sales campaign for September and the months that follow is to maintain the attendance tradition as well as you can throughout the Summer months.

Don't figure that the Summer is a dull time and that you will do better to work on the cool weather bookings.

Make your Summer business sell your Fall offerings. Don't let your patrons develop a sales-resistance throughout July and August.

This Week and Next

Percentage Bookings Reinterest Managers Fair Only Where Entire Show is Supplied

Flood Relief Needed for Many Months After Waters Have Gone Back Into Channel

Exhibitor's Demand for First Roadshow Booking Overlooks Their Profit Sharing

Publix Managers Training School Graduates Another Thirty Trained Showmen

PLAYING on percentage instead of rental seems to be getting into the limelight again. Probably nothing will come of the discussion, but it will be something to talk about in increasing volume as the idea is advanced.

•

OFFHAND the idea seems to be a good one. The more you make, the more you should be willing to pay. On the other hand, if you don't make it, you don't have to pay it. That sounds simple enough until you dig under.

•

PERCENTAGE is an inheritance from the drama theatre, where one party supplied the attraction and the other the house, splitting the gate at from 40-60 to as high as 85 per cent for Joe Jefferson's share. It was all right where a single management supplied the entire show.

•

WITH a picture offering it might be one of the smaller features or some house production that really brought in the money. The feature is just a single item in a varied program. Even where the entire film show is supplied from one exchange, there still remain the other factors to consider.

•

AND unless a company representative accompanied each print, think of the arguments as to the actual receipts! There would have to be some sort of check-up, and yet managers would resent the question of their honesty. There should be some improvement made on the flat rental system, which is alternately unfair to the producer and the exhibitor, but the percentage idea does not seem to cover the ground.

•

TWO recent reports announce on the one hand that exhibitors in one section have united to abolish the double feature programs while in another part of the country an exhibitor not only offers double features but gives tickets good for an admission the following week if accompanied by a paid admission.

•

THE double feature is unsound management. It gives the patrons mental indigestion and it generally means that two cheap features are sold instead of one good one. And cheap features drive the public still further away. The double feature is a confession of managerial incapacity, and it merely hastens the inevitable smash. Patrons can absorb just about so much picture. If they get a double portion at one price, they do not come back as soon. The proper place for bargain sales is the department store, where shopworn goods must be taken from the shelves.

WHILE the Motion Picture Industry has responded generously to the appeal for the Mississippi flood sufferers, it should be remembered that the subsidence of the waters will not bring an end to the need for aid. The cleaning up process will be long and tedious—and expensive. At best the Mississippi is merely a highly dillute mud. In flood the solid contents are greatly increased.

•

IT is ruinous to draperies, chairs, carpets and even walls, and flooded theatres will need to be cleaned with the shovel as well as the broom. It would be a fine thing if a special series of benefits could be arranged for the assistance of the exhibitors who have suffered. Many of them have sustained material losses that will hamper if not presently bankrupt them. A lot of small houses are going to need a helping hand for a while.

•

ONCE more the plea is made that producers should give the exhibitors the big features without preliminary roadshowings. The usual reference is made to "skimming the cream." That's the exhibitor side of it. Much of the money made in the roadshowings comes back to the exhibitors in the form of better program pictures, for it is the big roadshow receipts which permits the producers to put real money into the regular releases. And it is the intended roadshow which does not quite measure up that gives exhibitors some of the most profitable features.

•

NOT even the veterans can assure roadshow bigness. It is as much a matter of chance today as it was in the beginning. Some of the biggest roadshow successes have cost less than some of the more expensive program productions. They just happened to have "It." And these occasional "naturals" are what pay many of the bills. There are two sides to that question, too.

•

THIS week winds up the third class of the Publix Training School for Theatre Managers. Some thirty more intensively trained men will be added to the Publix staff. Director John F. Barry will organize himself into a solo flying squadron and do a little educational work at various points before taking his vacation preparatory to starting the next class. The value of his work to the Publix Circuit cannot be overestimated, for there is a real need of good all around managers which can be filled only through special training.

•

IN the general field some managers believe in exploitation and trust to that. Others seek to put over their enterprise with posting campaigns with newspaper work or whatever it is they do best. These Publix graduates have been trained to use all branches of promotion, and to drop their fads in favor of a well rounded campaign. Most of the present class have come from Publix employ, for it is the Publix policy to place its own employees in line for promotion rather than to bring in outsiders to step in ahead of them, which gives the assistant managers something to look forward to.

•

THINGS are approaching the Summer dullness. There has been no new news reel announced in the past ten days.

Epes W. Sargent.

by the way

M. H. Hoffman's Tiffany Exchange System Remarkable Achievement in Two Years

Hatchet May be Buried at Columbus Between Circuits and Theatre Owners

Dan Michalove, New General Manager, Universal Chain Theatre Enterprises, Inc.

Roxy Tells Columbia Writers Club New Era Dawns for Short Features

MEN like M. H. Hoffman, guiding genius of Tiffany Pictures, furnish the inspiration and the hope to those who dare to believe there never will be a monopoly in motion pictures, and who see in his recent remarkable record of achievement the key which will always unlock the door of Opportunity in this great industry to the man who really knows his business.

●

THE fact that Mr. Hoffman knows *his,* is perhaps the only adequate explanation for the prodigious feat he has accomplished for Tiffany since he determined to market its productions independently some thirty months ago, besides producing a group of box office features for his company of a consistent attraction quality unsurpassed by any of his competitors, in itself no trifling achievement.

●

REFERENCE is made, of course, to the establishment by Mr. Hoffman of a complete chain of exchanges, marketing the Tiffany product exclusively in the United States and Canada, which have come into being in the past two years and which now assure Tiffany pictures full sales representation in all territories.

●

WHEN it is recognized that the cost estimates for establishing an exchange system covering this country and Canada hitherto have ranged from two to five millions of dollars, these figures being about the book value assigned by the most of the first line companies for their exchanges, and when it is realized that Mr. Hoffman has accomplished the same thing without adding importantly to his selling appropriation meanwhile, the magnitude of his achievement becomes apparent.

●

IN all cases Mr. Hoffman first went or sent his men into a territory to sell Tiffany pictures, the Tiffany exchange being organized and opened only when exhibition contracts had been secured in sufficient number to warrant it and it came time to make deliveries of film to the theatres in that territory.

●

NO waste, no lost effort, no unnecessary overhead, all operating to the advantage of the exhibitor showing Tiffany pictures, as well as to Tiffany, itself, and all based upon the simple fact that M. H. Hoffman knows his business from every angle, as few other men know it in this industry.

●

ALL of which is by way of being a tribute to M. H. Hoffman's organizing and showmanly abilities and to the consistent quality of Tiffany productions.

●

A MORE sympathetic attitude toward chain theatres and the big circuits generally, among the independent theatre owners, is forecast for the coming convention of the M. P. T. O. A. at Columbus, Ohio, June 7-9, according to M. J. O'Toole, business manager of the organization.

INASMUCH as the theatre chain is undoubtedly here to stay, whether we like it or not, and a factor in the industry of increasing importance, however others may regard it, there seems to be no good reason for maintaining or fostering the antagonisms of the past.

●

PROBLEMS of vital importance to the continued well-being of all theatres and affecting all alike, whatever their classification may be, will always exist, and to meet and solve these problems effectually requires that all should make common cause.

●

FOR this purpose the M. P. T. O. A. is the logical medium, both for fighting the battles of the theatres as a whole, and in adjusting the difficulties of the individual exhibitor with his bigger competitors.

●

FOR these reasons, if for no others, Mr. O'Toole's prediction of a better understanding and a more harmonious relationship between the big group theatres and the independent showmen at Columbus, is at least a hopeful augury.

●

DAN MICHALOVE, newly appointed general-manager of Universal Chain Theatre Enterprises, Inc., has taken over his man-sized job with a zest and enthusiasm that has already been transmitted to every man in his widespread organization.

●

HIS record of performance in the past in the theatre field, with S. A. Lynch and Paramount, is a sufficient guarantee for the future, if such were needed, and sufficiently explain the plenary authority which President Laemmle has chosen to confer upon him in his particular domain.

●

WATCH this big boy step!

●

WITH no less than eleven different producing and distributing companies catering to the short reel end of the exhibitor's program for the coming season, it begins to look as if the abbreviated feature is about to come into its own.

●

ADD to this the prediction of S. L. Rothafel, director-general of the Roxy Theatre, made to the Writers Club of Columbia University, that the screen's next development will be in the direction of producing short features which will bear the same relationship to other motion pictures as the stories of O. Henry and Balzac bear to the rest of the world of literature, and an entirely new vista of dramatic expression in the art of the photoplay is opened up.

●

THE footage of an attraction is not always going to be the measure of its entertainment value, nor of the price paid for it by the theatre.

Merritt Crawford

SYD CHAPLIN in **"The Missing Link,"** with a Vitaphone program as an added attraction is now in its second week at the Colony and ought to be there all summer, judging from the audience reactions to the riotous slapstick which makes up this deliciously hilarious film. Akka, a humanesque chimp, ably assists the star in furnishing the comedy, and is a worthy rival of Bimbo the comic spider monkey, who delights all beholders in "Chang" down the street at the Rivoli.

The Vitaphone numbers, better than ever in their sound effects,

include Leo Carillo, George Jessel, Vivienne Segal and John Charles Thomas in a variety of musical and humorous presentations.

On the opening night the proceeds were given in their entirety to the benefit fund of the New York Hebrew Orphan Asylum and every seat in the house was paid for, including those occupied by the newspaper critics, for which Harry M. Warner, for the information of the curious or skeptical, gave his personal check. A graceful method of contributing importantly and anonymously to a worthy charity, typical of the way Harry Warner does these things, but this time he is not going to escape the credit.

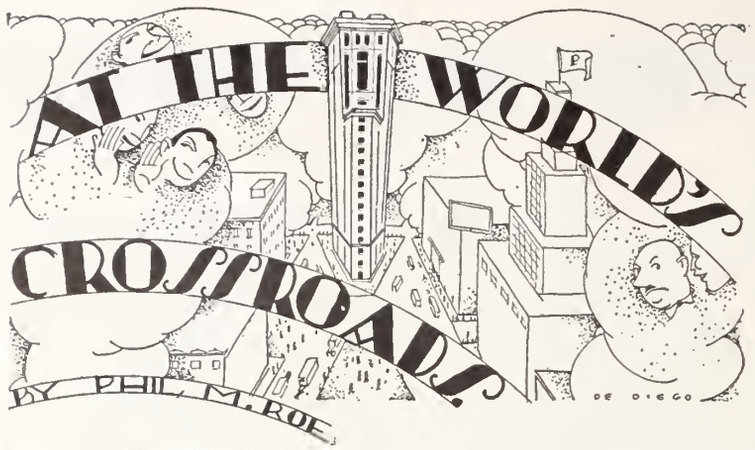
Syd Chaplin is rapidly becoming the peer of his more famous brother for premier screen comedy honors and "The Missing Link" still further adds to his mirthmaking laurels, even after his masterpiece of "The Better 'Ole."

*

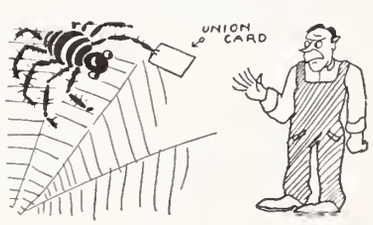
Sime Silverman and **Variety** don't often take things back. But they surely did last week, after printing a story without names which seemed to describe the personalities of Edwin Carewe and the charming Dolores Del Rio, and which was gratuitiously uncomplimentary to both without rhyme or reason. Sime had to announce in bold type that neither Eddie, nor the lustrous senorita was referred to in the previous wise-cracking blurb, though the references in it were so specific, inasmuch as Mexico City has produced no other feminine motion picture star, as to make it seem impossible the writer could have meant anyone else but the eminent director and his new star.

However, as Sime has taken it back, it is obvious that there is no grain of truth in the original story, at least as far as Eddie Carewe and Miss Del Rio are concerned. As a word-eater, Sime Silverman is no bargain, save only when he happens to be wrong. Wonder what he has since said to the Variety reporter, who sent in the original yarn?

*



Frank Redmond, property man for Pathe, claims to be the only Arachnologist in the motion picture business. To hear him tell it, he is run ragged keeping a flock of spiders fed so that they will spin webs for some of the scenes in "Still Face," the new Pathe serial, which is being made at the Cosmopolitan studios. As E. Oswald Brooks and Archie Heath, producer and director, respectively, vouch for the facts, there is perhaps no reason to



doubt Redmond's statement, especially as he is ready at any time to show a couple of dead flies and a cobweb or two to prove it.

Larry Kent and Jean Arthur, who are the featured players in "Still Face," are said to have insisted that only union spiders shall be used and that no member of the aracnida family shall be permitted on the set, who can't show a union card.

*

Nine new **AMPAS** announced by **President Walter Eberhardt,** bring the total membership of that up-to-date organization to 135. Meet the boys! Max Trell of First National; Ray Berrick, Publix; H. A. Leonard, M-G-M.; J. D. Trop, Sierra Pictures; W. A. V. Mack, Pathe; Dewey D. Bloom; Joseph C. Shea; Milton M. Beecher, M-G-M; and Joseph G. Fine, Fox.

Hope Walter told the new members that "Janssen Wants to See Them" every Thursday at the Hofbrau, promptly at 12.45. If not, Tom Wiley, who always counts the house, will surely do so, if they fail to show up.

Time was when **Luther Reed** used to visit the trade paper offices and his newspaper friends. But that was before he was a full-fledged director of screen successes, such as "Evening Clothes," with Adolpe Menjou and others. Now he makes the Paramount press department do his visiting for him.

Which is by way of saying that Luther is spending a few days in New York "gathering material" for his next screen event and taking in a few Broadway shows.

*

Billy Bitzer, who shares with D. W. Griffith the credit for many of that eminent director's earliest and greatest screen successes, has been elected president of the International Photographers of Motion Picture Industries, affiliated with the American Federation of Labor, an organization now numbering over two hundred of the foremost cameramen in the business. He will shortly rejoin his old chief on the West Coast, where Billy will again be chief cameraman for "D. W." on all his productions for United Artists.

*

Maurice ("Red") Kann, scintillant, not to say iridescent, editor of Film Daily and **Marie Centre** will not be numbered among the list of "regulars" at

film premieres during the month of June, famous for its brides and roses. "Red" has at last persuaded Marie to say the word and the happy pair will take the plunge into perilous seas on June 10, after which Broadway will not see them for a month at least. They sail at midnight on that date on the "Tuscania."

If good wishes would buy groceries, neither of them would ever have to worry about eating from now on, which is only another way of saying that Mr. and Mrs. "Red," in their new act, will stop the show whenever they come on.

FOR sheer showmanly nerve, not to say an evident implicit belief that one is "born every minute," so that the supply is always ample, **Sid Grauman's** announcement of a "deluxe limited" special train to take "prominent personages in the Motion Picture Industry and Allied Arts" from New York to Hollywood at the opening of his new Chinese Theatre on May 18, takes the cake.

For the trifling sum of $481.68, a mere bagatelle, gentlemen, when you think what you get for it, of which $22.00 will represent a choice seat "including war tax" at the formal dedication of Grauman's Chinese Theatre and $25.00 the price of the privilege of tying on the feed bag at a "Chinese Mandarin Banquet," right after the performance, one may go to California and return within the space of ten days, meanwhile rubbing elbows with the mightiest of motion pictures. Who, with half a grand, can resist this chance to mingle with the elite of filmland?

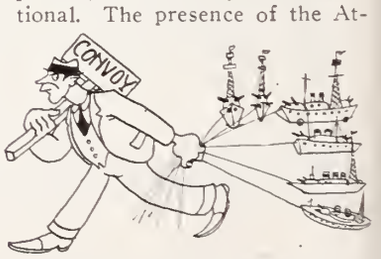
The picture to be shown will be Cecil B. DeMille's "King of Kings," certainly a worthy premiere attraction even for Sid's newest and finest theatre, and the guests will be shown the "two million dollar sets" used to make it under the guidance of a reception committee of "filmland celebrities," in the seductive language of the announcement.

It doesn't make a bit of difference that "The King of Kings" is no longer the newest sensation on Broadway, fifty cent tickets at $3.30 being readily obtainable from the speculators, nor that plenty of the best "Chinese" food of all varieties is to be found in scores of places at prices much less than twenty-five bucks. Nevertheless, it is a better than even money bet that the "Grauman Chinese Limited" will be packed.

Super-showmanship or super-snobbery, just as you like!

*

Wally Ham, publicity impresario, assisted by the United States Navy, helped Joe Plunkett to put another notch in his box office gun at the Mark Strand this week, with **"Convoy,"** Robert H. Kane's big World War picture, released by First National. The presence of the At-



lantic fleet in the harbor and the attendance of Admiral Charles F. Hughes and several rear admirals and commanding officers at the Saturday evening performance made the presentation of "Convoy" particularly timely.

THE SECOND ALARM

by Epes W. Sargent

WHEN Zack Lamson, of the Royal Theatre, booked "The Ladder Laddie," it was the natural move to try and interest Niagara Engine Co. No. 1 in the exploitation. Zack took the press book over to the fire house; which was in the same block with the Royal, and tried to interest George Taylor, the foreman. Taylor was his neighbor, out at the other end of the town, and Zack felt confident that George would welcome the chance to turn out the volunteer company.

"Just a little parade down to the Square and back," he explained, "and then all the boys go in to see the show. Be a good chance to wake up the town."

George smiled scornfully. When he was over at his meat market he was urbanity itself, but once inside the fire house, his dignity as Foreman sat heavily on his shoulders.

"Nothing doing," he proclaimed. "Us members of the Fire Chiefs' Association are all pledged to 'The Fire Brigade.' Book that, Zack, and we're with you to a man. But just understand that we ain't going to help put over no wildcat film like this here 'Ladder Laddie.' No sir! There ain't no profit to us in that picture."

"But you boys all get free tickets," persisted Zack. "Tell you what. I'll let each man bring one lady."

Some of the other members of the company listened in with interest, and George felt that here was a time to make a proper impression.

"Zack," he said impressively. "We're friends and neighbors. I'd like to help you sell this dinky little picture, but us members of the Fire Chiefs' Association are all pledged to 'The Fire Brigade.' We can't do nothing for you. Niagara, Number One, ain't going to double cross the national association."

Zack knew when he was beaten, and he knew that he was beaten now. Early in the season he had been urged by Taylor to book in the other picture, but he was already booked so solidly that he could not make room without shelving something else, and the income of the Royal was too small to permit the paying of two rentals for one day.

He went back to the theatre and sat down to figure another stunt, while Taylor lectured the handful of men in the first house on the importance of "us chiefs" sticking together. He spoke to such good effect that the natural resentment at the lost passes was transferred to Zack instead of George. They blamed him for not booking the other picture, which would have given them the free seats.

Zack went his lonesome way and achieved an interesting fire effect for his marquise with some strips of chiffon, a couple of fans and colored lights. He also went down to the freight yard and borrowed some red fusees for his opening night.

He managed to work up not a little excitement in advance, and the opening night of the two-day run he got the crowd with his red fire. The fire company, however, remained distinctly aloof. Taylor had worked the resentment almost into a feud. Just to give emphasis to the situation, he called a special business meeting of the company for the opening night, and practically every member of the volunteer force was three doors down the street instead of in front of the Royal.

It is true that some of the men squirmed nervously in their seats and cast longing glances out of the windows at the red reflection on the buildings across the street, as Zack burned his fusees, but once inside the fire house Taylor was the boss, and he held them well.

"That's taking a big chance," he observed, as Zack lighted his third fusee. "If that fellow sets fire to his awning, we'll arrest him for arson. There isn't strict enough fire laws in this here town. Us chiefs are going to fix that. Mebbe at the next Convention. I'll bring it up myself."

Some of the more impressionable gasped at the idea of their own chief telling some of the big city chiefs where they got off, and George swelled his chest another inch.

The first night house was in, (and only about half filling the seats,) when Zack was observed to dash out of his lobby and head, bareheaded, for the fire house. Unceremoniously he burst into the meeting.

"Hey, George," he almost screamed. "Turn out the boys. My wife just telephoned our barn's afire."

In an instant the room was in confusion. Some of the men were leaping for the brass pole to slide down to the apparatus floor, but Taylor only burst into a roar of laughter.

That checked the excitement more effectually than anything else could have done.

"Sit down, you saps," yelled the chief. "Can't you see that this is a trick. We wouldn't parade for Zack and so he's turning us out for a false alarm. He can't fool me."

"Go look at the sky," pleaded Zack. "You can see it's all red."

"So's your old man," retorted Taylor. "Don't get the idea you can fool me with any trick like that. Sure the sky's red. It's red down here, too. You swiped those signals off the railroad and Mrs. Lamson is burning some up at your house. Poor stuff, Zack."

There was a murmur of approval at George's cleverness, and those who had been milling around at the rear of the room slipped back into their seats. It took George Taylor to match Zack.

"This isn't a stall," pleaded Zack. "If it was I'd have pulled it before the show opened. It's too late to help business now."

"Got it for two nights, ain't you?" countered Taylor, and Zack had to nod his head. He had booked an extra night before he found he could not use the fire company.

"I know the trick," asserted George. "We'll run out to your house and take the whole town with us. When we get there we'll find the red light burning and the barn all covered with signs for your show. I ain't forgotten the time we thought Freddy Smith was drowning in the mill pond, and you flashed the banner for 'The Life Saver.' You're clever, Zack, but you can't fool me."

A murmur of approval ran through the room. The firemen were enjoying the situation.

"Remember your barn's just back of mine," recalled Zack, but George only smiled.

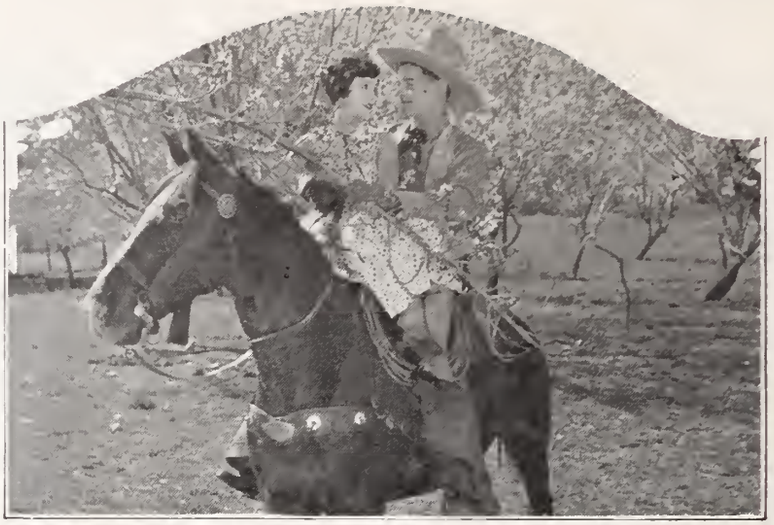
"My barn may be back of yours," he retorted smartly, "but we ain't back of your picture. Don't forget that."

The shot told. The men rocked in their seats. It was almost impossible to hear the telephone bell ring, but Taylor went to the instrument.

"Beat it out of here," he screamed a moment later. "It ain't his barn, it's mine," and he led the way to the pole.

The second night's business on "The Ladder Laddie" was entirely satisfactory.

In the Spring a Young Man's Fancy—



NO prettier setting could have been chosen by Buffalo Bill, Jr., Pathe Western star, to enact this romantic orchard scene. Olive Hasbrouck is the girl.

DOROTHY SEBASTIAN signals Joan Crawford to pass the pigskin. Both are M.-G.-M. players as well as football.

AVONNE TAYLOR, one of the fairest of the Follies beauties, now a member of the M.-G.-M. stock company.

SALLY O'NEIL, who has just completed "Frisco Sally Levy," will soon be seen in M.-G.-M. "Becky."

VERA STEADMAN, who is appearing in Paramount-Christie Comedies with her sisters on the bottom of this page.

IS IT the Black Bottom? Who knows? Anway it's Frances Lee, one of Paramount-Christie's vanguard of beauts.

ALL is vonity. But then if we were Ann Christy we'd be voin, too. She is appearing in Paramount-Christie comedies.

EDNA MARION, who is appearing in Paramount-Christie Comedies, didn't leave a bit of room on the bench.

The Root Of The Family Tree Gets Mad

NO—not a charming scene in Dayton, Tenn., but a simian argument in Syd Chalin's latest opus for Warner, "The Missing Link." Syd is under the bed.

DOROTHY SEBASTIAN, fair, if ragged, disciple of Isaak Walton, is mad at the fish. Dorothy is playing in "The Crowd," an M-G-M picture.

OH! OH! SALLY! "Cupid and the Clock," an O. Henry comedy, is Sally Phipps' latest for Fox.

THE return of high-necked bathing suits won't be half bad if all the gals look like Myrna Loy, Warner player.

MILDRED JUNE may or may not jump on one of the lily pads—but we hope she stands there a while longer. She is appearing in Pathe's "Crazy to Act."

THIS is really a photograph, not an x-ray. And what is more, it is Frances Lee, who is cutting up with Bobby Vernon in "Tie That Bull," an Educational-Vernon.

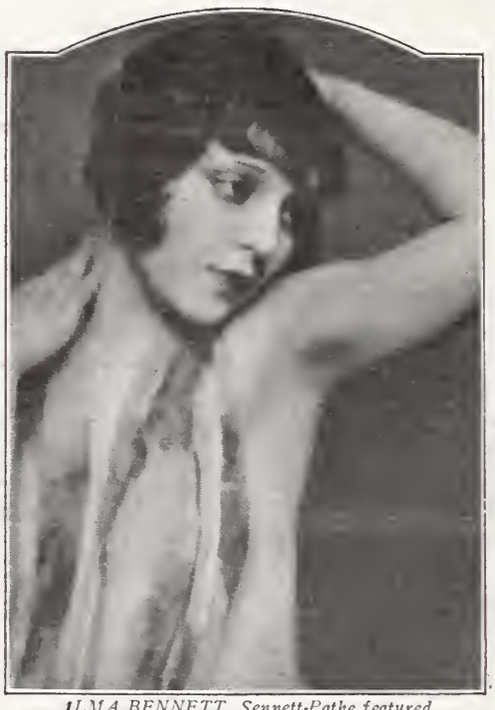
A NEW spring hat and Marceline Day, who is appearing in M-G-M's "Captain Salvation," under the direction of John S. Robertson. Pauline Starke and Lars Hansen also appear.

JANET GAYNOR is appearing in Fox's forthcoming "Seventh Heaven." Charles Farrell is playing opposite and the picture was directed by Austin Strong.

Enough To Make Anyone Dizzy

THEY called him "Lovesick Jimmie." James Finlayson, Pathe comedian, has just completed three dizzying love stories, and two bathing beauties make an analysis of the story.

BEBE DANIELS gets mad and is about to stab somebody with a great big rapier. She is starring in Paramount's "Senorita."



ALMA BENNETT, Sennett-Pathe featured comedienne, explains quite graphically what the form divine means.

JAMES MURRAY protects Eleanor Boardman in "The Mob," a Metro-Goldwyn-Mayer picture.

PAT O'MALLEY and Virginia Browne Faire in Columbia's "Pleasure Before Business." No wonder Pat lets business go to the devil.

WELL SPLASHED and spoiled by mud, but still beautiful. Natalie Kingston is Milton Sill's leading lady in First National's "Framed."

Denny Starts On "Out All Night," Big U "Super"

Reginald Denny, Universal's ace of farce comedy, recently elevated to super-production by Carl Laemmle, has launched his unit into the making of his first big picture for 1927-1928.

It will be called "Out All Night," heralded by Universal scouts as a Super-Denny picture in every sense of the word.

"Out All Night" is being made under the direction of Wm. A. Seiter, the expert who has fashioned many Denny and Laura LaPlante hits. To support Denny, Seiter has assembled an unusually strong cast.

Marian Nixon, a Universal star in her own right, who has just concluded a brilliant role in "The Chinese Parrot," is Denny's leading lady.

Salt Lake City Praises "Mr. Wu"

"Mr. Wu," Lon Chaney's newest starring vehicle for Metro-Goldwyn-Mayer, is a box-office smash according to reports from leading theatres throughout the country, where this M-G-M feature is making the crowds stand in line.

A wire from Eddie Diamond, manager of the Pantages Theatre, Salt Lake City, reports that the new Chaney picture scored a tremendous hit with local audiences and drew the largest receipts of any Chaney film to date.

Rod's Next Film

Rod LaRocque will be seen in the stellar role of "Brigadier Gerard," filming at the De Mille studio, with Donald Crisp as director.

Warners Announce Line-up at Studios for New Season

Fox Buys Paris Stage Success

Fox Films has purchased the world's motion picture rights to "L'Insoumise," a play by Pierre Frondaie, French dramatist, according to an announcement by that company.

Based on the life of a Parisian lady who marries into an Arabian harem, "L'Insoumise" had a long run in Paris.

It was adapted to English and presented successfully in London under the title "Prince Fazil."

Will Portray Lincoln Role

Charles Edward Bull has been selected to play the role of Abraham Lincoln in Warner Bros.' production of "The Heart of Maryland," adapted from the David Belasco stage play which Lloyd Bacon is directing with Dolores Costello as the star. It is believed that Mr. Bull is the closest counterpart of the great Emancipator ever found.

New Gag Man

C. C. Burr has engaged Ray Schott, the well-known humorous writer, as an additional gag man to assist Johnny Hines in the laugh sequences of the comedian's forthcoming First National picture, "White Pants Willie."

Nationally Known Stars, Directors and Authors Will Concentrate on 1927-1928 Program; Contracts For Several Unnamed

NINE STARS, seven contract players, eleven directors, eight scenarists and two title writers are announced by Jack L. Warner, in charge of production at the West Coast studios of the company, to put across the New 26 Warner Winners and the Extended Run Productions during the 1927-'28 season.

Directors—Alan Crosland, Chas. F. Reisner, Howard Bretherton, Byron Haskin, Lloyd Bacon, Michael Curtiz, Herman Raymaker, Roy Del Ruth, Ray Enright, Archie Mayo and John Adolfi.

Scenarists—Graham Baker, Anthony Coldeway, Tom Gibson, Bryan Foy, Robert Dillon, Harvey Gates, Charles R. Condon and Paul Schofield.

Title writers—James Starr and John Jarmuth.

With seven of the Extended Run Productions completed and ready, and with production on the New 26 Warner Winners scheduled to get underway in two weeks, Warner Bros. will be prepared to deliver ten pictures at the opening of the new season.

Lya De Putti For Strong Role In "Buck Privates"

Word has just came from the Universal home office in New York City that Lya De Putti has been selected to play an important role in "Buck Privates," a Post-Armistice comedy feature written by Stuart N. Lake, former New York newspaperman and army officer. It deals with life and adventures in the Army of Occupation.

Mel Brown will direct the feature, which will be released as a Universal Jewel in the Big Gun Group for 1927-1928.

Miss De Putti now is playing in "Midnight Rose," adapted from J. Grubb Alexander's story, "Backwash," with Kenneth Harlan as the male lead. James Young is the director. She also is to play in "He Knew Women" with Ivan Moskine, under the direction of Stuart Paton.

Virginia Girl

Virginia claims Julia Faye, bewitching little country girl of "His Dog," now filming at the De Mille studio, as a native daughter.

Natalie Joyce is ready to go up in the air in this scene from Fox's "The Circus Ace."

Ralph Graves To Keep Megaphone

Harry Cohn, vice-president in charge of production for Columbia Pictures, was so pleased with "Rich Men's Sons," Ralph Graves initial effort in the directorial field that he has assigned him to handle the megaphone on "The Kid Sister," which will soon go into production at the company's West Coast studios.

"Bungalow Alley" at the United Artists Studios. A street of five room cottages used by the United Artists stars as their dressing rooms. Left to right: Bungalows occupied by John Barrymore, Mr. and Mrs. Douglas Fairbanks, Norma and Constance Talmadge. Bungalows for Corinne Griffith and Gloria Swanson are soon to be added.

"Satin Woman" Star, Mrs. Reid, On Road Tour

A distinctly new method of handling the initial distribution of a feature production is planned for the first Mrs. Wallace Reid Gotham Production, "The Satin Woman," which will be released by Lumas Film Corporation.

Negotiations are now under way with one of the most prominent artist's representatives and the booking managers of the largest picture and combined picture and vaudeville houses, whereby Mrs. Reid will personally appear in each theatre in a special stage presentation booked in conjunction with her feature picture.

It is planned to start Mrs. Reid's tour from Los Angeles and thence to proceed to New York.

Tremendous Jump In Sales Drive

Warner Bros. exchanges have reported 17,600 playdates for May as the tremendous business reached so far by the sales drive for Sam E. Morris Month. The strong position of the company's product with exhibitors is strikingly shown by this record which tops the mark attained for Sam E. Morris Month last year by 8,000 bookings. Before the present drive is over at the end of the month there will be a further increase reached.

Krafft Keeps Busy

Fifteen De Mille pictures were titled by John Krafft during the past year. These include "The Yankee Clipper," "Risky Business" and "Manbait," in addition to "Vanity" and "Turkish Delight," which have not yet been released.

Jacqueline Gadsen, who is lending her beauty to M-G-M's coterie of players.

Nation-Wide Search for a Blonde

A NATION-WIDE SEARCH will be instituted for the girl who can best personify Lorelei, the blonde heroine of "Gentlemen Prefer Blondes," in the forthcoming Paramount film of Anita Loos' best seller.

The search for Lorelei will not be confined to the actresses of the Paramount organization, says Jesse L. Lasky, first vice-president in charge of production, who declared that the field includes not only the film players of other companies, but stage actresses as well. Furthermore, Mr. Lasky pointed out, girls without professional acting experience will receive consideration for the role.

Brunettes will not be barred from consideration, Mr. Lasky explained, provided they possess what he defined as "the blonde personality."

"Lorelei, as described in Miss Loos' story," Mr. Lasky said, "was a flaxen-haired gold-digger who extracted money, jewels and a luxurious life from a number of wealthy men because of her innocent look. She was so dumb and unsophisticated that it did not seem possible. Yet she was really shrewd, worldly, heartless and sophisticated."

Miss Loos, the creator of Lorelei, will make the ultimate selection.

Paramount Has Nine Pictures Under Way, and Others Ready

THE SUMMER PEAK in production activity is rapidly being approached at Paramount studios, according to the home office in New York City, with nine pictures under way and half a dozen more ready to go into production within a few weeks, and the last winter's record of 16 pictures in production at once may be exceeded.

Seven starring vehicles will be in production simultaneously, present schedules indicates. James Cruze is about ready to pick up the megaphone on Thomas Meighan's "We're All Gamblers," adapted from Sidney Howard's play, "Lucky Sam McCarver."

Clive Brook has been selected as leading man for Clara Bow in "Hula," the flaming-flapper star's next picture, and with selection of the remainder of the cast shooting will begin.

"The Girl Friend," from an original by Jules Furthman, has been selected as Eddie Cantor's next and is about ready to go into production, while preparations are being made for Pola Negri, upon her return from Paris, to make one more picture before she begins work in the massive production, "Rachel," based on the life of the famous Continental actress and directed by Rowland V. Lee.

Josef von Sternberg, now completing Ben Hecht's thriller, "Underworld," has been selected to direct Adolphe Menjou's next, "With Their Eyes, Open," from the story by I. A. R. Wylie, the star's next release after "Service for Ladies."

Gary Cooper's second starring vehicle, "The Last Outlaw," go into production shortly. Betty Jewell has been selected as leading woman.

Esther Ralston will be at work about the same time in "Ten Modern Commandments," which Dorothy Arzner, girl director of "Fashions for Women," will handle.

Mix Completes "The Circus Ace"

"The Circus Ace," starring Tom Mix, has been completed at the Fox studios. As its name implies, the picture has most of its settings in circus life.

One of the big thrills in the production is a parachute leap, in which Tom Mix and his leading lady, Natalie Joyce, make the jump.

Ben Stoloff directed, with a cast that includes Jack Baston, Duke Lee, James Bradbury, Stanley Blystone, Dudley Smith and Buster Gardner.

In addition to Tom Mix's renowned horse, Tony, there is an added starter—a kangaroo which furnishes much of the comedy element in the picture.

Editor Advanced

Stuart Heisler, well-known film editor and cutter, has been promoted to the rank of comedy constructor under the First National banner, according to an announcement by Ray Rockett, who is producing "Lonesome Ladies," with Lewis Stone and Anna Q. Nilsson in the featured roles.

Odd Sets Used

Modern housewives will be given an opportunity to see the crudely furnished kitchens of the New England of the gay nineties in some of the scenes of "The Country Doctor," now filming at the De Mille studio.

Colleen Moore In "Lilac Time," A Big Special

Colleen Moore is soon to make her first special production since she came under the First National banner. The favorite star of First National Pictures will be seen as the heroine in the picturization of one of the most successful stage plays of the present generation.

John McCormick, West Coast production chief of First National, producer of Miss Moore's pictures, has announced the acquisition of the film rights to "Lilac Time," which served as a stage vehicle for Jane Cowl several years ago, and written by Miss Cowl in collaboration with Jane Murfin.

"Lilac Time" will be known as a Colleen Moore-George Fitzmaurice special production.

Syd Chaplin giving a perfect impersonation of "The Missing Link" his latest for Warner.

Alma Rubens and Walter Pidgeon in a scene from Fox's "The Heart of Salome"

Weight To Do "Americans"; "U" Picture

F. Harmon Weight has been chosen to direct the Broadway play, "We Americans" for Universal. Al Cohn, who wrote the continuity for "His People," for "The Cohens and Kellys" and for "The Cat and the Canary," has been working for months on the continuity of "We Americans" and has it in shape for production.

No selections have as yet been made for the cast.

Columbia Film At the Broadway

"Pleasure Before Business," Columbia's inter-racial comedy, had its first New York showing at Moss' Broadway, last week.

This is the sixth of the company's present season releases to play at this theatre, the others having been "The Lone Wolf Returns," "Obey the Law," "Stolen Pleasures," "Wandering Girls" and "The Price of Honor."

"Pleasure Before Business" which was directed by Columbia's comedy ace director, Frank Strayer, tells the story of a rich but stingy cigar maker, who squanders a huge fortune because he has been tricked into believing it is an inheritance.

Pat O'Malley and Virginia Brown Faire have the romantic leads, while the humorous angles are assigned to Max Davidson, Rosa Rosanova and Lester Bernard.

Charter Convention Train

First National executives, branch managers and others of the sales personnel will soon be trekking Hollywood-wards for the sales convention to be held there from May 19 to 24. A special train has been chartered from Chicago to Hollywood.

Ten Productions In Work At Paramount West Coast Studios

THE SECOND great film production drive of the year was launched at the Paramount studio yesterday. Six productions shot their opening scenes, which puts ten pictures in simultaneous production, while six more pictures are scheduled to begin camera work within the next two weeks.

B. P. Schulberg, studio producing executive for Paramount, stated that under the amalgamation, the Hollywood plant is now faced with the necessity of making at least 70 pictures a year. This means an average of six a month.

To "Wings," the air service road show, Emil Jannings' "The Way of All Flesh," Pola Negri's "The Woman on Trial," and Adolphe Menjou's new picture, already under way, today were added "Underworld," the epic of gangster life, directed by Josef von Sternberg, from Ben Hecht's story, with George Bencroft, Evelyn Brent, Clive Brook and Larry Semon in the leading roles; Florence Vidor's "The World at Her Feet," under Luther Reed's direction, "Time to Love," Raymond Griffith's new comedy vehicle, directed by Frank Tuttle; John Waters' production of Zane Grey's story, "Drums of the Desert," with Warner Baxter and Marietta Millner in the leading parts; "Rolled Stockings," the youth picture featuring James Hall, Louise Brooks, Richard Arlen, Nancy Phillips and David Terrence, and "Who's Your Friend," starring Richard Dix.

Within two weeks, work is scheduled to begin on Betty Bronson's "Grounds for Marriage," under Arthur Rosson's direction; Edward Sutherland's comedy picture, "Firemen, Save My Child" starring Wallace Beery and Raymond Hatton; "Ten Modern Commandments," with Dorothy Arzner directing, and Gary Cooper's next Western starring vehicle, "The Last Outlaw."

Sills Speaks at Harvard

Milton Sills, First National star, spoke before the Harvard School of Business Administration in Cambridge, Mass., Thursday of last week, on the financial rewards of the various classes of motion picture actors from the extra to the star-producer.

A Confirmed Salesman

Paul Strachan, salesman in First National's Atlanta branch, is in the hospital for appendicitis and "selling" First National product to the nurses.

To Make Movietone Abroad?

Fox is said to be considering the establishment of Movietone production centers on the Continent if the tests conducted in New York work out successfully.

Paramount and A. P.

The Paramount News is said to have made a tie-up with the Associated Press to offset the close affiliation of International Newsreel with the Hearst news services and to combat M-G-M's forthcoming newsreel.

Irving G. Thalberg, M-G-M studio executive, plays guide for Lady Beaverbrook, wife of the English publisher. She is on the extreme right. On the left are Janet Aitken and Mrs. Samuel Goldwyn.

Sir Esme Greets Stars on Coast

Sir Esme William Howard, Ambassador from Great Britain to the United States, and his wife, Lady Isabella, were guests of Mary Pickford and Douglas Fairbanks at the United Artists Studio in Hollywood, Saturday morning, May 7.

At an informal reception, later, the British Ambassador and his wife will receive Miss Gloria Swanson, Miss Corinne Griffith, the Misses Vivian and Rosetta Duncan, Joseph M. Schenck, D. W. Griffith, John Barrymore, Joseph Francis ("Buster") Keaton, Edwin Carewe, Frank Lloyd and John W. Considine, Jr.

First National Pictures Now Playing Ball

First National Pictures is playing ball with the American League. Ned E. Depinet, general sales manager of the film company, has booked "Babe Comes Home," starring Babe Ruth, to go over the American League circuit right along with the Yankees on their western trip.

The picture opened at the Roosevelt, Chicago, for a run on May 9. It opened at the Missouri Theatre, St. Louis, May 7. It will go into the State, Detroit, on May 15. On the same date it will open at the Cameo, Cleveland.

When the Yankees return East, the same booking plan will be pursued in Philadelphia, Washington and Boston, climaxing with a big engagement at the Mark Strand, New York, opening on May 28.

Johnny Hines in New Laughfest

With the completion of the majority of the interiors for his new First National picture, "White Pants Willie," Johnny Hines is now at work on location making the important exteriors under the directorship of Charles Hines, with C. C. Burr supervising the entire production. Among those playing prominent roles with Hines, are Leila Hyams, playing the leading feminine role opposite the comedian; Ruth Dwyer, Henry Barrows, Walter Long and Margaret Seddon.

Ray Rockett's Next

The screen version of Gertrude Atherton's novel, "The Crystal Cup," will be written by Garrett Fort, it is announced by John McCormick, West Coast production chief for First National Pictures. Ray Rockett will produce "The Crystal Cup."

Jack Hoxie handcuffs Ena Gregory in Universal's "Grinning Guns." Not a bad idea.

Myton Engaged For Adaptation Of Columbia's "The Blood Ship"

HARRY COHN, vice-president and general manager of production of Columbia Pictures, announces that he has engaged Fred Mynon to write the scenario for "The Blood Ship," one of the company's most pretentious offerings for next season.

In adapting this Norman Springer sea tale for the screen, Mynon will have the co-operation of Hobart Bosworth, star of the production, and an expert on nautical matters.

"The Blood Ship" has been described by Sir Arthur Conan Doyle as one of the best sea tales he has ever read. Just like "The Lone Wolf Returns," Columbia's most outstanding production of the 1926-1927 season, the star and story of "The Blood Ship" were bought together.

When the book was published, Bosworth considered it so ideal a vehicle for himself that he immediately bought the motion picture rights. He then offered them for sale to the producers, with one condition, that he be allowed to play the leading role—the thrilling portrayal of a shanghaied sailor.

Remembering the successful precedent set by "The Lone Wolf Returns," owned by Bert Lytell, and sold to Columbia with the understanding that Lytell would play the starring role, Harry Cohn bought "The Blood Ship" and Bosworth's services.

Virginia Gray as "Little Eva" in Universal's forthcoming production "Uncle Tom's Cabin."

Rosenthal Has Columbias In St. Louis Zone

Negotiations for the continuation of his Columbia franchise in the St. Louis territory were consumated when Barney Rosenthal signed a contract with Joe Brandt, President of Columbia Pictures, for the distribution of "The Perfect Thirty" in his territory.

Mr. Rosenthal also signed a contract for the 1927-28 series of "Screen Snapshots," Columbia's "fan magazine of the screen." These interesting single-reelers will supplement the features and offer a diversified program to exhibitors playing Columbias.

M-G-M Pictures On Dollar Liners

When the Dollar Liner" steamship "President Wilson" recently sailed from San Francisco on a 112-day-voyage of 29,300 miles, with a passenger list of 1145 persons, it carried in addition to its passenger list, twelve feature pictures produced by Metro-Golldwyn-Mayer, as well as a sufficient number of short subjects to comprise complete entertainment programs.

This innovation inaugurates motion picture entertainment for the first time on trans-Pacific passenger vessels. Hereafter every vessel operated in the passenger trade by the Dollar Line company will be served with M-G-M pictures exclusively, the films being carried on a voyage to 21 foreign countries and 28 foreign ports before returning to the exchange.

George Cline Producing

George Cline has organized the Cline Motion Pictures Corporation and is making industrial pictures.

Fine Cast in "Poor Girls"

Camera work was completed this week on "Poor Girls," Columbia's drama of mother love and sacrifice, with the shooting of the tenement scenes which serve as locale for one of the most important sequences in the production.

"Poor Girls" is now being cut and edited by Director Wm. James Craft. The cast headed by Edmund Burns and Dorothy Revier include Ruth Stonehouse, Marjorie Bonner and Lloyd Whitlock.

Gwen Lee Added to M-G Cast

Gwen Lee, one of Metro-Goldwyn-Mayer's comeliest blondes, has been given an important part in Norma Shearer's new starring vehicle, "Liberty Bonds," according to an announcement from the studio last week.

Miss Lee is the second player selected in support of the star for the new film, which Monta Bell will direct.

Leo Maloney playing ping pong in Pathe's "Don Desperado," while his playmate combs Leo's hair with a spur.

Morris Safier Announces A Warner Drive

A nation-wide sales campaign on four big Warner specials was inaugurated last week by Morris Safier, sales manager of the company's Extended Run Department.

Complying with the requests from many of Warner Bros.' offices, Safier has notified division managers and sales managers that specially selected salesmen are to be given the opportunity of securing first runs on the two John Barrymore starring attractions, "Don Juan" and "When a Man Loves" as well as on Syd Chaplin's comedy specials "The Better Ole" and "The Missing Link."

Up to now only the sales executives of the Warner offices have handled the selling of these four long run productions, but the present plan will extend the privilege to other members of the sales force who show a high record for efficient work.

Booking "Mother

"Mother," an F. B. O. Gold Bond production starring Belle Bennett, has been booked by the Colonial Theatre, Indianapolis, a first run house, for the week of May 8.

"Devil's Saddle" Near Completion

Al Rogell, directing Ken Maynard in "The Devil's Saddle," his latest Charles R. Rogers production for First National Pictures, has returned with his camera crew from New Mexico after obtaining wonderful atmospheric shots of the ancient cliff dwellings which figure in the Western drama.

Contest Winners Visit Paramount

School children of several Connecticut cities and towns have completed the historical essay contest on "Old Ironsides" and Commodore Hull, conducted by the New Haven Register. The three winners were brought to New York today as the guests of Paramount to view the battleship fleet, inspect the Paramount Building and attend the matinee of "Old Ironsides" at the Criterion.

More than 1,000 school children participated in the essay contest, and Derby, the birthplace of Commodore Hull, was represented by Margaret Degnan, 14 years old. The other two winners were Leah Savitsky, of Shelton, and Lionel DeCosta, of Ansonia.

Hull commanded the Nautilus and Argus during the Tripoli engagement and later was promoted to Commodore and commanded "Old Ironsides" and the fleet in many historical battles.

Rogers Starts

Production of "The Road to Romance," was started last week by Charles R. Rogers, who will produce the story for First National Pictures.

Character Acting

Not unlike his stage characterizations in "Lilliom" and "Peer Gynt" is Joseph Schildkraut's role in "His Dog," now in production at the De Mille studio.

Brown; "His Dog"

Karl Brown is directing "His Dog" for Cecil B. De Mille, under the supervision of Walter Woods, from the script of Olga Printzlau. The story is from an original of the same name by Albert Payson Terhune.

East and West

Carl Laemmle greets Miss Chang Chin Yuen, the "Laura La Plante of China," in Universal City.

P. F. L. Graduate Elevated; Now A Western Star

Jack Luden, a graduate of the Paramount pictures school, will appear on Paramount's 1927-28 program as a star. Jesse L. Lasky announced at the eastern sales convention of the company that Luden, who has been featured in F. B. O. pictures during the past year, will star in five Westerns. "Dude Ranch," "Shooting Irons" and "The Cactus Kid" are the titles of three of these attractions. Production will start shortly on the first.

Warner's Greet Anchored Fleet

With the opening of Syd Chaplin in "The Missing Link" at the B. S. Moss Colony Theatre Friday evening, May 6, the publicity department of Warner Bros. promoted an exploitation stunt that reached direct to the seamen of the 129 warships in the combined fleets of the U. S. Navy at anchor in the Hudson River and New York Bay.

Through an arrangement with the New York *Herald Tribune*, 5,000 copies of that newspaper were delivered aboard the various vessels each morning during the stay of the fleet. The front page of the *Herald-Tribune* contained a welcome message for the officers and men, and the announcement that the seamen would be most welcome at the Colony Theatre where the Warner Bros. attraction is playing.

Miss Logan In "The Blood Ship"

Following the recent announcement that Jacqueline Logan had been signed for one of the principal roles in "For Ladies Only," one of Columbia's current productions, Harry Cohn, vice-president in charge of production for the company, announces that he has also contracted for her services for the feminine lead in "The Blood Ship."

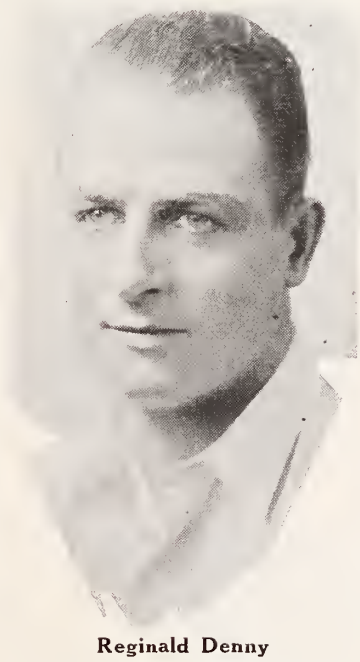
Several prominent names are already identified with this production. Hobart Bosworth will play the leading male role of a shanghaied sailor. George B. Seitz will direct.

Speaking of Speed—

More than fifteen high-powered racing cars, which have scorched the tracks of Indianapolis, Altoona and Culver City, and burned the sands of Daytona and the clay beds of dry lakes in California, have been gathered for the thrilling auto race in "The Rejuvenation of Aunt Mary," which Erle Kenton is directing for Metropolitan.

Denny Advanced To Super Picture Class By Laemmle

REGINALD DENNY has reached the pinnacle of screen success. By reason of his great box-office drawing power and the exceptional popularity of his recent Universal productions, Carl Laemmle has advanced him to the Super Picture class. Henceforth, all Reginald Denny Productions will be Supers, made in lavish fashion with a blue-sky limit on productions costs and calculated to vie with any photoplay offered throughout the industry.



Reginald Denny

Four big Reginald Denny Supers are scheduled for release during the 1927-1928 season. They are being made from unusual stories, with casts of all-star quality and by directors who have rung the bell consistently with the public. The four pictures are "Out All Night," "Good Morning Judge," "Ask Me Another" and "Watch My Speed."

"Out All Night" is a rollicking farce comedy from the pen of Gladys Lehman, one of the cleverest writers for the screen. Pretty Marion Nixon, a Universal star in her own right, has been assigned to play the leading feminine role in this picture. William A. Seiter, responsible for many of Denny's current successes, is in charge of the production. The cast includes Wheeler Oakman, Dorothy Earle, Alfred Allen, Robert Seiter, Ben Hendricks, Jr., and Lionel Braham.

The second Denny to be released will be "Good Morning Judge," from the pen of Peter Milne and Philip Hurn. This story is said to be an ideal Denny vehicle, aptly suited to the individual style of screen farce developed by Denny and which has made him a national favorite. This picture will be put into production as soon as "Out All Night" is completed. It will be directed either by Seiter or by Fred Newmeyer, directorial ace who recently joined Universal from Famous Players.

The other two Denny Supers, "Ask Me Another" and "Watch My Speed" are being developed by the pick of Universal's adapters. Both are fast action comedy stories which supply Denny with the light comedy and speed work in which he so ably excels. It is announced by Universal that the pick of the Coast will be engaged for the supporting roles in these two productions.

Building on the success of such hits as "The Cheerful Fraud," "Oh Doctor," "Take It From Me," "Skinner's Dress Suit," "Rolling Home" and "Fast and Furious," Denny expects his new Supers to establish a new high mark in screen entertainment.

"Hutch" Thriller A Pathe Release

Charles Hutchison, daredevil star, has full scope for his feats in "Pirates of the Sky," a thrilling drama of the air lanes, which Pathe will release on May 22.

Wanda Hawley appears opposite "Hutch." Others in the cast include Crauford Kent, Jimmie Aubrey and Ben Walker. Charles Andrews directed for Productions, Incorporated.

Buys Roche Story

Fox Films have bought the cinema rights to the novel, "Come to My House," by Arthur Somers Roche, which is now being run serially in a national magazine.

Arthur Lake Is "U" Choice For "Betty's A Lady"

Arthur Lake, popular young juvenile, who is now completing a featured part in the Jewel production "Too Many Women," has been assigned by Universal for a similar role in "Betty's A Lady," the Gerald Beaumont story which James Flood is directing under the supervision of Arthur Shadur.

"Betty's A Lady," stars Charles Ray and is scheduled to be one of the feature attractions of Universal's next season program. James Gleason of "Is Zat So" fame is also featured in the cast.

Jean Arthur is co-staring with Larry Kent in the New Pathe-Serial "Still Face"

Third Series of "Collegians" By Young Laemmle

Word comes from Carl Laemmle, Jr., who wrote and supervised the making of the first series of ten two-reelers "The Collegians," and who now is engaged in a similar capacity on the second series of ten, that he has projected still a third series of ten of these popular comedies.

George Lewis is starred as a young student with all-around athletic prowess. He is supported by an exceptional cast including Hayden Stevenson, Dorothy Gulliver and Churchill Ross.

Wesley Ruggles directed the first series. Nat Ross is handling the second.

To Talk Production

Guy P. Morgan, general manager of B & H Enterprises, left this week for Hollywood where he will confer with C. C. Burr and Johnny Hines on future productions for release through First National, as well as take an active part in the International Sales Convention of First National Pictures. Mr. Morgan will remain on the West Coast for about a month.

Langdon Fun Film Scores

Harry Langdon's Pathe feature, "His First Flame," produced by Mack Sennett, is going over big in the Metropolitan area, having completed a week's run at the New York Strand and being booked the following week at the Brooklyn house. The reviewers found this picture great fun.

Twelve Giant Specials Head Fox List of 1927-28 Releases

TWELVE GIANT SPECIALS, the most imposing array of super-pictures in the twenty-four years' history of the company, will head the list of fifty-two productions to be released by Fox Film Corporation in 1927-28, in addition to "What Price Glory," according to an announcement by James R. Grainger, genereal sales manager, issued Thursday at the opening of the annual convention of sales at Atlantic City.

With five million dollars worth of productions completed, including four giant specials and one super-giant, "What Price Glory," and four specials, the company is in the enviable position of having one-fifth of its releases produced three months before the opening of the season.

The production forces, under the direction of Winfield R. Sheehan, vice president, are at work on two more specials and are preparing several big features for actual shooting.

"Carmen" is the first on the list of Fox Films' twelve giant specials. Dolores Del Rio has the title role in this production, directed by Raoul Walsh.

The other Fox Giant Specials are:

"The Joy Girl," featuring Olive Borden and adapted from May Edginton's story, directed by Allan Dwan.

"Paid to Love," an original story of rich romance, featuring George O'Brien, Virginia Valli and William Powell, directed by Howard Hawks.

"Mother Machree," featuring Belle Bennett and Victor McLaglen, was directed by John Ford from a story by Rida Johnson Young and based on the beautiful character known to everyone, young and old, through the song.

"Silk Hats," an original story of the underworld, by Polan Banks. Raoul Walsh will direct.

"Hangman's House," adapted from the novel by Donn Byrne, and directed by John Ford. George O'Brien will be featured.

"Luna Park," a story of carnival life, directed by Howard Hawks.

"East Side—West Side," from the novel by Felix Riesenberg, directed by Allan Dwan.

"The Escape," featuring Janet Gaynot and Charles Farrell, adapted from Paul Armstrong's melodrama, directed by Raoul Walsh.

"The Girl Downstairs," an original by May Edginton.

"Balaoo," from Gaston Leroux French stage success. Victor Schertzinger is the director.

"The Blond Panther," an original story, directed by Frank Borzage.

Other specials are:

"Jungle Rose," starring Dolores Del Rio. Directed by John Griffith Wray, from the story by Clifford Bax.

"Come to My House," a serial story by Arthur Somers Roche. It will be directed by Frank Borzage.

"None But the Brave," a satirical comedy success of the London stage, directed by J. G. Blystone.

"Singed," starring Blanche Sweet, an original story by Adela Rogers St. Johns, directed by John Griffith Wray.

"Pajamas," an original story featuring Olive Borden and George O'Brien, directed by Allan Dwan.

"My Wife's Honor," starring Dolores Del Rio, directed by Lou Tellegen.

"Sugar Daddies" a story of Broadway, directed by Alfred E. Green.

"Silk Legs," a comedy featuring Madge Bellamy, directed by Albert Ray.

"Two Girls Wanted," adapted from the current New York stage success by Gladys Unger. Alfred E. Green will direct.

"The Comedian," from the stage success by Sacha Guitry. Janet Gaynor will be featured and Victor Schertzinger will direct.

"Holiday Lane," featuring Earle Foxe, J. Farrell Macdonald and Nancy Nash. Directed by J. G. Blystone.

"Womanwise," an original story, directed by J. G. Blystone.

"Widow-in-Law," a comedy directed by Albert Ray and featuring Edmund Lowe, Mary Duncan and Sally Phipps.

"Manpower," an original story by Polan Banks in which will appear Janet Gaynor, Barry Norton and Charles Morton, a new Fox discovery.

"The Unknown Beauty," featuring Olive Borden and directed by Albert Ray.

"A. W. O. L." (Temporary title), a comedy of two rookies who went absent without official leave. Ted McNamara and Sammy Cohen are featured. Benjamin Stoloff directed.

Others are "Fleetwing," a horse story, "Always Faithful," a dog story, "Ladies Must Dress," "Soft Living," "Atlantic City," "Earth and the Woman," "Very Confidential," and "The Girl from Havana."

Fox will also release fourteen super-western productions. Tom Mix will make seven, including "Tumbling River," "Riding the Bandwagon," "The Arizona Wildcat," and "Silver Valley."

Buck Jones will make a series, the first two of which will be "Chain Lightning" and "The Texas Tiger." Scott Dunlap will direct.

Pauline Frederick in a tense scene from "The Nest," an Excellent Picture

Buck Jones at Work Now On "Broken Dollar"

Buck Jones started work on May 3rd in "The Broken Dollar," which Orville Dull is directing. Fox Films will release this picture next season.

Barbara Bennett, daughter of Richard Bennett, plays the feminine lead opposite Buck Jones.

The cast includes Theodore Lorch, George Berrell, Harry Cording, William Caress, Buck Moulton and Murdock MacQuarrie.

Gordon Returns

Billy Gordon, former casting director for Columbia Pictures, has returned to the Universal casting office after an absence of a year, according to Victor Nordlinger, casting director.

"Shanghaied" Is Started

Work on the filming of "Shanghaied," a picture of the sea and ships, was started today under the direction of Ralph Ince at the F. B. O. Studios in Hollywood, following several weeks of elaborate preparation on the part of the director and his staff.

Gary Cooper As "Beau Sabreur"

Gary Cooper, who leaped from extra roles to stardom in two years, has been named for the leading role in "Beau Sabreur," the companion story to "Beau Geste," according to an announcement from the Paramount home offices in New York City.

Stage Plays and Popular Novels Featured in M-G-M Productions

THE STAGE PLAY and the printed novel will share honors on a "fifty-fifty basis in forthcoming screen productions, according to indications based on present production schedules. At the Metro-Goldwyn-Mayer studios, as an example, six of the twelve plays on this season's schedule are adapted from stage hits, and six from famous novels.

The stage plays range from Margaret Mayo's "Baby Mine," soon to go into production, to Sir James Barrie's "Quality Street," in which Maude Adams starred on the stage and Marion Davies is starring in the film version. "Old Heidelberg," Richard Mansfield's stage vehicle is a conspicuous stage hit on the schedule, being directed by Ernst Lubitsch as a super-feature.

Other famous stage plays that the public will see soon in Metro-Goldwyn-Mayer productions are "Mr. Wu," Walker Whiteside's stage vehicle, with Lon Chaney in Whiteside's role; "Twelve Miles Out," with John Gilbert starring in a filmization of William Anthony McGuire's stage hit, and "Rose-Marie," the musical comedy success.

Famous novels being filmed include Dorothy Scarborough's romance, "The Wind," in which Victor Seastrom is directing Lillian Gish; Kathleen Norris' "The Callahans and the Murphys"; "Becky," the magazine serial; Frederick William Wallace's "Captain Salvation"; Robert W. Service's "Trail of Ninety Eight," which Clarence Brown is filming as perhaps the largest screen production in history, and Tolstoy's "Anna Karenina," now being adapted to the screen under the title, "Love."

Besides these, a number of brillian originals, written directly for the screen, are in production, such as "Adam and Evil," with Lew Cody and Aileen Pringle; "Liberty Bonds," in which Monta Bell will direct Norma Shearer from his own original; "The Frontiersman," Colonel Tim McCoy's new historical drama, and a new mystery story on which Tod Browning, author and director of "The Road to Mandalay" and other Lon Chaney successes, is working.

Circuits Book Columbias In Middle West

Columbia's banner is flying high over the Michigan and Chicago territory, according to reports received this week by Joe Brandt, president of the company, that two important circuits have signed for Columbia product.

The Fitzpatrick and McElroy circuit, which owns a number of important houses in the Chicago and Michigan district, have booked "The Lone Wolf Returns" and "Sweet Rosie O'Grady" for nine first run theatres in their territory.

The houses are: Crosswell in Adrian; Lyric in Cadillac; Malty in Alpena; Liberty in Benton Harbor; Colonial in Big Rapids; Lyric in Ludington; Caldwell in St. Joseph; Riviera in Three Rivers and Lyric in Traverse City.

These two pictures have also been contracted for play dates by the Butterfield Circuit of Michigan for two of their first run houses—"Sweet Rosie O'Grady" for Ann Arbor; and "The Lone Wolf Returns" for Pontiac.

New Work for Nathan

Lewis F. Nathan, motion picture and still photographer, has been assigned to the home office of Paramount. Mr. Nathan formerly was associated with the company's Long Island studio.

Three More Are Completed At Warner Studio

This week saw the completion of three more productions at the Warner Bros. Studio. All of them are features to be released on the current year's schedule.

Louise Fazenda's starring comedy, "Simple Sis" by Melville Crosman, was the first finished. Clyde Cook and William Demarest are supporting the actress and their work will be of particular interest as the initial join effort of the three fun-makers who will make a series for Warner Bros.' next year's program. Herman Raymaker directed.

"Dearie," based on a story by Carolyn Wells, rounds out Irene Rich's work for Warners this year before beginning her new series. Archie Mayo directed the picture in which the featured players include Wiliam Collier, Jr., Anders Randolph, Douglas Gerrard, Richard Tucker, Edna Murphy, Arthur Rankin and David Mir.

The last was "What Happened to Father," directed by John Adolfi from the popular story by Mary Roberts Rinehart. This production gives Warner Oland a unique character role in the name part.

Directed By Hale

Mabel Coleman is now playing under Alan Hale's direction at the De Mille studio.

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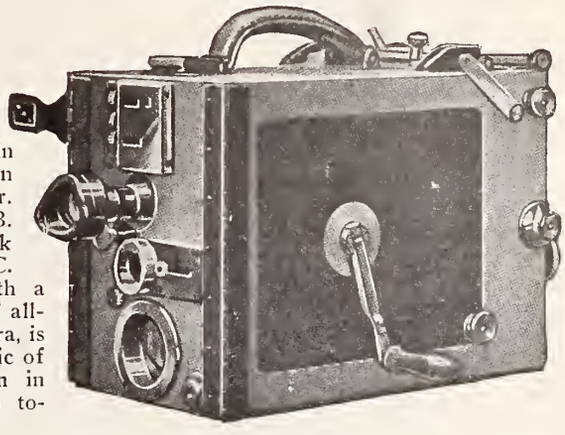
DEBRIE

CAMERA



"Chang" — the new film thriller made in Northern Siam by Mr. Ernest B. Schoedsack and M. C. Cooper with a "DEBRIE" all-metal camera, is the one topic of conversation in film circles today.

"Chang" is beyond doubt the most realistic, authentic, thrilling melodrama of jungle life ever filmed. Mr. Schoedsack has this to say about the film—and the "DEBRIE" camera:

"The 'DEBRIE' all metal camera with which the thrilling scenes of 'Chang' were photographed was selected by us because of its utility and reliability and because it alone answered every requirement of the work we were called upon to do with it. We were 1½ years in the making of this picture, under the most severe of tropical conditions, and we never experienced any trouble or loss of even one foot of film. Nor do we see how we could have made some of the shots with any other type of outfit."

We are American Agents for the "DEBRIE" cameras—and stock all the new models, including the one selected for this marvelous film, as well as all equipment and accessories.

WILLOUGHBYS

110 West 32nd St., New York, N.Y.

"The Joy Girl" Titles Finished; Boylan Is Off

Malcolm Stuart Boylan, Fox Films' star title writer, entrained for Hollywood Wednesday after four weeks at the eastern studios of the company.

During his stay in New York he titled "The Joy Girl," an Allen Dwan production, featuring Olive Borden, and "Married Alive," a feature comedy adapted from Nathan Strauss' novel, in which appear Matt Moore, Margaret Livingston and Lou Tellegen.

"Married Alive" is down for release, June 17.

"Heart of Yukon" Released May 29

Anne Cornwall, co-featured with John Bowers in "The Heart of the Yukon," which Pathe will release on May 29, has appeared in a quartette of features under this banner, including leads opposite Monty Banks, Douglas MacLean and Gareth Hughes.

Currently, Miss Cornwall is being seen in "Eyes of the Totem," in which she and Gareth Hughes share the juvenile leads, in a cast that includes Tom Santschi and Wanda Hawley.

Monty Banks, Pathe star comedian, chose Miss Cornwall as his leading lady in "Keep Smiling," one of his rollicking feature comedies, and Douglas MacLean did likewise in his comedy, "Introduce Me."

Caldwell Selected

Orville Caldwell has been given the title role in "The Harvester," one of Gene Stratton-Porter's best known novels, which J. Leo Meehan will put into production soon at the F. B. O. Studios.

Loos Story Sold

Anita Loos has sold her story, "His Picture in the Papers," to the Fox Film Corporation.

Cooney's Chicago Circuit Books Columbia's For Five Years

JOE BRANDT, president of Columbia Pictures, announced this week that he has the Cooney Brothers' signature to a contract which assures all Columbia releases for the next five years play dates in fourteen important Chicago theatres.

The deal was engineered through the special efforts of Henri Ellman, general manager for the Columbia franchise in the Chicago territory, and was brought to a close while Messrs. J. J. and B. J. Cooney were in New York lining up their product for next year.

Left: J. J. Cooney. Above center: Henry Ellman, general manager for the Columbia franchise in Chicago. Right: B. J. Cooney.

These theatres are the Capitol, Avalon, Stratford, Paradise, Cosmo, Highland, West Englewood, Colony, Chatham, Grove, Jeffrey, Victory, Cicero and Egyptian.

B. J. Cooney, in commenting on the deal, stated that he and his brother J. J., had satisfied themselves that Columbia was in a position to deliver the goods in the future as it has in the past.

"We carefully went over every bit of the ground with Mr. Brandt," said Mr. Cooney, "and he more than demonstrated Columbia's ability to carry on future operations on a greater scale than ever before.

"We feel we have acquired high-class attractions for the next five years in all of our theatres, and anticipate the most beneficial effects from the arrangement."

Sterling Completes Lee's "Closed Gates"

The original story by Manfred Lee, "Closed Gates," which appears as a dramatic feature of Sterling Productions' 1926-27 program of eighteen pictures, has been completed in the coast studios and is being cut preparatory to a preview in Los Angeles, according to advices from Joe Rock, Sterling's chief of production.

"Closed Gates," an unusual story offering based upon the trials of a man who loses his memory during the Great War, is directed by Phil Rosen, famous for his "Abraham Lincoln," 1924's prize picture, and co-stars Johnny Harron and Jane Novak.

A strong cast, including Lucy Beaumont, Sidney De Grey, Leroy Mason, Ruth Hanford, Bud Jamison, and others, makes excellent support for the Harron-Novak combination.

New Kane Film

Robert Kane put his next First National picture, "Hell's Kitchen," into production last Monday at the Cosmopolitan Studio, New York. Frank Capra, who will co-direct with Joseph Boyle, Forrest Halsey, Earl Roebuck, Robert Snody and Leland Hayward, Kane's supervising editor and production manager, prepared the script.

Miss Bow's Next

Clara Bow, Paramount's flaming flapper, will appear next in "Hula," Armine Van Tempski's romance of gay life in the Hawaiian tropics, for which Frederica Sagor, former newspaper writer, is doing the adaptation and continuity.

From Carolina

Jane Keckley, who plays an important character role opposite Rudolph Schildkraut in "The Country Doctor," now filming at the De Mille studio, was born in Charleston, South Carolina.

Left to Right: Lillian Gish as the Mistress of Maxwelton in M-G- M's "Annie Laurie." Norman Kerry overpowered by the clansmen. Lillian Gish pouts as Norman Kerry explains how he lost a penny playing poker.

Sailor Dooley Seeking Slants On Battleships

Billy Dooley, who is starred in his own series of comedies for Educational, and Frances Lee, leading lady in Educational-Bobby Vernon Comedies, have started back to Hollywood, after a brief stay in New York City.

Miss Lee, who, previous to entering Christie pictures was Dooley's partner in a vaudeville act, is a Wampas Baby Star for 1927.

Dooley, who plays a "dippy tar" type in his nautical comedies, selected this time of the year as a suitable one for his journey to New York because of the visit of more than 100 boats of the U. S. naval fleet to Manhattan.

The presence of some 20,000 gobs and naval officers in New York afforded the Christie star an opportunity to obtain additional story material for his pictures.

Dooley and Miss Lee stopped off in Chicago to attend a Motion Picture ball before returning to the Christie Studios in California.

"A Hot Potato," Next Van Bibber, Goes Into Work

A new Van Bibber comedy, "A Hot Potato," was started on May 5. Jesse Robbins is directing the picture under supervision of George Marshall. Earle Foxe, as Van Bibber, has a new leading lady, Nancy Nash. Others in the cast are Howard Truesdale, Katherine Bates, Sidney Bracy, Arthur West and C. L. Sherwood.

Mack Sennett's Golf Comedy

The Mack Sennett production unit headed by Eddie Quillan is making special location scenes for a new golf comedy at the El Cabalerro Country Club.

Charley Gest, famous golf professional, is offering pointers on the technicalities of the game for these scenes in the forthcoming Pathe comedy.

In the new vehicle Quillan is supported by Billy Bevan, Alma Bennett, Vernon Dent, Andy Clyde, Glen Cavender and Mary Mabery.

Three Fox Fun Films Finished

Two Fox Imperial Comedies and one Fox Animal comedy were recently finished, "A Roamin' Gladiator," "Wine, Women and Sauerkraut," and "A Wolf in Cheap Clothing."

Stern Bros. Announces Strong Releases for Current Market

Five Two-Reel Comedies for Distribution Through Universal This Month; New "Newlyweds" and "Buster Brown"

THE STERN BROTHERS, both of whom are now in New York, after putting their new year's production schedule into work, announce a strong line-up of comedy releases for the current market. Five picked two-reelers are being offered to exhibitors this month, including a new picture of "The Newlyweds and Their Baby" series and a new Buster Brown Universal Junior Jewel Comedy.

The Buster Brown Comedy, the first May release from the Stern Brothers studio, is "Buster Don't Forget," directed by Bus Meins. This two-reeler also introduced another youngster, a pretty blonde used as a rival to Mary Jane.

The Newlywed comedy for the month is "The Newlywed's Shopping Tour," with little funny Sunny McKeen featured as Snookums, as usual, and with Sid Saylor and Ethlyne Clair as the parents. Gus Meins directed.

"Keeping His Word," another of the current Stern Brothers releases, is the latest two-reeler in "The Excuse Maker" series, starring Charles King.

"Jane Missed Out," the latest two-reeler of the "What Happened to Jane" series, one of the most popular Universal comedy releases this season, also is scheduled for release during the next week or so. Violet Bird, one of the prettiest of Hollywood's younger stars, plays the role of Jane in this one. Jess Robbins directed it.

Another current Stern Brothers release is "Kid George," of the "Let George Do It" series, adapted from another popular George McManus comic strip, by Francis Corby. Sid Saylor is the star. He is supported in this two-reeler by pretty Ethlyne Clair and Art Rowlands.

The foregoing line-up of releases for the late Spring were hand-picked by the Stern Brothers. They point out that they have grouped some of the strongest Stern Brothers comedies of recent months in this schedule, with a view to the especial needs of the exhibitor at this period of the year.

Anna May Wong, pretty Pathe Chinese player looks over some Oriental literature.

Buffalo Bill, Jr., In Pathe Feature

Lester F. Scott, Jr., producer of clean, actionful, outdoor Western feature pictures for Pathe, is now engaged in the filming of a new red-blooded Western, titled "Circle D. Borrows an Owner," in which the athletic young star, Buffalo Bill, Jr., is being presented.

Director Richard Thorpe has surrounded the star with a highly capable cast of screen players in this number. Dainty little Olive Hasbrouck enacts the part of leading lady, and the comedy of the film is supplied by the well-known comic, Harry Todd. Other important players are Jim Corey, Jack McDonald, Al Taylor, Walter Maly, Harry Belmour, E. W. Norman and Lola Lee.

No Makeup In F. B. O. Film

Screen actors without make up! It can be done. In the making of "Judgment of the Hills," which Director J. Leo Meehan has just completed for F. B. O., the entire cast appeared throughout the picture totally without makeup, and the experiment has proven a success.

Since the story is laid in the Kentucky hills, and deals with the rude mountaineers of the district, Meehan felt that the use of grease paint would detract from the realism of the picture, and accordingly gave orders that no artificial aids to beauty should be used.

Martha Sleeper, Pathe comedienne, has her schooling to carry on between scenes—she's sixteen.

Phillips Renews

After his successful enacting of the college "heavy" in 18 of Carl Laemmle, Jr.'s "The Collegians," Carl Laemmle, president of Universal renewed the option on Eddie Phillips' long term contract.

Mong in Cast

Harry Cohen, vice-president of Columbia Pictures, announces that he has selected William V. Mong for the title role of "The Clown," a drama of circus life.

Davidson in "Jewish Prudence," Pathe Release, Week of May 8

MAX DAVIDSON, noted Jewish character comedian, is featured in "Jewish Prudence," a Hal Roach two-reel comedy which heads the Pathe short feature program for the week of May 8th.

Other releases of the week include the fifth chapter of the Pathe serial, "Melting Millions;" Pathe Review No. 19; "Bubbling Over," one of Aesop's Film Fables; Topics of the Day No. 19 and two issues of Pathe News, the pioneer news reel.

"Jewish Prudence" is the latest Star Comedy from the Hal Roach studios featuring Max Davidson, supported by Martha Sleeper, Johnny Fox and Gaston Glass. Leo McCarey directed, under supervision by F. Richard Jones.

"Melting Millions" the popular Pathe serial co-starring Allene Ray and Walter Miller, supported by Richard C. Travers, E. H. Calvert, William Norton Bailey and John Cossar.

Pathe Review No. 19 presents: "Spinners of Silk": The city of Tasnkent, in Russian Turkestan, is a bartering place for silk, and this unit shows the preparation of the eggs of the silk moth for distribution to breeders. The warm sun hatches the worms and from birth they are carefully nurtured. The whole family gets busy when the time comes to gather the cocoons; "The Spot God Forgot": Pathecolor scenes of the famous Bad Lands of South Dakota; "Trapping Wild Game in Africa": Continuing the authorized motion pictures of the Smithsonian-Chrysler Expedition, we see the American zoo trappers on the trail of the giraffe.

Clifton With DeMille

Elmer Clifton, who directed "Down to the Sea in Ships," has been signed to produce a story of the sea for the Cecil DeMille Studio.

Will Direct

Max Kimmich, who recently graduated from scenario writer to director, will direct Arthur Lake in a series of Universal two-reel comedies.

The Prince of Wales chatting with his old friend, Harry Harde, Pathe cameraman

F. B. O. Planning Series of News Serializations

Film booking offices are planning a series of newspaper serializations of their Gold Bond specials for the year. These stories, nine in number, form a schedule that is one of the most ambitious in the industry.

The picture chosen for serialization are "Shanghaied," "The Devil's Trademark," "The Great Mail Robbery," "Chicago After Midnight," "Coney Island," "Little Mickey Grogan" and two of the Western stories featuring Tom Tyler. Each serialization is written by a well known author, and each is certain to make live. interesting reading for the public.

Seeks News Faces

In an effort to present its array of new screen faces, F. B. O. has carefully assembled its corps of directorial talent from the ranks of experience. In each instance, the object has been to balance youthful promise and enthusiasm with capable and understanding guidance in direction.

Wales Never Forgets Friends

The Prince of Wales is always a prince of goodfellows and never forgets a friend.

This is vouched for by Harry Harde, Pathe News star cameraman stationed in Paris, who recently met the Prince in the French capital and discussed camera interviews.

Harde was dining in a well-known supper club, when Great Britain's future king, accompanied by his brother, Prince George, and Henry Bate, of the Dawes Reparation Committee, entered. The royal party took a table next to the one at which the American cameraman was sitting.

"Good evening," said the Prince, "it seems to me that I have seen you before. Where was it?"

"You are right," replied Harde, "don't you remember the Pathe News cameraman who followed you all over the United States, and to whom you gave a half hour interview?"

The Prince immediately recalled the incidents in America and invited Harde over to his table to discuss the latest news from across the Atlantic.

Six Two-Reel Comedies Head Educational's June Releases

ALTHOUGH announcement has been made of the 1927-28 program, there will be no let down in the regular monthly schedule for Educational Film Exchanges, Inc., until the new product is ready to be offered for release. Indicative of this program for the spring and summer months is the announcement that Educational will have fourteen two-reel comedies, five one-reel comedies, twelve one-reel novelty and animated cartoon subjects, and Kinograms newsreel twice each week for release during June, July and August.

Included in this line-up will be five Mermaid Comedies, two Hamilton Comedies, and one each in the Juvenile, Bobby Vernon, Billy Dooley, Jimmie Adams, Tuxedo, Lupino Lane and Christie Comedy series, in addition to five Cameo one-reel comedies.

For June, in opening the late spring schedule, Educational will have six two-reel comedies, two one-reel comedies and four other one-reel releases, in addition to two Kinograms newsreels each week.

Johnny Arthur will be featured in the final Tuxedo Comedy on the 1926-27 schedule. It is entitled, "Her Risky Hero," and is an original story by Norman Tourog, who directed the picture. Kathryn McGuire appears as leading lady.

The same week, a Mermaid Comedy entitled, "Queens Wild," will be released. Clem Beauchamp, who has been making such remarkable strides in recent months, and George Davis are cast in the principal roles. Estelle Bradley has the leading feminine role. Stephen Roberts directed.

"Giddy Gobblers," the new Christie Comedy, features Neal Burns, with Jacky Duffy, Bill Irving and Edna Marion. Arvid Gillstrom directed.

Lloyd Hamilton will be starred in "Goose Flesh." Estelle Bradley appears as the girl in the case. Norman Taurog directed.

Al St. John is featured in "No Cheating," another Mermaid, directed by Stephen Roberts.

Billy Dooley is starred in "Wild Wallops."

Phil Dunham is featured in "Careless Hubby." Estelle Bradley appears opposite him.

"Felix the Cat in Dough-Nutty" and "Felix the Cat in a 'Loco' Motive," are the two animated cartoon creations from the Pat Sullivan Studios for the month.

"Tales of a Traveler," the new Lyman H. Howe's Hodge-Podge, furnishes a lively journey to many climes with the usual clever animation.

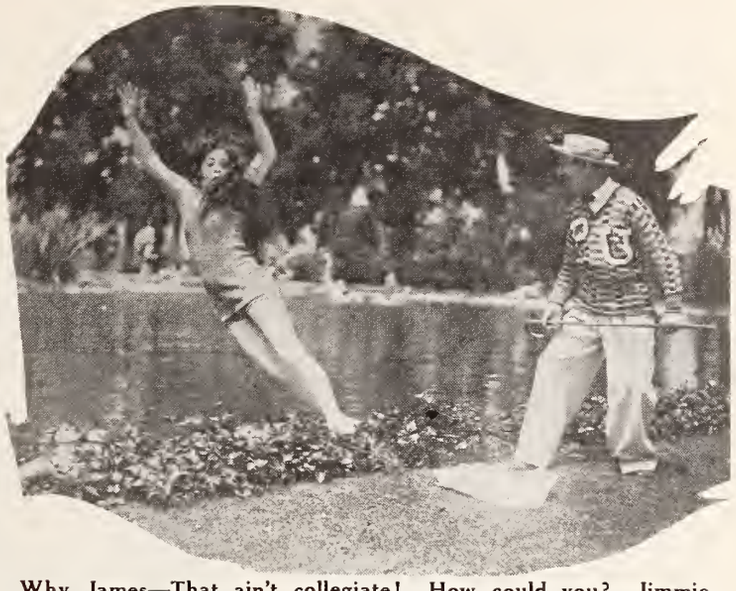
The new Robert C. Bruce Scenic Novelty is titled, "The Tenants of Marble Canyon—A Picture Paradise."

Roach's "Tired Business Men" An Our Gang-Pathe Release

"OUR GANG" comes to the Pathe short feature program again on May 22 with "Tired Business Men," one of the most novel of this series of popular two-reel comedies produced by Hal Roach and supervised by Robert McGowan.

Other subjects on this program are "Horses, Horses, Horses," one of Aesop's Film Fables; Topics of the Day No. 21; the seventh chapter of "Melting Millions," current Patheserial; Pathe Review No. 21 and two issues of Pathe News, the pioneer news reel.

Pathe Review No. 21 presents: "Fabricating for Fashion": At the silk mills in Russian Turkestan, where human hands take up the work where the worm leaves off. At work in factories and in the hinterland, where the machinery of past generations is still in use; "Virginian Types": Pathecolor views of the Blue Ridge Mountaineers, strange types who reside on the scenes of bloody fighting in the Civil War; "With the Putnam Expedition to "Greenland" (Part IV): Here is presented the first "polar rodeo," with Conrad Dunrud, Montana's sea-going cowpuncher, out to rope a walloping walrus.



Why James—That ain't collegiate! How could you? Jimmie Finlayson, Pathe comedian shoved Martha Sleeper into the water. She said Scotchmen were "all wet," then Jimmie playfully nudged her.

"In Old Kentucky," an M-G-M Picture; J. M. Stahl to Direct

JOHN M. STAHL, famous for his many human-interest productions, has been assigned the task of translating to the screen one of the most famous stage melodramas of the last generation.

Stahl is to direct "In Old Kentucky," the play by Charles Dazey, according to announcement by Irving G. Thalberg, Metro-Goldwyn-Mayer executive.

As a play "In Old Kentucky" ranked as one of the biggest melodramatic hits of the American stage. Its success, however, was not confined to America, the play having been successfully produced in more than a dozen foreign countries.

"In Old Kentucky" was produced some years ago by Louis B. Mayer, with Marshall Neilan as director and Anita Stewart in the starring role.

Billy Dooley of Educational-Dooley comedies visits the fleet in the Hudson river with Frances Lee. One of the gobs has gotten wise to Billy and is smacking him gently on the dome.

"Melting Millions" In Pathex Tie-up

A country-wide tieup has been effected by the Pathe Exploitation and Publicity Department for the mutual exploitation of that company's current serial release, "Melting Millions," co-starring Allene Ray and Walter Miller, with the Pathex motion picture camera, which is being made and distributed by the Pathe subsidiary, Pathex, Inc.

The Pathe exploiteers arranged this far-reaching tieup, so that it may be worked out in a threefold manner through the medium of the Pathe branch offices, the theatre and the distributors of the camera.

In accordance with this tieup, thousands of attractive window bulletins showing the Patheserial stars operating the Pathex, have been allotted to the distributors of the camera from coast to coast.

Stan Laurel On Roach Contract; Pathe Release

Stan Laurel, comedian, recently signed by Hal Roach to a long term contract, has one of the greatest fun-making opportunities of his career in support of Agnes Ayres in the forthcoming Pathe comedy, "Eve's Love Letters."

Laurel has been growing in popularity by leaps and bounds the past year. He has been working continually during that period under the Hal Roach banner, but without contract.

Forrest Stanley completes the triangles of this refreshing comedy, which was directed by Leo McCarey, acknowledged one of filmland's most efficient comedy directors.

Skyscraper Fire; Other Events In Pathe Newsreel, Issue No. 12

REMARKABLE VIEWS of New York's most disastrous skyscraper fire, filmed at a height of more than 550 feet above the street, and many other events of important news interest are presented in Pathe News Reel No. 12, now being currently shown throughout the country.

The recent Fifth Avenue skyscraper hotel conflagration which stirred New York City, was spectacularly pictured for Pathe News by the daring cameraman, Robert Donahue, who rushed to the scene early the night of the fire April 12th. Newspapers described the blaze as "rivaling a volcanic sight." Hundreds of thousands of persons gathered in the streets and in Central Park to watch the flaming scaffolds, many of which were caught by the lens as they fell in great masses of fire. These sensational scenes were rushed to first-run Broadway houses in time for the opening shows the next day.

This unit of Pathe News also includes scenes of the opening baseball game at the Yankee Stadium. Pathe News also covered the opening of all big league games.

The first authentic picturization of what the thirty thousand Legionaires going to France in July will see on the battle fronts is included in this number. There are nearly a million members of the American Legion in the country, and every member knows about this trip, with the Legion holding its convention in Paris. Exhibitors should notify their local Legion posts and auxiliaries of the showing of this newsreel.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Buster's Frame-Up"

Universal—Two Reels

As in most of the previous releases of the Buster Brown Comedies, Pete the dog in the role of Tige is responsible for a large share of the fun and even eclipses Arthur Trimble in the title role. Buster, Tige, and Mary Jane, played by little Doreen Turner decide to go to a movie and finally by means of a ruse get Tige inside. He is so affected by the picture that he weeps on a man's shoulder, tries to kiss him and finally leaps at the villain in the film, breaking up the show. Buster decides to go West and fight Indians. He sees a lot of them as he accidentally gets mixed up with a picture company on location, and they chase him. Finally the kiddies wake up and find that their western exploit is all a dream. It is a snappy little comedy that should especially amuse the children.

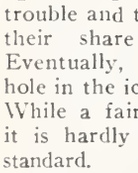
"When Snow Flies"

Pathe—One Reel

WINTER SPORTS furnishes the idea for this Aesop's Fable cartoon, in which all of the animals are shown having a merry time skating, tobogganing, etc. Of course Farmer Al manages to get into all sorts of trouble and the cats especially do their share to torment him. Eventually, he falls through a hole in the ice with a baby hippo. While a fairly amusing cartoon, it is hardly up to Paul Terry's standard.

"The Silent Partner"

Universal—Two Reels



After appearing in a number of Northwestern stories, Edmund Cobb, pictured here, is back in the westerns. As the unwelcome suitor for his bosses' daughter's hand, Cobb is framed in connection with the theft of valuable papers. Unable to prove his innocence he escapes and learns that the man who is slated to marry the girl is a crook and has engineered the theft. He captures the real thief and brings him back to the ranch as the wedding is about to begin, exonerates himself and marries the girl. The story and action follows along familiar lines.

"Pathe Review 20"

Pathe—One Reel

CONTRAST BETWEEN the jazzy flappers of today and who exercise strenuously, and the maidens of grandmother's day who sat around and sewed is shown in the first section of this Review. Then comes a Pathecolor section of Japan's Grand Canyon and finally an amusing and clever animal section produced by John Rounan who utilizes a couple of big elephants, a cute baby one and two chimpanzees in a skillful manner that should register with the fans and delight the kiddies.

"Breezing Along"

Educational—Two Reels

As a poor fellow who is out of work and willing to try anything once, Lloyd Hamilton quickly jumps at a job as combination chauffeur, gardener, butler, etc., in his newest starring vehicle for Educational. Of course he manages to mess things up generally. His driving of the bosses' car results in a wild ride and ends in smashing part of the house. His buttling is just as bad and when he tries a vacuum cleaner and the mischievous small boy turns on the full current, draperies, guests clothing, etc., are quickly sucked in. Norman Taurog who directed this comedy has supplied a number of good gags and plenty of slapstick that should gets the laughs.

"Hold That Bear"

Educational—One Reel

Phil Dunham, pictured here, has the leading role in this Cameo Comedy which is built around the oft-used idea of someone disguising as a fake bear and then having a real bear escape with the result that the fake and real animals are mistaken for each other causing confusion and farcical situations galore. In this instance Phil is a timid but boasting zoo keeper. He tells a wild yarn and his rival scares him by posing as a bear, then the real animal comes along and musses things up generally. It is fast-moving slapstick that should satisfy the average fan. Estelle Bradley, Al Thompson, Henry Murdock and George Atterbury complete the cast.

"A Bird of Flight"

Educational—One Reel

BY PICKING OUT a bird and showing it as going on a journey, scenes of interest interspersed with amusing cartoons picturing various parts of the world are introduced in this Hodge Podge. We see flamingoes in their native haunts, and one of them visiting the Deartooth Mountains in Montana, viewing strange sights in Polynesia, riding on a canal in Bavaria, going through a novel door in China, hearing a bagpipe in Scotland, seeing Holland, Nubia, and Peru.

"The Ore Raiders"

Universal—Two Reels

Here is one of the best of the series of two-reel Westerns starring Fred Gilman. There is enough plot and action for an average feature. Fred appears as a ranger who is on the trail of ore raiders. After clever detective work he becomes convinced that a certain old man who has a pretty daughter is in with the gang. He finally gets proof and the old man decides to confess but is shot down by the gang whose leader then goes to kidnap the girl. Fred goes to her rescue, locks the bandit in a cellar after a snappy fight and then sends the girl for a minister. While the material and situations are of a familiar nature, so much has been crowded into these two reels that the action is fast and breezy and it should prove an extra good offering where short westerns are popular.

"The Pipe Rock Blaze"

Universal—Two Reels

In the newest number of the Universal Western series of comedies built around the border town of Pipe Rock, Pee Wee Holmes, pictured here, and Ben Corbett as usual have the leading roles. The boys gallantly offer to put a new roof on Susie's house and after a lot of dumb deeds Ben places a bundle on top of the chimney. Smoke pours out of the windows and the town fire department after a hunt for the key manages to get on the job only to find that the worst catastrophe is the burning of biscuits left in the stove.

"Bigger and Better Blondes"

Pathe—Two Reels

If he had not been so anxious to make a hit with a pretty girl, our hero Charles Chase, pictured here, would not have gotten in bad. He appears as a jeweler's clerk sent to deliver some jewels. In a lunch room he takes one of the rings and wears it and the pretty girl happens to be the owner. Believing him to be a thief, she holds on to him, taking him to a swell party where he saves the jewels from real thieves and eventually wins the girl after proving his innocence and bringing about the arrest of the gang. This is a snappy little comedy with a number of good gags. The idea of the jewel delivery and flirtatious girl is not new but there are some new twists. There is fine suspense and excellent comedy.

"Red Suspenders"

Universal—One Reel

Slim Summerville, pictured here has the leading role in this single reel comedy which is built around the doings of a local fire department. The members of the company are typical screen rubes and manage to get everything badly mixed up. First, they are unable to get the engine out when a fire starts in the City Hall, because the key is lost and when the door is forced open it is found that the engine has been taken for debt. Slim has a row with the chief over who shall save Susie who is caught up in the belfry, but finally saves her after an exciting time. It is an amusing burlesque comedy.

"Racing Fever"

Educational—One Reel

A BURLESQUE HORSE race in which little Nibbins is almost a winner, furnishes the idea of this Life Cartoon. The little fellow gets the racing fever and with the aid of a wooden horse, a blanket and a couple of dogs on stilts fakes up a dark horse and all goes well until a cat crosses the track, when the dogs desert the job. Nibbins finishes with only the horse's neck but is disqualified. It is a breezy and amusing little cartoon comedy.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau,
Chicago, Ill., May 12.

BRUNHILDE BROS. have taken over the Parkside Theatre, at 1550 North Clark street, from Harry Lasker. Rube Leventhal, who has been managing Brunhilde's Temple Theatre, has taken charge at the Parkside and Harry A. Brunhilde will be manager at the Temple. Pete Dnazdowski has sold his Clybourn Theatre, at 1608 Clybourn avenue, to I. Brotman, who operates the Maplewood Theatre. James J. Plodna's Harper Theatre, at 53rd and Harper, has become one of Coston's Circuit houses and will be booked by that organization. Mrs. William Schmidt has sold the Grayland Theatre, 3940 North Cicero avenue, to J. E. Daniels.

H. H. Sommers of the Riviera Theatre, Chicago, has been sent to the Grand Theatre at Evansville by the Orpheum circuit to take over the management of the house, succeeding Byron F. Moore, who was sent to Springfield, Ill., to take over the management of the new Orpheum circuit, opened last month.

A. G. Evans has been transferred as manager of the Oak Park Theatre of the Lublinger and Trinz circuit to the management of the Pantheon Theatre of the circuit, located on Sheridan road. J. C. Haag succeeds Evans as manager of the Oak Park Theatre for the L. and T. circuit.

The Regent Theatre, of which Emil Koratzo is manager, was robbed of week-end receipts by two robbers who made their escape.

The Diversey Theatre of the Orpheum circuit has cut its prices to twenty-five cents for matinees and fifty cents for night shows, to overcome the slump caused by daylight saving and unseasonable weather.

The La Salle Theatre, on Madison street, will be torn down this year, to make way for a huge office building.

Quincy

Theodore W. Barhydt, for many years manager of the Empire Theatre at Quincy, Ill., died at Terre Haute, Indiana, after a long illness. He was well known throughout the central territory.

William Wittenben has been named as manager of the new Admiral Theatre on the northwest side of the city by J. L. Schwartz, the owner of the house.

Mike Van Nomakis and associates have taken over the Harper Theatre at 5236 Harper avenue from James Plodna, who will still continue the management of the Palace Theatre on Halsted street.

Price and Dalrymple and J. C. Hewett have combined their theatre interests under the name of the Home Theatres Circuit with the Home Theatre at Oblong, Ill.; the Star Theatre at Newton, Ill., and the Strand and Grand Theatres, at Robinson, Ill., as the nucleus of the new circuit.

Mike Segal has resigned as manager of the Milford Theatre and will join one of the big circuits in the near future.

Edward W. Carroll has been named as manager of the Temple Theatre of the Brunhilde circuit.

The Gregory and Bernasek circuit, which opened the Palace Theatre at Chicago last week, now have five houses in their circuit of theatres.

Fresno Theatre Owner Is 4-Timer in Political Post

Mr. George F. Sharp, manager of the Liberty and Strand Theatres (two West Coast houses), was re-elected by an overwhelming vote to the position of Legislative Commissioner of the City of Fresno. Mr. Sharp has already held this position for four years and his activities certainly must have satisfied. In addition to his political office Mr. Sharp is a past grand jury foreman, past president of the Merchants' Association, past director of the Fresno County Chamber of Commerce, prominent Elk, Odd Fellow, Woodman, Rotarian, Ad Clubber, Shriner, Sciot, and 32nd Degree Mason. Mebbe some day the Mayor—who knows?

F. M. Bogett has bought the Grand Theatre at Plano, Ill., from Gus Huth and will make some improvements in the house.

Will Wendell has been named as assistant to Manager Will Brumberg of the Universal Chicago headquarters and Milton Kreuger has joined the Chicago sales staff of the organization. Bill Herbel, western division manager, made the announcement that George Levine has been named as assistant sales director for the northwestern territory covering the exchanges at the twin cities, Omaha and Des Moines. Jack Camp has been named to succeed Levine as manager at the Milwaukee branch.

Oscar Florine has resigned from the Chicago Pathe organization after eight years with them and is now associated with the Chicago offices of Metro-Goldwyn-Mayer under Manager Felix Mendelsohn.

The trade is glad to hear that Louis Rubens, at one time president of the Illinois Exhibitors and now an executive with the Great States circuit is recovering from his recent illness.

Ben Browarsky, of the Associated Theatres, Northside, has returned from his six-week trip to Hot Springs. Ben is all sunburned and looks the picture of health.

Indiana

Moving Picture World Bureau,
Indianapolis, Ind., May 12.

A GREATER movie season campaign which will start at once and continue until June 15, was announced recently by the managers of the Lyric, Isis and Apollo Theatres. Three thousand dollars in prizes will be awarded for stimulation of greater attendance during the campaign. The first prize will be $1,000; the second, $700; the third, $500, and on down the scale. According to the plans, ten credits will be given to each adult paying admission. These credits may be given to those seeking prizes.

Ace Berry, manager of the Circle Theatre, contributed the use of his house for the benefit performance given by the Indianapolis Theatre Managers' Association for the flood sufferers this week.

Coming pictures of the Universal Film Company were shown one afternoon this week up at the Uptown Theatre before motion picture exhibitors of the Indianapolis territory. The exhibitors were the guests of William Escher, Indianapolis manager, and Robert G. Hasseldenz, manager of the Uptown.

All plans for the construction of a $1,000,000 theatre building at Meridian and Thirty-eighth streets have been dropped because of objections voiced by property owners to the building of a theatre, as beautiful as it may be, in an exclusive residence district.

Carl E. Milliken, secretary of the National Producers and Distributors Association of America, addressed the convention of the Indiana Indorsers of Photoplays held last week at the Claypool Hotel. He said that the motion picture film turned out annually in this country would girdle the globe eight times and that $67,000,000 is spent in advertising this film.

Nebraska

Moving Picture World Bureau,
Omaha, Neb., May 12.

THE Star Theatre at Cordova, Neb., has been closed as has also the Family Theatre at Keswick, Ia.; the Thelma at Allen, Neb.; the Lyric at Johnstown, Neb., and the Crescent at Marion, Neb.

The conciliation committee is a new unit of the Omaha Film Board of Trade. The committee will be the first to be informed of all disputes that are submitted to the board for arbitration, and will endeavor to learn the facts and get the parties to make a settlement without arbitration wherever possible.

Harry Smoots Buys

Harry Smoots is now sole owner of the Vine Theatre, Mount Vernon, Ohio, having purchased the interests of F. J. Harris. The partnership of Harris and Smoots has existed for nine years with Harry Smoots active in the management of the theatre to which he has devoted all his time since March, 1926, when he sold other business interests to give his whole heart to the theatre activity. While there will be, Mr. Smoots announces, no change in the personnel of the theatre staff, there are to be a number of improvements.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., May 12.

IT has been suggested by the Northwest M. P. T. O. that contributions of everyone in the film industry in Minneapolis for the municipal organ be combined and presented together as coming from the city's film industry. The organ for the nearly completed auditorium is being presented to the city by the citizens of Minneapolis. A committee of prominent citizens has been appointed to help raise the fund of $100,000. W. A. Steffes, president of the M. P. T. O., and Theo. Hays, general manager of F. & R, have been named on the committee.

L. H. Francis, formerly manager of the Minneapolis branch of the Heywood-Wakefield Seating Company, has been sent to New York for the same firm. He will be stationed at the warehouses there and will have entire charge of selling to the big theatre circuits throughout the country. Louis Kopman, who has been connected with the film industry in this territory for several years, will succeed Francis in Minneapolis.

Wilbur White and S. M. Harris have purchased the Loeb Arcade in Minneapolis, where several film exchanges and the offices of F & R are located.

Big Falls

The Grand Theatre at Big Falls, Minn., is now operated by J. F. Osborne. It was formerly under the management of Hogan Burud, who has entered another business.

One of the candidates for the office of Park Commissioner of Minneapolis in the June city election is Bob La Piner of the Minneapolis office of F & R.

St. Paul

At a meeting of the American Business Club of St. Paul features of the Vitaphone were explained by Martin P. Kelly, publicity manager for F & R in St. Paul.

Lake Crystal

A proposal to close motion picture theatres on Sunday at Lake Crystal, Minn., was badly defeated at a recent election. Backers of the proposal conducted a strenuous campaign but were so thoroughly defeated that the question seems settled for all time.

Fairmont

Earl Davis, formerly of Grey Eagle, Minn., has been given the position of projectionist for the new State theatre at Fairmont, Minn. The house opened May 1.

Wadena

Al Ashenbrenner of Wadena, Minn., has assumed management of the New Palace Theatre at Staples.

Hibbing

Edelstein & Deutsch of the Garden Theatre, Hibbing, Minn., report a record business for the year during a recent showing of the "Fire Brigade."

North Dakota

The F & R State theatre at Minot, N. D., has a new orchestra, which is made up of Helen Peet, Frank Doran, Carl Woempner, R. H. Fitch, and James Fitzgerald, leader. Fitzgerald was with the Minneapolis Symphony orchestra for three years, while Woempner and Fitch were with it two years.

South Dakota

Art Johnson, who owns the Orpheum theatre at Aberdeen, S. D., visited the Minneapolis exchanges last week.

New York

Moving Picture World Bureau, Albany, N. Y., May 12.

WITH many of the managers and film salesmen out of town during the past week, attending conventions, the whole Film Row in Albany quieted down considerably, although there were the usual number of out-of-town exhibitors on hand in dating pictures or in buying summer and fall product. Matt Moran, of Coxsackie, who does trucking as well as operate a theatre, was able to take a few hours off despite the fact that he never had a busier week, with many families moving their household goods.

Last week was a tough one for at least a portion of Albany's exhibitors. The Berinstein boys, Harry and Ben, were called upon to pay a verdict of $300 awarded by a jury in Supreme Court during the week to Marietta Yater, a resident of Albany, who sustained injuries when she tripped over a hole in the stairway carpet at the Colonial Theatre. Abe Stone, who owns the Arbor Hill Theatre, entered a plea of guilty in police court on a charge of admitting minors without guardians, to his theatre. Sentence was suspended after Mr. Stone had been lectured by the presiding judge.

Leave it to Bill Smalley, of Cooperstown, operating fourteen theatres in central New York, to do the right thing. When the Red Cross made its plea for the relief of the Mississippi Valley flood sufferers, Mr. Smalley stepped forth and gave 50 per cent. of the total receipts of every house of the circuit for one day.

Watervliet

John Christie, Jr., seventeen years of age, who does the booking for his father's theatre in Watervliet and, in fact, runs the house, is in the limelight these days, being the sole hope of the Watervliet High School in the coming interscholastic meet in two of the running events. Mr. Christie's picture appeared in the Albany papers during the past week and all Watervliet is boosting him.

Utica

While "Pop" Linton, veteran exhibitor in Utica, does not forget his theatre for a moment these days, he is, nevertheless, taking a few hours off now and then in working around his garden. Incidentally, Mr. Linton's garden is the best in the neighborhood. In Utica, Nate Robbins is also busy in superintending the erection of his new residential theatre.

The First National salesmen in Albany will hereafter present a better appearance whenever they go to their morning baths for someone presented each one last week with a stunning bathrobe and slippers.

Items of interest over northern New York include the fact that the Avon in Boonville, will close on May 23 for two weeks for alterations. Sam Slotnick, exhibitor of Utica, was stuck on the road between Syracuse and his home town one day last week when his car refused to budge. Murray Ross, Pro-Dis-Co salesman, is sporting a new car. William Benton, exhibitor of Saratoga Springs, is one of the foremost workers in his chamber of commerce.

Troy

Jake Golden, manager of the Griswold, in Troy, is getting fat, but admitting it—never. Taking the words out of one's mouth, Jake explains that he is not getting stout, but that he is healthy. At any rate, Mr. Golden is using his gray matter to advantage these days, last week putting on what he termed as "the greater show week" with many features, while this week is an "all-jazz week."

Mrs. Walter Roberts, of Troy, left this week for New York City, where she will remain for a month with her parents. Meanwhile Walter, who is manager of the Troy Theatre, will dine out. They will occupy a cottage during the summer months on one of the nearby lakes.

Michigan

Moving Picture World Bureau, Detroit, Mich., May 12.

NO less than four theatres have given flood benefit shows here during the past week, the biggest of which was that staged by the Michigan Theatre in co-operation with the Detroit News and the Red Cross. High-class acts from all vaudeville and dramatic theatres gave the show a quality tinge that made it a good draw.

The Regent Theatre, under the new ownership of London Bros., got away to a splendid start last week. The house has been remodeled at a cost of $150,000 and Paul Specht, himself, and his orchestra are the headliners, under a year's contract. First and second run feature pictures and Vitaphone are other attractions. A weekly change is planned.

C. H. Miles is offering for sale his lease on the Miles Theatre, downtown picture and vaudeville house. Miles says he wants to devote his entire time to his new theatre, the Orient, now being built on West Adams street, and the new Miles Hotel, joining it.

Harlan Starr, Educational; Ray Moon, Universal; Arthur Elliott, F. B. O.; Frank Downey, Metro-Goldwyn-Mayer; James Allan, Warner Bros.; Al Moritz, Tiffany, and Fred North, First National, together with their sales organizations in many instances, have either returned or are en route to national sales meetings in various parts of the country.

The Universal Film Exchange entertained exhibitors with a private screening of two of their next season's pictures last Thursday afternoon, followed by a dinner at which about 50 gathered around the table.

Floyd and Frank Wadlow, who some months ago disposed of their theatre holdings in Detroit, are reported back in the business, having purchased the Buchanan Theatre, on the west side of the city.

After seven years' connection with the Pathe exchange as short subjects manager, John Morgan has resigned to join the forces of Metro-Goldwyn-Mayer in a similar capacity.

The Robertson Theatrical Enterprises, which heretofore has confined its operations to large theatres on the East Side of Detroit, will build a 2-000-seat theatre on Detroit's West Side, according to announcement last week. The building will have stores and offices.

Maurice J. Caplan, president of the Metropolitan Motion Picture Co., was in New York City for several days on business last week. He will sail for Europe late in May for a month's sojourn.

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Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., May 12.

SEVERAL of the Pittsburgh theatres have put on flood benefit performances to big business. The Stanley-Davis-Clark houses held their benefit shows on Saturday morning, May 7th. The Harris, Loew's Aldine and the Sheridan Square put on midnight shows. On Thursday and Friday, Red Cross workers took up a free offering in all theatres throughout Allegheny County. Manager Jas. H. Alexander, of the Columbia Film Service, has announced that he will furnish complete shows free to exhibitors who will use them for benefit performances.

R. J. "Cap" Kinder, pioner and colorful figure in local Film Row history, is in a serious condition at the Mercy Hospital, suffering from a paralytic stroke, suffered while talking to friends in the Forbes street film section, Monday, May 2nd.

New Kensington

The Columbus Amusement Company, New Kensington, owners of a chain of theatres in that town, are installing the Vitaphone in their Liberty, one of the finest houses in the territory. Samuel Haimovitz is general manager of the company.

Rochester

The Home theatre, Rochester, one of the oldest in this territory, will be closed July 1st., torn down and replaced with a modern house. The owner is Sam Nesbit, son of the man who owned and operated the theatre for more than a quarter of a century.

Manager George Wilson, of the Standard-Federated exchange, announces that he has sold several series of his short subjects releases to Universal's Cameo theatre, first run downtown house in Pittsburgh.

Clarksburg, W. Va.

The engagement of Miss Ruth Davis, secretary to Jack Marks, owner of the Orpheum and New Ritz theatres, Clarksburg, W. Va., has been announced to C. C. Kellenberg, West Virginia representative of the local Fox branch.

James Weyrauch, shipper at Standard-Federated, has been promoted to the booker's post at the office, succeeding Harold Kelso, who has been transferred to Standard's branch at Cincinnati. R. C. Kobe, former shipper for Paramount here, will hereafter take care of shipments at the Standard-Federated office.

William Davis, who looks after publicity and bookings for Nate Friedberg's three local theatres, is through with street cars for all time, having just taken unto himself a Chevrolet sedan.

Exhibitor visitors along Film Row the past few days: Theodore Mikalowsky, Masontown; William Lipsie, Blairsville; Carl Becker, Butler; J. A. Nordquist, Galeton, and A. E. Andrews, Emporium.

Pete Antonoplos has just taken over the Colonial theatre, Turtle Creek, formerly owned by John Windt. Pete is also owner of the Rivoli and Frederick theatres, East Pittsburgh.

In all likelihood within another year, the Alhambra theatre in East Liberty, one of the oldest picture houses in the city, will end its carer, it being said that the building will be taken down to make room for the erection of a new home for a local bank.

William Kerr is a new addition to the Universal sales force, and he has been assigned to the Erie territory. He is making his first trip this week.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., May 12.

IN the St. Louis district much credit must be given to the St. Louis Film Board of Trade, of which Harry Weiss, manager for First National, is president, for handling a very serious situation in an efficient manner. The high waters flooding main highways and lateral made it impossible to maintain regular parcel post routes and the Government did not attempt to furnish anything but first class mail service in some towns. In the emergency special trucks were pressed into service and even river boats were utilized to get films to and from theatres.

A. M. Frumberg, president of the Theatre Realty Company representing the William Fox Theatrical Enterprises, Inc., of New York, has appointed Henry R. Weisels Company, Inc., agents for the Fox interests at their property at Grand and Washington boulevards, St. Louis, including the Humboldt building and the proposed office building in conjunction with the 5,500-seat Fox theatre to be erected there.

Stuart Barrie, organist at Skouras Brothers Ambassador Theatre, has signed a contract with Charles P. Skouras, general manager of Skouras Brothers Enterprises, Inc., to play for a period of five years at a salary of more than $100,000 for the period.

Tom McKean, manager of the St. Louis F. B. O. office, spent much of the past week in the territory, visiting among other towns Hannibal, Quincy and Springfield.

J. Meador has taken over the theatre at Macon, Mo.

Barney Dubinsky of Jefferson City, Mo., was a visitor of the week.

George Fecke, radio director for Metro-Goldwyn-Mayer, was recently in St. Louis.

Manager O'Toole of Producers Distributing Corporation visited Paducah, Ky., and Cairo, Ill., during the week. He reports that the flood conditions in the Lower Mississsippi Valley are fearful.

Farmington

The Farmington Entertainment Company of Farmington, Mo., of which Dr. C. A. Tetley is president, has had plans prepared by J. Hal Lynch & Son, 412 Dolph building, St. Louis, Mo., for a new theatre. Construction plans will be prepared at once, as preliminary sketches have been approved

Louisiana

The Minden Amusement Company, Rollin Williams, manager, Minden, La,, plans to rebuild its theatre at once. Details not yet available.

Arkansas

Harry Kelley has just purchased a site on West 12th street, Bentonville, Ark., on which he plans to erect a new theatre. The lot is 110 by 42 feet.

Shreveport, La., is to have two new theatres Charles Morel, El Dorado, Ark., plans to build at Portland and Fetzer avenues. His house will cost about $30,000. A. L. Waller plans a house on Texas avenue. It will have a main floor and balcony and cover a site 40 by 125 feet. Plans for both houses have been prepared by Jones, Roessle, Olschner & Wiener, Ardis Building, Shreveport, La.

The Grand Opera House, St. Louis, Mo., on Monday, April 18, slashed its week-day matinee price for adults from 40 cents to 25 cents. It shows feature pictures and short subjects in conjunction with vaudeville from the Orpheum Circuit.

Roy Dickson, manager for Tiffany Pictures in St. Louis, states there is wide-spread interest in the forthcoming releases.

Oklahoma-Texas

Moving Picture World Bureau, Oklahoma City, Okla., May 12.

SUNDAY shows went into effect at Shawnee, Okla., as a result of the recent election at that place. Theatre men are well pleased.

The Grand Theatre, at Holdenville, is being newly furnished.

A new 300-seat theatre at Blanchard, Okla., is being built by W. C. Francis.

Alva

The new Rialto Theatre at Alva, Dkla., has been opened by Davidson & Hayden.

Pichner

A new theatre is being built by J. D. Wineland at Pichner, Okla.

Universal has appointed Hubert Carrigan as shipping clerk at Oklahoma City. The Majestic Theatre, at Oklahoma City, has a new Peterson Freezum cooling system installed.

The Empire Theatre at Eldorado, Okla., has been purchased by Kingery and Kennedy. The name of the Cozy Theatre at Shawnee, Okla., has been changed to The Ritz. Alvin Powell has two theatres at Guthrie, Okla., and in order to meet competition with each paid admission to one theatre a pass is given to the other theatre.

Princess Amusement Company, Ponca City, Okla. Capital stock, $50,000. Incorporators, W. B. Shire, J. Shire and Eli Shire, all of Ponca City, Okla.

Houston, Tex.

A permit for the new $500,000 Loew Theatre at Houston, Tex., has been issued by the city building inspector's office at Houston. The building will be nine stories high, of reinforced concrete and structural steel and to be used for both a theatre and hotel.

Austin, Tex.

The State University at Austin, Tex., is planning a Greek theatre at Austin, to seat 1,500 when completed and for 6,000 at some future time.

Vernon

The Vernon Theatre at Vernon, Texas, has been opened, the house seating 1,000.

The theatres at San Diego and Rung, Texas, have been taken over by H. G. McNeese.

Oscar Oldknow, vice-president of the National Theatre Supply Company, is on a tour of inspection of offices in Oklahoma, Texas, Tennessee and Georgia, and will visit Dallas, Oklahoma City, Memphis and Atlanta en route back home.

Brownwood

New electric signs have been installed in the Lyric and Gem Theatres at Brownwood, Texas.

The Empress Theatre at Hollis, Texas, is being remodeled and refurnished.

The Rig Theatre opened at Bowleg, Okla., May 2. The theatre seats 450.

Publix Theatres, Inc., have closed their Rialto Theatre at McAlester, Okla., for the summer. The theatre will reopen in the fall.

The Criterion and Capitol Theatres and other theatres in Oklahoma City gave benefit performances for the flood sufferers and raised several hundred dolalrs, which was turned over to the Red Cross for distribution.

Dallas, Texas

The Majestic Theatre at Dallas, Texas, gave a benefit performance and raised over $1,500 for the flood sufferers; other Texas theatres also raised large sums of money for the same purpose.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, May 12.

THE Rialto Theatre, Hamilton, Ohio, of with John Schwalm is manager, has inaugurated a "Ladies' Silver Night" on each Friday evening. Every female of the specie who purchases an admission ticket on the night in question will receive an article of silverware. For the first six Fridays a silver teaspoon will be given, and after this set of six is completed, a similar article will be given until this set is complete, and so on, ad lib.

The Palace Theatre, Hamilton, Ohio, Silver and Turberg, managers, featured Ben Alley, vocalist from Station WSAI, Cincinnati, as a special number on Mother's Day programs.

Mansfield

The Castama Theatre, Mansfield, Ohio, recently showed a film depicting football fundamentals, which film was under supervision of Knute Rockne, at Notre Dame. The showing was especially for embryo football stars.

Dayton

The pictures recently shown at Dayton, Ohio, theatres outlining the early history of that city, were so well received, that they are being shown by Chas. Furnas, manager of the Buzz Theatre, West Milton, Ohio, and by Partlow and Clawson, managers of the Auditorium, Tippecanoe City, both nearby towns.

Mt. Gilead

Manager Griffith Granger, of the Kaypee Theatre, Mt. Gilead, Ohio, recently staged a local industrial exhibition at his house which has received favorable notices in the surrounding territory. Griffith has installed new furnishings throughout the theatre.

Universal Pictures Exchange, Cincinnati, acted as host last week to more than one hundred picture theatre owners and exhibitors in the Cincinnati district. In the afternoon several of Universal's latest releases were screened for the entertainment of the guests at the Orpheum Theatre, a neighborhood house, of which Andrew G. Hettesheimer is manager. The same evening an elaborate dinner was served at Hotel Alms, at which affair many unique features were introduced. Frederic Strief, local Universal manager, did the honors.

The Vitaphone has at last made its appearance in Cincinnati, having been installed in the Capitol Theatre, which is under the general managership of Isaac Libson.

The Carrell Theatre, located on Eastern avenue, Cincinnati, now being remodeled, was in danger of destruction by fire recently, when a shed in the rear of the house was discovered in flames. However, prompt work of the firemen saved the theatre from serious damage.

Bridgeport

E. Valas, owner of the Family Theatre, Bridgeport, Ohio, has disposed of his house to A. G. Constant, of Cleveland. Valas recently sold his Capitol Theatre, at Bellaire, Ohio, to Constant.

Toledo

The Title Guarantee and Trust Co., of Toledo, Ohio, will finance the erection and equipping of a new theatre in that city, the estimated cost of which will be around $250,000.

Hamilton

The Palace Theatre, Hamilton, Ohio, while showing the film, "The Flaming Frontier" gave a special morning matinee to which any child whose birthday occurs in April was admitted free.

The Palace Theatre, Hamilton, has dispensed with its orchestra since installation of their new Wurlitzer organ. The orchestra, however, may be reinstated in the fall.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., May 12.

DATES for the semi-annual convention of the M. P. T. O., Kansas-Missouri, were announced this week by President R. R. Biechele as June 1 and 2 in Topeka, Kan. The Hotel Kansan, Topeka, probably will be the site of the convention. Election of officers, discussion of chain and producer-owned theatres as well as the uniform contract, will be brought up at the meeting. President Biechele has not definitely announced his intention of being a candidate for re-election, but the concensus of opinion along Kansas City's film row is that sentiment is so strong for the man who practically "made" the organization that he will be forced to again accept the presidency. The dates of the meeting, which fall on Wednesday and Thursday, will mark an exception to the usual Monday and Tuesday dates on which conventions of the past have been selected.

J. F. McCurdy, former manager of the Harding Theatre, Chicago, arrived in Kansas City this week to succeed Bruce Fowler as manager of the Newman Theatre, first run downtown Publix house of Kansas City. Mr. Fowler will go to California. William Jacobs, former house manager of the Royal Theatre, another Publix house, has been appointed general director of publicity and advertising for the Publix theatres in Kansas City.

C. A. Schultz, branch manager of P. D. C. in Kansas City, swears by all that is holy that he received a letter from a Kansas City barber shop proprietor this week who desired to arrange a tie-up with "The Yankee Clipper."

F. Bradly Fish has succeeded John Nolan as branch manager of Fox in Kansas City, Mr. Nolan having been transferred to the Buffalo, N. Y., Fox branch. J. D. Stetson of Atlanta, Ga., has joined the Kansas City Enterprise sales force and will cover Southern Kansas. Max Stahl, home office representative for Educational, was a Kansas City visitor this week, as was J. E. Jossey, vice-president of Enterprise Film Corp., J. M. Corville and Arnold Lowery, home office auditors for P. D. C. The Midwest exchange in Kansas City is undergoing remodeling work. A. M. Eisner, former president of the M. P. T. O. Kansas City and now representing Arctic-Nu-Air in Omaha, Neb., was a Kansas City visitor. Benny Taylor, Universal City salesman, "hit the road" this week. Roy Churchill, F. B. O. branch manager, and "Red" Jones, Educational branch manager, departed for Los Angeles, where they will attend meetings of their respective organizations.

Property at 4009-15 Troost avenue, Kansas City, purchased by A. Baier from B. O. Murray for $25,000 this week, including store rooms, will be developed into another suburban theatre, it was announced by Mr. Baier, who formerly managed the Bagdad Theatre, Kansas City.

Youngstown

Strolling out the side entrance of the Liberty Theatre, Youngstown, Ohio, a robber held up two theatre employees at the point of a revolver while he attempted to open the theatre safe. He was unsuccessful and gave up the job, although he took with him a banjo as he walked out. Two police officers were standing directly across the street from the theatre when the gunman left, but he escaped, nevertheless.

Sidney

A new picture house is in prospect for Sidney, Ohio, where the present K. of C. building will be remodeled into a theatre by Thos. Larkin and Tom Broad.

Cleveland

The Allen Theatre, Cleveland, Ohio, will be reproduced in a building to be erected by the Universal Theatre Co., Jefferson, Wis.

Canada

Moving Picture World Bureau, Ottawa, Canada, May 12.

TWO more theatre palaces are being erected in British Columbia by Famous Players Canadian Corp., Toronto, one being the Capitol Theatre at New Westminster and the other at Nelson, British Columbia, where the corporation already operates the Starland Theatre, of which J. P. Fitner is manager. Both houses will be completely equipped, each having pipe organs. The Famous Players programme in British Columbia also recently included the acquisition of six suburban theatres in Vancouver where the company already had three large houses, the Capitol, Dominion and Broadway. H. M. Thomas of Vancouver, Western Division manager of Famous Players in Canada, has announced that a three-day convention of all managers from Fort William to Victoria would be held at Vancouver, July 28 to 30. This will be attended by N. L. Nathanson, Toronto, managing director of the corporation, who is now in Europe. Mr. Nathanson will travel across the American continent, after his return from Europe, in order to make announcements to his managers regarding plans for the coming year.

Montreal

Practically all of the many film exchanges in the Albee Building, 12 Mayor street, Montreal, were concerned in a daring mail theft when a youth, Harry Anderson of Plattsburg, New York, seized the bag of the mail carrier which the latter had left in a corridor of the building momentarily.

Anderson took the stolen mail to a nearby church where he sorted it out to his liking and then proceeded to a bank where he attempted to cash several large checks. Bank officials became suspicious and notified the police. Because of the character of the crime, the Royal Canadian Mounted Police also got busy.

A few minutes later Anderson was in custody and was immediately brought into court where he admitted his guilt and was sentenced to three years in prison. In the meantime, the morning's mail for the film offices had been recollected and the many letters and remittances had been delivered without loss.

Alberta

Members of the Independent Theatre Owners Association of Alberta waited upon Premier Brownlee of the Alberta Provincial Government at Calgary to protest against the move to establish standards for moving pictures to be shown in Alberta theatres for juvenile, family or general presentation. The Provincial Premier was told that many patrons would not attend a theatre where announcement was made that a "family picture" would be presented. The advertised classification of a feature would tend to upset regular patronage and would cause confusion. As an alternative, the deputation urged that the Alberta moving picture censor be authorized to draw up a list of pictures suitable for children, which list would be made available in printed form for patrons on request. Such a list would not be advertised, however. The deputation, which was headed by George B. O'Connor, pointed out that there were 100 theatres in Alberta, representing an investment of $4,000,000. This investment should be protected, they believed. Premier Brownlee promised careful consideration before adopting any film classification step.

An important move has been taken by Famous Players Canadian Corp., Toronto, in the securing of the Imperial Theatre, Ottawa, from the Harry Brouse Estate on a long term lease, the theatre being opened April 30 under the management of Ray Tubman, representing Famous Players, the first attraction being "A Kiss in a Taxi," with an "Our Gang" comedy added. Mr. Tubman continues as manager of the Ottawa Regent, which he has directed for the past year.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Next Season Will Be a Short Subjects Year Start in Now to Train Your Patrons' Taste

NEXT season is going to see the fight centered upon the short subjects and the probabilities are that there will be better short releases available than ever before in the history of the industry since we moved up to the five reel feature length. About this time the forehanded film salesman is going to be around to sell you a few miles of one- and two-reel attractions. And right now is the time to take the cue and start in to train your patrons.

The probabilities are; unless you are an exception to the rule, that you have been slighting the shorts. Probably you have figured that "and a comedy" was plenty enough for your life-saving jazz member. You may be one of those who have taken the news reels for granted.

You can't start in next August to sell your shorts to the best advantage. Begin now to see what you can do. Start right in on a campaign that should be going strong along about Greater Movie Season.

Don't suddenly start in to advertise the shorts at the expense of your feature. Don't split the space next week, or the week after. Make it so gradual an advance that your patrons scarcely realize that you are changing your advertising scheme.

If you have been dismissing the shorts in a line of six point, just hit it up to an eight and give the title of the comedy and even list a few of the features of the news reel, where you have this information. Go from an eight to a ten and from a ten to a twelve. Start in to use the slugs supplied on most of the shorts. Blow up an occasional big news feature, such as the present floods.

Get a little informative in your press stuff and program. Use the titles, tell something of the story, give them the idea that you have a well-rounded show and not merely a feature and some other stuff merely put in to make the show a little longer.

Talk it up to your editor. Get him interested in the short feature war. Later on you can give him the material for a story he might be glad to write and run. Tell him how they make comedies; how half a dozen men write the gags that are assembled into a single story, how the picture is taken to some obscure theatre before release and tested for laughs, not once but four or five times. Show him the stories in the Twentieth Anniversary Issue and let him pick out the facts.

Get after the film reviewer and interest him in criticizing the comedies. Get him interested in watching their development. Hold this angle back until the new product starts to come along, but do a little talking meanwhile.

Stage a laugh week some dull period during the summer. Pathe can supply you with an excellent campaign book and supply the accessories on their product. This will help the summer business and at the same time get them in line for the fall campaign.

Showing Speed

James J. Scanlon received the April 23 issue of this department on April 25. Included was a mention of a red ink extra.

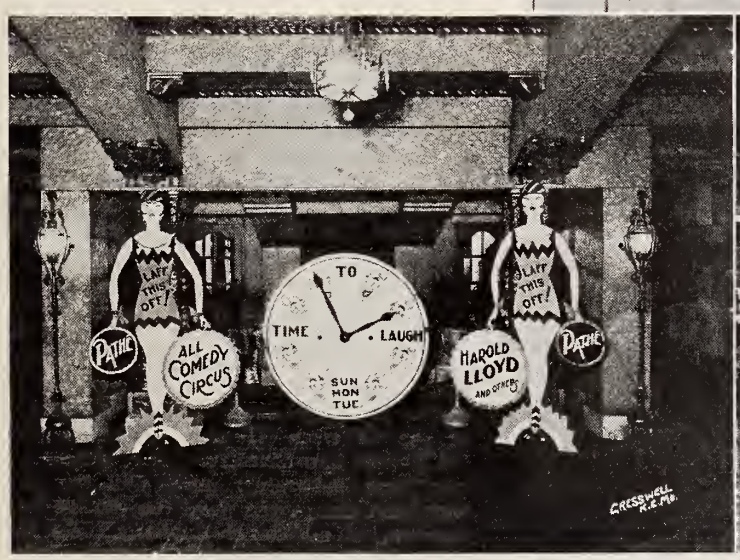
Scanlon dashed over to the newspaper office and that same afternoon came out with a red ink on Knockout Reilly.

Of course he knew about the red ink before, but the item gave him a refresher and he got it out in record time. That's going pretty fast even for Scanlon.

Whites Were Passes

All you had to do to see "White Flannels" at the Palace Theatre, Lockport, N. Y., early in April, was to present yourself at the door dressed in white flannel trousers. This revives the old Weber and Fields gag of "What would you do for $10,000?"

And the funny part was that about twenty young men took a two month's jump on the season and claimed the passes materially advertising the picture. People asked about the trousers and found out about the play.



SOME OF THE DETAILS, TAKEN FROM THE PRESS BOOK, WORKED ON A COMEDY CIRCUS

Working from the press book supplied by Pathe, the Madrid Theatre, Kansas City, put over a brilliant week with Monte Banks in Atta Boy, Lloyd in Never Weaken, a Sennett comedy, Hubby's Quiet Little Game, and an Aesop's Fable. The clock and figures on the right were moved to the outside after an advance week in the foyer. It made real money.

Conversational ord Is Good Bet for Collegians

Wisecracking Ford Was Seller For Collegians

The battered Ford idea seems to be a favorite way of putting over The Collegians series; possibly because so many students own hand-painted Fords. Edward Harrison of the Rialto Theatre, Lincoln, Neb., got out a good edition when he launched this Universal series.

NO REMARKS—I WAS ONCE OWNED BY A DETROIT MILLIONAIRE
ברוש
Call me "Aimee"
I've been missing for weeks
FOR KING—FOR COUNTRY—FOR SALE
Follow Me For Genuine Ford Parts
"Groaderfell" Try to pass me
IF YOU MUST GO BY —GO AROUND!
2 08 NEB

HARRISON'S FORD

A local cartoonist supplied the words and the motor and the car generally supplied the music. Some of the texts were "If you must go by—go around." "For King, for Country and For Sale." "Follow me for genuine Ford parts." "Call me Aimee. I've been missing for weeks." "No remarks. I was once owned by a Detroit millionaire." "Kosher" was also done in Hebrew text.

The car was run all over town and was especially prominent on the college campus after classes were dismissed.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Two hours and 12 minutes was the length of the show which had Colleen Moore in "Orchids and Ermine" as the feature photoplay. This picture was 1 hour and 11 minutes long and the only other film subject was the topical review, running 9 minutes. The other 52 minutes were given over to the musical presentations and the Vitaphone.

The orchestra opened the de luxe performances with Suppe's "Poet and Peasant" overture, lighted as follows: 2 amber and 3 lemon spots across hanging ceiling; blue borders; red foots on production stage, amber side strips; dome 2 light pink floods on orchestra; bridge No. 1—lemon floods on draw curtains and side; bridge No. 2, 2 amber floods on draw curtains and side. At finish of overture bridges to white floods. The overture took up 8 minutes.

Harry Breuer, xylophone virtuoso of the orchestra, played a medley of popular hits including "It All Depends on You," "I'm in Love Again" and "South Wind," taking up 3 minutes. Lights: amber ceiling spot and blue borders; dome violet floods on orchestra; steel blue spot on Breuer; bridges deep blue floods.

Following the topical review, Emma Trentini, the well known light opera comedienne, and Eric Zardo, eminent concert pianist, played their first appearance at this theatre. Zardo first entered to a piano placed on the apron of the orchestra stage and then Trentini made her appearance, singing a number from "Madame Butterfly" in costume. On her exit Zardo had a piano solo and Trentini came back and sang a number from "The Firefly," also in costume. They were given 13 minutes and lighted: bridges and dome amber spots on pianist; dome picked up Trentini on entrance stage left with a lemon spot following her to center, and finished: 2 amber on pianist; stage blue and white spot on Trentini.

The Vitaphone presentation was Eugene and Willie Howard in "Between the Acts of the Opera," this incident taking 12 minutes.

Sixteen minutes were given to the Davis Saxophone Octette, billed as the Stellar Radio Attraction of WEAF. This incident was given in full stage with special setting, with lights as follows: 4 orange and 4 amber spots on flowers back of silver thickness; 4 deep blue box lamps back of vases; blue borders; 4 magenta, 4 amber side spots.

Hustling Helped

Facing the opposition of the first showing of the Vitaphone, E. R. Rogers, of the Tivoli Theatre, Chattanooga, Tenn., made an extra effort on "Children of Divorce" and put it over to well above the average receipts.

Using the controversial angle, he gave a preview and used the comments on the story in a special circular in an edition of 3,000. He got a fine book display and sold off his heralds to a local store, the store paying for the heralds and their over-printing and the theatre paying for the distribution.

College Nine Helped Kelly to Slide Along

With the college baseball season coming along, the college and high school nines can be hooked very neatly to "Slide, Kelly, Slide" and "Casey at the Bat." Tom Holliday got the help of the University of Carolina when he tied them to Kelly at the Imperial Theatre, Columbia, S. C.

He gave the nine an advance screening for their special benefit, and as they approved the picture, they permitted him to distribute heralds at the game they played the afternoon the picture opened, which gave Holliday a hand-picked bunch of baseball fans to appeal to. They also permitted him to stretch a banner across the top of the score board, where everyone could see it, and tack window cards.

The campus was strewn with window cards from the bulletin boards to convenient trees, and everyone knew all about the picture.

On the marquise he used fourteen profile baseballs, lettered with the names of the players, and massed college pennants. It made a flash that coaxed in the few non-fans who had not been already sold.

NEW HOUSE GIVES PATHE SHORTS FIRST MARQUISE SIGN
The Carroll Theatre, Brooklyn, N. Y., gave the lights to Pathe News and a Pathe comedy, without mention of the feature. It had three Pathe shorts on the program the other being the Sportlight Frostline. Shorts do pay.

Mixed Colors

Thirteen blondes and thirteen brunettes from a local dancing school modeled the gowns in a style show used by Pat McGee, of the Criterion Theatre, Oklahoma City, for Blonde and Brunette. The presentation was very elaborately made and the store supplying the gowns gave the theatre large bunches of additional publicity. To help along, a local automobile agency took a double truck on the same picture to get its share of the publicity. The picture certainly was well advertised, with the natural result.

Larmour Gives Suggestion for Mystery Stunt

THE COLLEGIAN WHIPPET CAR USED TO HELP A SERIES
One of the spring models of the Willys-Overland Whippets is known as the Collegian, and Charles J. Jones, of the Colonial Theatre, Harrisburg, Pa., borrowed a car to advertise the Universal series of that name.

Larmour Invents New Stunt For His House

M. W. Larmour, of the National Theatre, Graham, Texas, has had another inspiration. He calls it "The Phantom Organ" and it has been making as much talk in Graham as Jesse Crawford's Mysterious Voice" in the Paramount Theatre.

The outfit consists of a concealed loud speaker, a phonograph, Radiola and a bunch of organ records. The phonograph-radio is used to put over the records to the loud speaker, and no one seems to have been able to locate the supposed organ.

Mr. Larmour has been celebrating his seventh anniversary at the National with two weeks of extra good bills, daily change. To put it over he went to work in a characteristic way.

He had 2,500 tickets printed up, the main stub and twelve coupons for the twelve attractions. There were perforations between each of the titles, so that they might be torn off as used, the first show coming at the end of the coupons.

The twelve titles, representing $3.80, was sold for $2. Instead of the tickets being placed on sale and advertised by other means, Mr. Larmour made them go out and sell themselves. He made a liberal house-to-house distribution, but the tickets were not good until validated by the cashier's signature and stamp. It not only saved additional advertising, but the tickets more thoroughly represented the value offered.

Still Useful

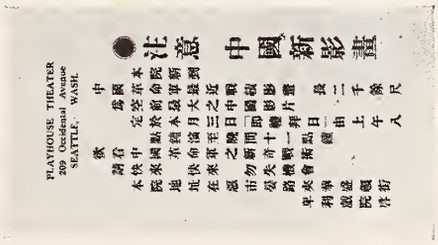
Three Bad Men seems to be alive yet. E. P. Briggs put it over in Colorado Springs by sending three mounted bally through the business section twice a day with their horses blanketed for the show at the Rialto, and cleaned up a nice extra business.

A Floral Arbor

Sidney Dannenberg, of the Strand Theatre, Birmingham, Ala., took his staff out into the country the Sunday before he played Children of Divorce and gathered wild flowers, of the more lasting sorts, with which to decorate a lattice arbor he had built in the lobby. It excited much favorable comment and seemed to be effective in selling additional seats.

Gets Special Poster For Pathe News Reel

Special foreign language posters have been used on French, German and Italian stories or locales, and we recall a Spanish poster on Blood and Sand, but the Playhouse, Seattle, gets a new one in a special poster for the first issue of Pathe News to show the disorders in China.



THE CHINESE SPECIAL

While this is primarily an appeal to a large Chinese population, we think that an even greater appeal was made to those unable to read the poster, who looked at a nearby poster in English to find out what it was all about.

To this end it might have helped to have printed the words, "Pathe News," in the limited American section of the bill. This would have made the idea even better.

College Haircuts

Liking Charlie Morrison's idea, E. W. Whittaker, of the Imperial Theatre, Charlotte, N. C., worked the juvenile haircut on "Johnny Get Your Haircut." He used three members of the senior class of the local barber college.

A NEW STRUCTURE FOR AN AUTOMOBILE PERAMBULATOR
Planned by the Majestic Theatre, La Crosse, Wis., for Tell It to the Marines, it can be made permanent and either pasted or painted as may be required. This was fitted to a Chevrolet coupe.

Chicago Chain Relays Ad Layouts to Its Units

Took a Film Title To the Last Letter

James H. McCoy let it rain when he had Douglas McLean in "Let It Rain" at the Rex Theatre, Spartanburg, S. C.

He connected a shower bath spray to a hose which ran to the end of the electric sign over the sidewalk and gave him a private shower whenever he wished to turn on the water. The spot just below was tenanted by a man in a slicker who carried an umbrella, both the rain shedders being neatly lettered for the attraction.

Now and then the man would wander up the street, still carrying the open umbrella, and it's more or less of a question whether the wet or dry stunt brought in the more money. One of them did, or perhaps it was an even break, but the money rolled in and the patrons laughed at the thrilly comedy.

The school blackboard stunt was also worked, for the lettered blackboard has gone beyond the stage where the picture has to be an educational.

Staggered Kisses

Instead of rigging up the usual kissing device on A Kiss in a Taxi, James H. McKoy, of the Rex Theatre, Spartanburg, S. C., planned his mechanical cut-out so that the couple kissed at irregular intervals. He does not explain how it was done, but probably a wheel with pins irregularly spaced tripped one of the figures. The uncertainty of the movement seem to help the interest. It was better than the regularly spaced kisses.

Of course the tableau was posed in the rear window of a profile taxicab back with a card in the spare tire.

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., used another idea. When the couple kissed, the shade of the window was drawn down, to be raised a moment later and the performance repeated.

DOLLING UP A TRUCK FOR THE FIRE BRIGADE
J. Barbour Russell, of the Washington Opera House, Maysville, Ky., got some paper streamers and made the local apparatus look like a Mardi Gras float when the department helped him to put over the picture.

Loaned Two Cars

The newest thing in Ford spring styles of sedans was shown in the lobby of the Noble Theatre, Anniston, Ala., to advertise A Kiss in a Taxi. The local dealer felt that more people would see it in the lobby than in his show window, so he gave the theatre the pre-release rights.

He not only did some extra advertising, but he loaned the theatre an old car which was liberally plastered with advertising material and sent around town as a perambulator.

ONE OF A WHOLE BUNCH OF SPECIAL STUNTS FOR HINES
This is what the actors call a "prop joke" but it was only one of half a dozen similar stunts used when Johnny Hines played the New York Hippodrome in Get Aboard. They tied up the bus companies and about everything else.

Makes Sample Layouts

For Chain of Houses, Fritz R. Hirsch, Manager of Display Advertising for the Great States Theatres, is sending the managers of the houses in his chain suggested layouts for advertisements for booked attractions.

Lem Stewart has been doing this for Publix for some time, employing the photostat. Mr. Hirsch, with a smaller number of houses to serve, uses the mimeograph, but the idea is the same, and the result gives material in line with the company policy.

In making his layouts, Mr. Hirsch sketches in the mat or portion of the mat that will serve for illustration, and in most instances he trims up the mats, using only such parts as his experience suggests will be most profitable to his chain. They are all drawn to scale and now and then he works in parts of other mats; as, for example, the use of one of the M. G. M. Faust mats to illustrate "Flesh and the Devil." This head of Mephisto might have been drawn wholly with the other picture in mind.

The idea is an excellent one, and gives the resident managers material help in making the most profitable use of the supplied material. It also serves to show them how to cut up a mat profitably.

Of course too much supervision makes for mechanical and unthinking management, but practical help, such as this, is something else again.

In Dutch

Here's a new one in the line of tie-ups. G. R. Stewart, of the Sterling Theatre, Greeley, Col., hooked The Red Mill to a grocery display of Old Dutch Cleanser. He also got a florist to make a display of red tulips—from Holland, of course, and got a red goods window from a department store. That made three appropriate windows with no cost.

Here Are Three Good Examples of Single Colums

Radio Wedding Made Sale for Demi Bride

In place of the usual sales talk for "The Demi-Bride," the Allen Theatre, Cleveland, used a radio wedding for the opening night, to match up with what the advertisement calls "the most beautiful and lavish wedding ceremony ever screened."

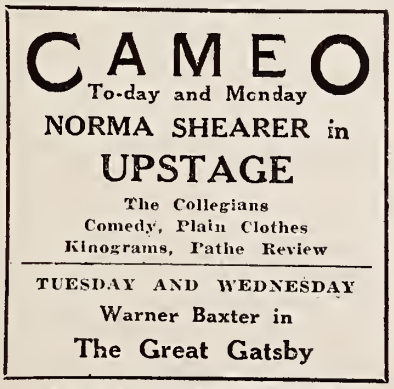
The most lavish and beautiful wedding ceremony ever screened—in this drama of love and marriage—
ALLEN
STARTS TODAY
Metro Goldwyn Picture
The DEMI-BRIDE
Featuring
NORMA SHEARER
LEW CODY
Carmel Myers, Dorothy Sebastian
RADIO WEDDING
on stage—Monday evening at 7:30
Broadcast by Station WTAM
FIVE Complete Shows Today!
On the Stage:
The world-famous prima donna, star of Victor Herbert's greatest operettas.
THE ONE AND ONLY
FRITZI SCHEFF
"Glorifying Victor Herbert"
Held Over "The Four Admirals" Harmony Supreme
Phil's Boys "On The Emerald Isle"
Willie Robyn, soloist.
Steve Weniger, voice with a tear
"JERRY" and his accordion

A RADIO WEDDING

Half the space is given the personal appearance of a comic opera star, but the attraction gets a good play with a minimum of talk and yet it looks convincing.

Single Column Space Gets a Bold Display

Here is a little single column space from Rochester, N. Y., that could not very well be



AN EXCELLENT MODEL

improved upon for typography. It is only two inches deep, yet it puts over Norma Shearer in "Upstage" at the Cameo, adds four minor items and announces the underline.

If you cannot afford large spaces, you can at least work well with the space you can afford, and this little two-inch, with its light type faces, is much more prominent on the page than the same style done in a bold face. Show this to your printer, if you use small spaces, and see if you can't get the same style from him. It's worth while.

Gets Best Result With A Two in Three Columns

This space from the Palace Theatre, Toledo, takes a three tens and is based on a two-column cut. Used in a two-column space the cut would be as wet as the Old Soak himself, but as the basis for a three-column display it works unusually well.

Palace
STARTS TODAY
THE BEST IN PHOTOPLAYS
AL'S HERE!
A Deeply Human Drama From Don Marquis' Broadway Sensation
Carl Laemmle presents
The OLD SOAK
starring
Jean HERSHOLT
FOR A YEAR its mellow humor and powerful realism delighted Broadway. Then another year of phenomenal, country-wide success. And now you can see it on the screen. You will love the Old Soak—and chuckle at his homely humor. He will raise you to new heights—drop you to lowest depths—and drench your very soul with the fulness of life.
Added Screen Features
Comedy
"THE OLD FLAME"
Current News Events
College Jokers
Morris Wonderly on the Marr-Colton Organ
PRICES:
MATINEE
Children, 10c; Adults, 25c.
EVE. AND SUN.
Children, 25c; Adults, 40c
"Sweet Adeline"

A TWO IN A THREE

This is an unusually good cut from Universal. Often there is far too much detail in the "U" cuts, but this is well drawn, carries out the idea of the character and gets immediate attention. Moreover it is so drawn that it does not have to ride against column rules. It could be moved into the centre of a full-page space and still look right. The bottom sketch carries on the idea and gives a final kick to the suggestion. The space would have been good without this addition, but it is better with the duet added. It does not always follow that two cuts are better than one, but generally when the second cut gives emphasis to the first, the addition is good practise.

The selling bank keeps step with the cut, for it is an attractive presentation of the argument; not too flamboyant and yet soundly appreciative of the merits of the offering. The Temple has laid out the material with unusually happy results.

This Single Employs A Double Figure Cut

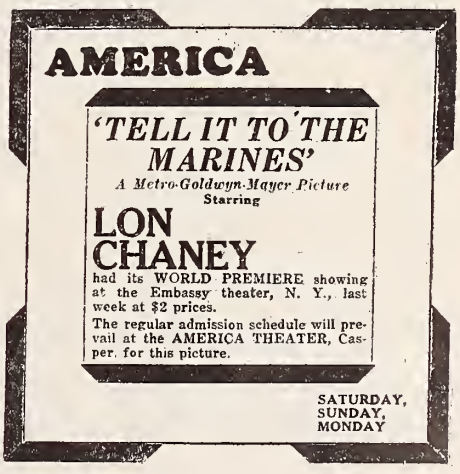
Most single column spaces do well to get over a single figure or at most a pair in so close an embrace that they do not make up much more room, but the Waverly theatre, Baltimore, in a scant three inch single uses two facing figures, apparently made from a larger cut.

IN THE ORIGINAL SIZE

This seems to have been a two or possible a three column cut sent over to the engraver for reduction, and in their reduction process the details to the right of Miss Gish are cut down to about a two point size, which makes it difficult to read save with a magnifying glass, and few newspaper readers carry glasses. In the interests of appearance it would have been better to have ordered this bank cut away since it cannot be read and serves only as an irritation. The white space would have been helpful where this very fine type is really detrimental.

Rule Panels Serve In Place of a Cut

The big idea in any advertisement is to get attention for the space and it does not matter whether this is achieved with cut or white space


AMERICA
'TELL IT TO THE MARINES'
A Metro-Goldwyn-Mayer Picture
Starring
LON CHANEY
had its WORLD PREMIERE showing at the Embassy theater, N. Y., last week at $2 prices.
The regular admission schedule will prevail at the AMERICA THEATER, Casper, for this picture.
SATURDAY, SUNDAY, MONDAY

Another Good All Type Style From Loew's, Boston

or rule or type work. If the advertisement stands up on the page, it is good advertising, no matter which device is employed.

In this two fours from the America Theatre, Casper, Wyoming, the use of white space in combination with trick rule work does a better job in that size space than would be achieved with the average cut.

Using corner pieces instead of a full twelve-point border gives strong definition without the depressing effect of too much black, while the sales talk is held away from the border by the white space, which carries only the house signature and the playing days.

The America generally achieves good results, but we think that here the compositor has done rather better than usual with the idea supplied him. We credit the compositor along with the management, because we believe that without intelligent cooperation from the composing room these results would not be so uniformly good.

Even where a manager can think up the ideas, it takes the mechanical skill of the man who does the typesetting to fully realize the idea, and this display is only one of a number of good spaces on "Tell It to the Marines" from the same source.

Loew Boston Houses Still Stick to Type

The Loew theatres in Boston have taken to dressing up their spaces with cut material, after an adventure in all type, but they still hold to type instead of hand lettering, and so still get results that fade the rest of the amusement page.

LOEW'S STATE
Mass. Ave. at Norway St. Continuous from 1:00 P. M.
BEGINNING MONDAY, MARCH 28th
"THE NIGHT OF LOVE"
WITH
RONALD COLMAN
VILMA BANKY
Flashing Steel—Fiery Love—Passions Aflame
"The Night of the First Night" Blazes with Dramatic Thrill in the Greatest of All Dramatic Spectacles.
Mats. 30c. Eves. 40c and 50c
Except Sat., Sun. and Holidays
TODAY—"The Fire Brigade," Nine Trent Girl, Hicks Bros. and Other Big Acts
On the stage
Irving Aaronson's
COMMANDERS
America's Most Entertaining Orchestra Direct from Hope Societies in London and Paris.
COGERT & MOTTO
Human Jazz Band
The Year's Unique Novelty

DONE WITH ALL TYPE

This space for "The Night of Love" is an 80x2 or about five and a half inches deep. There is a strong panel for the feature and a smaller one for the stage show and every line of it can be read.

There is good display for both the title and the stars and four lines of legible and interesting sales talk, with the usual data and a sub-panel for the closing attraction, and it is all put over without the use of special hand lettering, proving that the Boston compositors can deliver the goods when they are asked to.

There seems to be nothing the matter with Boston except the agents. They are hard baked in their old-fashioned ways and cannot be led to see the advantage of a change to modern styles and customs. They feel that they can get results only with hand lettering and are too darned dumb to see that they do not get them then. Taking comparatively small spaces, they do not crop their copy to fit the space, but crowd in so much talk that it is difficult to set it in type, and so they resort to hand lettering. Instead of getting a hundred words that will be read, they set two hundred words of which about ten per cent. is legible.

With the Loew houses leading the way, it might be supposed that the others would see the light and follow in, but it would seem that hand lettering will die out in Boston about the time the bean pots get smashed and that is in the far-distant future.

Brutal John Gilbert Is Not a Feminine Appeal

This layout on "The Show" from Loew's theatre, Newark, is not as good as the house's average. We think that the cut is poorly chosen. Probably the idea of Gilbert beating up Renee Odoree will not appeal to that star's admirers as forcefully as a suggestion of a love scene and the cut does not sell itself. It might make a good tailpiece for a long drop, but it is not as suitable for a main cut.

NOT WELL SELECTED

There is a further lack of appeal in the overshadowing of the names by the small feature panel.

The type is large enough to get display, but it looks small when overshadowed by the panel, and looking small, it does not carry conviction. If you will cover the left hand portion of the space, up to the names, with a piece of paper and look at the result, you will find the result will be good, but when you uncover the panel you materially reduce the value of the display, because then the names become out of proportion. This doesn't quite click.

Motorized McFadden

Charles H. Amos, of the Florida Theatre, St. Petersburg, got a strong play on "McFadden's Flats" with an animated display which was used on the marquise two weeks in advance of the showing.

A miniature flat was built of compoboard, having two windows. In one of these was the figure of Charlie Murray in the act of slinging a brick. In the other was a cutout of Conklin, timed to dodge when the brick came close. A motor made the action continuous, and the stunt appealed to those who were most apt to appreciate the farce, so they all came and went away well pleased.

These Two Small Cuts Carry Plenty of Talk

Taking the comparatively small space of three fives, the Hippodrome, Baltimore, gets over plenty of talk for "Spangles," and makes a single title cut and a small scene cut serve amply for illustration. Both give the necessary circus atmosphere and most of the space is

HIPPODROME
A Tremendous, Mastodonic Circus Masterpiece!
Spectacular! Magnificent! Wonderful!
MARION NIXON
PAT O'MALLEY
HOBART BOSWORTH
in
SPANGLES
Massive, gigantic, sweeping in its enormousness, this colossal drama of circus life will carry you away in a whirl of admiration. Hundreds of wild beasts—clowns—freaks—chariot races—everything you ever saw in the most complete circus. More—a dramatic tale of life behind the scenes—a tale of gripping heart-appeal and electrifying drama.
SPECIAL COMEDY PICTURE
Harold Lloyd in "Cap't Kidd's Kids"
LEW KELLY & CO.
FOLLIES BERGERE REVUE

Plenty for Spangles

given to some sound selling talk, largely circus in its flavor and so excusing the wealth of adjectives. You expect adjectives in a circus flavor, but these adjectives are well and carefully picked and do not arouse hostility. It's a nice selling space for a story that should sell particularly well as the circus season opens.

Ball Catching Stunt Good for Slide Kelly

Reviving the old idea of trying to catch a ball dropped from the Washington Monument, Robert Blair, of the Texas Theatre, San Antonio, got one of the infielders of the Detroit team to try catching two out of three balls dropped from the roof of a building.

You don't have to have a big league player for this stunt. The catcher of the local team will be much more interesting in a small town, and even in the lesser cities, and the building does not have to be very tall. As the balls, supposed to be autographed by Beery, were caught, they were tossed into the watching crowd to be scrambled for.

Another good stunt was to offer free admission any afternoon between four and five, with the exception of Saturday, to any child bringing any still serviceable article for ball playing. These were turned over to the local orphanage and were good for stories in all the papers.

Stamped Copies

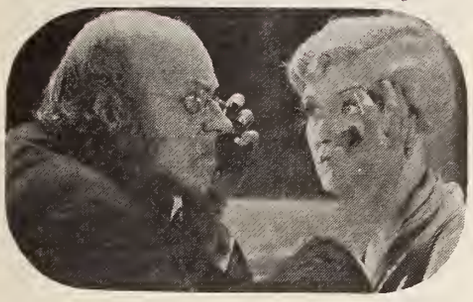
Taking space in the college daily for Special Delivery at the Lincoln Theatre, Lincoln, Neb., W. S. Perutz arranged to have the space left blank and pasted in the special delivery stamps issued by Paramount as an accessory on this feature.

Mr. Perutz's chief aid, a Mr. Miller, pasted 2,000 stamps, starting at half past three in the morning so as not to delay the delivery. If he licked them all, he probably needed no breakfast by the time ham-and-egg time came around.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell



"The Cat and the Canary"

Excellent Audience Entertainment Offered In Exciting Mystery-Thriller Based on Stage Hit

A CORKING MYSTERY THRILLER that should bring any audience to the edge of their seats with excitement is "The Cat and the Canary" a Universal Special starring Laura La Plante adapted from John Willard's successful stage play of the same title.

The significance of the title lies in the fact that the central figure is an aged eccentric millionaire who is surrounded by greedy relatives waiting for him to die, whom he likens to a lot of cats ready to pounce on a canary. To outwit them he provides that his will is not to be read for twenty years. On the eventful night when the heirs are gathered in the spooky cobwebby mansion at midnight, strange ghostly things begin to happen.

Like all stories of this type, there is a sinister mysterious figure and spooky claw-like hands, however, it is remarkable that such a high degree of dramatic tension has been maintained with such a limited use of such devices.

The outstanding point in connection with this picture is the superb direction of Paul Leni a noted European director. This is his first picture made in America and while the so-called Continental touch is much in evidence, "The Cat and the Canary" is just the type of story in which this method of weird lighting and unusual camera angles fits admirably and at the same time, Mr. Leni in the other sequences, the straight dramatic bits and the comedy has shown that he has already gotten a good grasp of the American technique of picture production.

Right at the opening, Mr. Leni has effectively used the European symbolism in showing the weird castle fading into the old millionaire against a background of giant medicine bottles, snarling cats, etc. This establishes the correct atmosphere which is further built up in the following sequences showing the interior of the old cobwebby castle twenty years later. Everything in the picture from the Gothic sets and furniture to the costuming and make-up of the old maid-servant who presides over the place alone, is thoroughly in keeping and enhances the atmosphere of weirdness and mystery. The most striking instance of Mr. Leni's skill is the unusual lighting and the employment of angle shots such as from beneath which elongates the figures and in the extremely effective use of shadows and spotlights.

Adding to the dramatic effectiveness of the picture is the distinct surprise regarding the identity of the mysterious figure and also as to which of the characters will win the girl, you find that the way you had it figured out is all wrong but it is satisfactory nevertheless. There is also quite a lot of fine comedy relief which relieves without destroying the necessary tension and suspense.

The work of the entire cast is excellent and thoroughly in keeping with the atmosphere of the picture at all times, and here too the hand of Mr. Leni is clearly in evidence. Laura LaPlante as the fortunate heir has the bulk of the opportunities, Tully Marshall as the lawyer, Lucien Littlefield as the eccentric old doctor, Martha Mattox as the servant and Flora Finch as a maiden aunt are however deserving of especial mention.

Because of the deep rooted fascination that ghost and mystery stories holds for the average person, "The Cat and the Canary" which is unquestionably one of the best of its type should prove an excellent audience picture and duplicate if it does not outdo its stage success, as there are many of the atmospheric and camera effects in the picture that it would be impossible to produce on the stage.

Carl Laemmle Presents
"The Cat and the Canary"
Starring Laura La Plante
Directed by Paul Leni
Based on play by John Willard
A Universal Special
CAST:

Annabelle West ..... **Laura La Plante**
Paul Jones ..... **Creighton Hale**
Charles Wilder ..... **Forrest Stanley**
Roger Crosby ..... **Tully Marshall**
Cecily ..... **Gertrude Astor**
Susan ..... **Flora Finch**
Harry ..... **Arthur E. Carewe**
Mammy ..... **Martha Mattox**
Hendriks ..... **George Seigman**
Lawyer ..... **Lucian Littlefield**
Milkman ..... **Joe Murphy**
Taxi Driver ..... **Billy Engle**

Length—7,713 Feet

Eccentric millionaire, whose relatives are after his fortune, provides his will is not to be read until twenty years after his death. Prospective heirs gather in spooky old mansion, and that Annabelle, the heiress, must be adjudged sane, otherwise a second party will get the money. A series of mysterious happenings are finally traced to this person and the situation is cleared up with a surprise finish and Annabelle headed for the altar. Exceptionally exciting mystery story.

"The Missing Link"

Trained Chimpanzee Gives Syd Chaplin a Race For Honors in Hilariously Funny Farce Comedy

Warner Brothers present
Syd Chaplin in
"The Missing Link"
With Ruth Hiatt
Directed by Charles F. Reisner
CAST:

Arthur Wells ..... **Syd Chaplin**
Beatrice Braden ..... **Ruth Hiatt**
Col. Braden ..... **Tom McGuire**
Lord Dryden ..... **Crauford Kent**
Captain ..... **Nick Cogley**
"Missing Link" ..... **Sam Baker**
Chimpanzee ..... **Akka**

Length—6,485 Feet

Lord Dryden, woman-hater, persuades timid Arthur Wells, to impersonate him on a trip to Africa for the Missing Link. Although Arthur was afraid of everything he finally captured the "Link" and won the love of his host's daughter. Hilarious farce comedy.

BUILT AROUND THE situation of a timid poet who through a trick of fate finds himself forced to masquerade as a celebrated hunter and who has to battle lions and other wild animals and finally the huge ape-like animal which gives this picture its title, "The Missing Link" starring Syd Chaplin, turns out to be a riotously hilarious fun-film.

This picture is an out-and-out farce with a story that not for one moment is intended to be taken seriously, but due to a series of ingeniously devised situations, fine comedy work on the part of the star, Charles F. Reisner's skillful direction and last but not least the performance of a trained chimpanzee, the result is a comedy that should keep any audience in almost continual laughter.

While amusing, the earlier scenes on the dock and the chase aboard ship are a familiar brand of slapstick. It is when the chimpanzee enters the picture that the fun gets fast and furious. In fact, from that point on, the monkey comes very near stealing the picture. There is a laugh every minute this animal is on the screen, and many of the situations as when he is on the bed and Chaplin underneath it and when he tries to kick down the door to get into Chaplin's room, are genuine comedy.

Syd Chapin's work is excellent and he makes his every move count. In several instances he makes effective use of his fine talent for pantomime, and there are a lot of laughs in his encounters with the troupe of lions, but it is when he is working with the chimpanzee that the high-water mark of laughter is reached.

Ruth Hiatt is charming as the girl and effective in the only feminine role and Crauford Kent gives a good performance in the subordinate role of the real wild animal hunter.

Between Syd Chaplin, the chimpanzee, and a rapid-fire collection of genuinely humorous situations and gags most of which are new, "The Missing Link" is a wow when it comes to getting the laughs.

"The Understanding Heart"

Forest Fire and Parachute Rescues Furnish Thrills in Story Based on Peter Kyne Novel

Metro-Goldwyn-Mayer Presents
"The Understanding Heart"
With Joan Crawford
Based on novel by Peter B. Kyne
Directed by Jack Conway
A Cosmopolitan Production
CAST:

Monica Dale	**Joan Crawford**
Bob Mason	**Rockliffe Fellowes**
Tony Garland	**Francis X. Bushman, Jr.**
Kelcey Dale	**Carmel Myers**
Sheriff	**Richard Carle**
Charley	**Harbey Clark**
Bardwell	**Jerry Miley**

Length—6,657 Feet

Bob Mason, in self-defense, kills Bardwell, but Kelcey, with whom he has been flirting, lies, and Bob is convicted. He escapes and Monica hides him. A forest fire breaks out and Kelcey confesses the truth. A rain stops the fire and Monica finds happiness with a ranger. Stirring melodrama of the forests.

A WELL-HANDLED FOREST fire in which parachutes are used to save some of the characters, furnishes the big thrill in Metro-Goldwyn-Mayer's production "The Understanding Heart" adapted from a new novel of the same title by Peter B. Kyne.

This is an outdoor melodrama laid in the forests of the west and dealing with the lives and loves of the Forest rangers. The wife of one proves untrue and a friend of her sister kills the man. The wife's perjured testimony results in conviction but the friend escapes and is sheltered by the sister who is loved by another ranger. A forest-fire traps this party, and an aeroplane brings parachutes by which the wife and her baby are saved by jumping off a high cliff, and a rainfall comes just in time to save the others.

This proves moderately interesting and there are some clever bits of light comedy in the meeting of heroine and ranger and good suspense in the sequences where she hides the murder from him during his visits. The forest-fire scenes are on a big scale and the ride of the hero through the fire and the scenes of the rangers trying to overcome the flames are exciting. There is good punch in the novel use of the parachute dropped by aeroplanes. The use of the rainfall to get the others out of a seemingly impossible situation comes as anti-climax.

Joan Crawford gives a pleasing performance as the heroine and Francis X. Bushman, Jr., makes an agreeable impression as the young hero. Rockcliffe Fellowes does well as the murderer.

The thrill climax should put this over with the fans.

"Grinning Guns"

Exciting Universal Western Feature Stars Jack Hoxie as a Fighting Newspaper Editor

PINCH-HITTING as the editor of a village newspaper, and backed up by his fighting ability and quickness on the trigger, Jack Hoxie rids the town of its lawless element and wins the girl in "Grinning Guns" his newest Western for Universal.

Jack has an admiration for the editor of the paper whose son was his buddy in France. Even before reaching the town he is warned he is not wanted. This arouses his fighting spirit and his almost single-handed encounters with the notorious gang and the manner in which he flouts the leader, while not at all convincing, results in exciting situations which should thrill the western fans and Hoxie's admirers. One very effective melodramatic device shows him publishing each day in his paper the name of a ruffian who must go and in each case, despite the vigilance of the gang he manages to make good by using both courage and cunning. This awes them so that the stage is all set for the climax which comes when he tackles the leader.

There is a fire in the newspaper office, plenty of fighting and other typical western action, of course including fine horsemanship and characteristic of Albert Rogell's direction, the excitement is kept at high pitch, the story lending itself to opportunitities for well-sustained suspense.

Jack will please his followers, and Ena Gregory again appears as his leading lady. Bob Milasch contributes some comedy and Arthur Morrison makes an effective villain. Alphonse Martell as a polite Italian stiletto thrower who eventually becomes the hero's friend, does good work.

Carl Laemmle presents
"Grinning Guns"
Starring Jack Hoxie
Directed by Albert Rogell
A Universal Picture
CAST:

"Grinner" Martin	**Jack Hoxie**
Mary Felden	**Ena Gregory**
Buckaroo Bill	**Bob Milasch**
Harvey Purcell	**Arthur Morrison**
Amos Felden	**George B. French**
Sheriff	**Dudley Hendricks**
Dude	**Alphonse Martell**

Length—4,689 Feet.

Martin's admiration for the writings of Felden, take him to a western town where he finds Felden is fighting the correct element. Martin takes charge of the newspaper and eventually drives out the rough element and wins Felden's daughter. Vigorous action western.

"The Sea Tiger"

Milton Sills Stars in a Colorful and Vigorous Melodramatic Story of Sea and Canary Islands

First National Pictures present
Milton Sills in
"The Sea Tiger"
Based on Mary H. Vorse's "A Runaway Enchantress"
A John Francis Dillon production
CAST:

Justin Ramos	**Milton Sills**
Amy	**Mary Astor**
Charles Ramos	**Larry Kent**
Manuela	**Alice White**
Bridget	**Kate Price**
Enos	**Arthur Stone**

Length—5,606 Feet.

In the Canary Islands, Amy loves Justin leader of the fishing fleet but Justin hides his own love for her when he finds his younger brother loves her. This lad eventually proves unworthy and Justin declares his own love and eventually wins Amy. Colorful drama.

A STORY OF THE SEA and of fisherman, of a strong man and a weak brother, and their rivalry in love, is unfolded in "The Sea Tiger" First National's newest production starring Milton Sills.

Picturesque and colorful backgrounds depicting the rugged coast of the Canary Islands serve as the locale of this drama in which the leader of the sea fleet after proving his rugged courage by bringing the fleet home safely given evidence of his strength of character by giving up the girl he loves when he finds his weak brother also loves her. A visiting actress provides the opportunity and matters are finally straightened out so that the fisherman gets the woman he loves.

There is plenty of action and rugged he-man stuff in this film in which Sills has a fight with his brother and with a professional strong man and also with the sea during a severe storm. There is also a scrap between the two girls. Although the story is not very convincing, it is colorful and vigorous and will probably prove of average entertainment value with most patrons.

Mary Astor does well in a more vigorous type of role that is usually given her and Alice White gives a Clara Bow type of performance and in fact looks considerably like her as the vivacious actress vamp.

"Senorita"

Bebe Daniels is a Dashing Feminine Fairbanks In a Whirlwind Slapstick Latin-American Farce

PRODUCED with the scenic beauty of a super feature, "Senorita," offers Bebe Daniels in a veritable torrent of action. The story is rather stale and inconsistent in the extreme, but so fast moving that you overlook its inconsistencies for the sake of the whirlwind action it permits. Bebe as a feminine Fairbanks, wears the bulky trousers of the Argentine with grace, fences like a demon, leaps about with simian agility and bests the hated race of the Oliveros. She has never done better work, and her admirers will hail this production with thanksgiving that she has at last been given a really good vehicle.

But Miss Daniels is not called upon to carry the entire burden. William Powell is a most engaging villain, and there are half a dozen programmed supporters who in character comedy provide the needed contrast to the star. It is seldom that a farce has been so well cast. It is almost never that such an elaborate scenic investiture has been given to comedy. The photography is an artistic treat in those few moments when your attention is diverted from the rapid action.

Nothing in the romance pictures exceeds the vividness of the fight at the ranchero, and yet in the drama even in this big sequence the comedy is never absent. The by-play far exceeds the plot construction.

"Senorita" is a genuine entertainment. It should please all classes of audiences.

Adolph Zukor and Jesse L. Lasky Present
Bebe Daniels in
"Senorita"
With James Hall and William Powell
A Clarence Badger production
A Paramount Picture

CAST:

Senorita ..... **Bebe Daniels**
Roger Oliveros ..... **James Hall**
Ramon Oliveros ..... **William Powell**
Don Francisco ..... **Josef Swickard**

Length—6,634 Feet

Because her uncle believes he has a nephew, his niece, a Spanish senorita, masquerades as a man, restores the family fortunes in a dashing manner, routs the hereditary enemy, and at last falls in love with the leader of the opposing household. Colorful, breezy comedy-drama.

"Hills of Peril"

Exciting Punch Western Stars Buck Jones Who Introduces Several New and Effective Stunts

AN EXCELLENT WESTERN, filled with pep, punch, stunts, action, romance, and, in fact, everything that the fans demand in this class of entertainment, is "Hills of Peril," Buck Jones' newest starring vehicle for William Fox.

There is little deviation from the familiar line of formulas of pictures of this type, but the material has been skillfully juggled and twisted so that it gets the interest anew and the story moves along so fast that the attention is held tensely. It is cleverly constructed and smoothly directed action entertainment with no more than the usual story inconsistencies and improbabilities and should prove a first-rate audience attraction.

Buck appears as a strange cowpuncher who unwittingly aids in apprehending two villains. He meets the girl, wins her friendship by championing the better element of the lawless town, loses it when he apparently flops over and joins the gang, and then wins back both her respect and the girl herself when it develops that it was all a scheme to ensnare the gang. Georgia Hale is thoroughly satisfactory as the girl and Albert J. Smith makes a good villain.

Buck has two new and excellent stunts that will delight his fans, one where he shoots the gun belt from around the villain's waist and another where he jumps into a blazing stream and swims under the burning alcohol on its surface. He is also pictured as executing a beautiful swan dive from a high cliff.

William Fox presents
Buck Jones in
"Hills of Peril"
From story by Wincell Smith and George Abbott
Directed by Lambert Hillyer

CAST:

Laramie ..... **Buck Jones**
Ellen ..... **Georgia Hale**
Rand ..... **Albert J. Smith**
Grime's Boy ..... **Buck Black**
Grimes ..... **William Welch**
Red ..... **Robert Kortman**
Jake ..... **Duke Green**
Ezra ..... **Charles Athloff**

Length—4,983 Feet.

Laramie wanders into a western town and finds a gang of bootleggers in control. Attracted to Ellen, he decides to aid and poses as a roughneck, getting in with the gang and eventually bringing about their capture and winning Ellen. Stirring punch western.

"Pleasure Before Business"

Fine Work of Max Davidson Makes Hebrew Farce Comedy With Irish Trimmings an Enjoyable Film

AND still again we have with us a picture involving a Jewish-Irish romance, however, in the Columbia production "Pleasure Before Business," featuring Pat O'Malley and Virginia Browne Faire, the humor is almost entirely supplied by the comedy character of the girl's Hebrew father.

According to the plot, Sarah loves the Irish Dr. Burke and when her father's health fails from overwork, this pair conspire and get him away from business by using her dowry and pretending an uncle Max in Australia has left a big legacy on condition it is used solely for pleasure. Dad falls in with the scheme with such avidity that he spends recklessly, buying everything in sight, even a steam yacht to go with his yachting clothes, and then the bottom drops out when Uncle Max shows up dead broke.

The comedy situations are of a familiar Hebrew brand but due to the exceptionally fine handling of the role of the father by Max Davidson, who is really the star of the film, and a supply of good material for the gags, the comedy clicks snappily and affords a pleasant hour's entertainment. At the Broadway Theatre, New York, the audience laughed out loud many times and seemed to thoroughly enjoy. The featured players and other members of the cast are O K but are merely supports for Max Davidson. The subtitles are amusing, not overdone, and fit the tempo of this merry little farce comedy.

Columbia Pictures Presents
"Pleasure Before Business"
With Pat O'Malley and Virginia Browne Faire
Directed by Frank Strayer

CAST:

Dr. Burke ..... **Pat O'Malley**
Ruth Weinberg ..... **Virginia B. Faire**
Sam Weinberg ..... **Max Davidson**
Sarah Weinberg ..... **Rosa Rosanova**
Morris ..... **Lester Bernard**
Scotchman ..... **Tom McGuire**
Louie ..... **Jack Raymond**
Captain ..... **Henri Menjou**

Length—5,569 Feet

When Weinberg's health fails, his daughter uses her dowry to get him to enjoy himself, pretending it is a legacy from a rich uncle. He spends money like water and the uncle shows up broke, but a lucky bet on the races straightens matters, and his daughter marries the Irish doctor. Amusing Hebrew farce comedy with mild Irish angle.

"Eyes of the Totem"

Wanda Hawley and Tom Santschi are Featured In Melodrama of Mother-Love and Vengeance

H. C. Weaver Productions present
"Eyes of the Totem"
With Wanda Hawley and Tom Santschi
Directed by W. S. Van Dyke
A Pathe picture
CAST:

Mariam Hardy	**Wanda Hawley**
Philip La Rue	**Tom Santschi**
Betty Hardy	**Anne Cornwall**
Bruce Huston	**Gareth Hughes**
Toby	**Bert Woodruff**

Length—6,228 Feet.

Coming back from Alaska, Hardy is killed and his wife Mariam determines to locate his murderer by his peculiar eyes. She becomes a beggar and watches. Finally she discovers that the man she is after has designs on her daughter reared away from her. All is straightened out and happiness reigns. Heart-interest melodrama.

ALASKAN INFLUENCE pervades the Pathe picture, "Eyes of the Totem," throughout, for not only does the action open up there, but an Alaskan totem pole standing in a western city figures throughout the story, furnishing the inspiration by which the murderer is finally located.

There are opportunities for effective melodrama in the plot which gets under way by the murder of a miner on his return from the gold country. His wife's only clue is the unusual and sinister eyes of the culprit, and, learning from a beggar, the superstitution that everyone eventually passes under the scrutiny of the "eyes of the totem," the wife becomes a professional beggar to watch for him.

Cross currents have been introduced which weaken the hold of the main theme, as for instance, having the murderer scheming to get the daughter of the man he killed and working up to the double climax in which the mother's identity as the beggar woman is revealed to the stylish daughter, the girl is saved and the murderer discovered all at the same time.

Neither the continuity nor the direction is up to the best standards and Wanda Hawley is by no means an ideal selection for the role of the mother, she does not succeed in putting over strongly either the mother love angle or the strong note of untiring vengeance. Some of the other players are miscreant, such as Gareth Hughes as the hero. Because of these weaknesses the story proves unconvincing and only mildly exciting despite the good work of Anne Cornwall, Tom Santschi and Bert Woodruff.

"The Yankee Clipper"

Race of Sailing Ships With Trade Supremacy as Goal Used Effectively in a Melodramatic Story

AMERICA'S STRUGGLE with England in the merchant marine field, a perennial subject of interest is utilized as the basis for "The Yankee Clipper," a P. D. C. production.

This struggle is epitomized in the building of a clipper ship a few years before the Civil War and historical references furnish an interesting background and build up a good atmosphere of patriotism. The actual punch in the story centers in a race of one of these vessels, "The Yankee Clipper," and an English merchantman from China to Boston the whole tea trade being the prize.

Worked into the patriotic-historic angle is the melodramatic romance of the Yankee skipper who is in love with the daughter of the English merchant, and, being unable to save her from marrying a cad who has an affair with a Chinese girl, he kidnaps the English girl and by the time the voyage is over, she has become reconciled to the caveman stuff.

Of course, the American vessel wins. There is some excellent and convincing sea atmosphere, several good punch scenes and some good comedy touches. The lengthy race of these slow-moving ships, while well-handled, is not of a nature to develop sustained thrills and punch for such extended footage as is used. Storms, mutiny and other thrills, however, aid in keeping up the interest and it should please generally.

G. Gardner Sullivan presents
"The Yankee Clipper"
With William Boyd and Elinor Fair
A Rupert Julian production
A Prod. Dist. Corp. Picture
CAST:

Hal Winslow	**William Boyd**
Jocelyn Huntington	**Elinor Fair**
Mickey	**Junior Coghlan**
Richard	**John Miljan**
Joe	**Walter Long**
Alf	**George Ovey**
Captain	**Clarence Burton**

Length—7,920 Feet.

An epic drama of the fight for shipping supremacy on the sea between England and America, epitomized in a race from China to Boston by two sailing vessels. Romantic interest centers in love affair between Yankee captain and British girl he kidnaped and eventually won. Stirring dramatic story of the sea.

"The Notorious Lady"

Colorful and Interesting Drama With African Locale and Punch Climax Features Lewis Stone

Sam E. Rork presents
"The Notorious Lady"
With Lewis Stone
Based on Sir Patrick Hasting's novel
"The River"
A King Baggot production
A First National Picture
CAST:

Patrick Marlowe	**Lewis Stone**
Mary Marlowe	**Barbara Bedford**
Kameela	**Anna Rork**
Walford	**Earl Metcalfe**
Silvera	**Francis McDonald**

Length—6,040 Feet.

To save her husband charged with murder, Mary Marlowe pleaded infidelity. Later in Africa, under assumed names they met and in trying to save her supposed sweetheart in a battle with natives, Marlowe learned the truth and they became reconciled. Virile melodrama.

ADAPTED FROM Sir Patrick Hastings' novel, "The River," First National is offering "The Notorious Lady," a colorful drama with a South African locale, featuring Lewis Stone, with Barbara Bedford in the title role.

The significance of the title lies in the fact that the newspaper so describes the heroine, who, although innocent, takes on herself the brand of infidelity to save her husband, accused of murder. By a stretch of coincidence, both husband and wife land in South Africa and are brought together when the husband saves another man in a battle with treacherous natives, believing his ex-wife to be in love with this chap. Of course, there is a reconciliation.

The story gets sufficiently away from the usual run to hold the interest and aided by the always excellent work of Lewis Stone and strikingly effective African atmosphere plus a good snappy melodramatic climax in the battle with the natives and the daring escape of the two men, it provides good entertainment. Stone's role is not entirely sympathetic, but Barbara Bedford holds the sympathy throughout and gives a satisfactory performance.

A striking feature of this picture is the remarkable photographic effects depicting the African landscape and river scenes which aid considerably in establishing a convincing atmosphere.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

About That Buck for Accuracy—

WE'RE handing over a dollar for any major errors that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name isn't a major error. They don't work any hardship on exhibitors.

And, as you know, prints differ some in different places—but—just wise us up when they're real errors. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Yellow Pirate	Life cartoon com.	Oct. 16..	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16..	1,000
Whatnots	Futter's Curiosities	Oct. 16..	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16..	2,000
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar 'Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beanchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunbam)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsb)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	5,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gnu Man (Fred Thomson)	Western	July 24 .	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Breut)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Short Subjects			
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls

FIRST NATIONAL

		1925	
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,617
We Moderns (Colleen Moore)	Typical [illegible] star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
		1926	
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400

	Kind of Picture	Review	Feet
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300

FOX FILM CORP.

Features		1926	
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,822
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,977
Midnight Kiss	Comedy drama	Aug. 7..	5,022
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Benuett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,506
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,485
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Matinee Ladies (MacAvoy-McGregor)	Modern life com.-dr.	Apr. 23..	6,552
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Kani Kahl Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	5,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	5,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July	
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640

PARAMOUNT

		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,462
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Watered Stock	Terry cartoon	Sep. 25..	1,000
Bull's Eye	Sportlight	Sep. 25..	1,000
Charleston Queen	Terry cartoon	Sep. 25..	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25..	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gnn Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pnp's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nnremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vandeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4.. 3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4.. 2 rls.
Through Thick and Thin	Terry cartoon	Dec.	4.. 1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4.. 2 rls.
Hitting the Rails	Terry cartoon	Dec.	4.. 1 rl.
Bars and Stripes	Terry cartoon	Dec.	11.. 1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec.	11.. 2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec.	18.. 2 rls
School Days	Terry cartoon	Dec.	18.. 1 rl
Top Notchers	Sportlight	Dec.	18.. 1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec.	25.. 2 rls
	1927		
Anything Once (Mabel Normand)	Hal Roach comedy	Jan.	1.. 2 rls
Telling Whoppers	Our Gang	Jan.	1.. 2 rls
Musical Parrot	Terry cartoon	Jan.	1.. 1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan.	8.. 2 rls
With the Wind	Sportlight	Jan.	8.. 1 rl
Fourflushers (Bevan)	Sennett comedy	Jan.	8.. 2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan.	15.. 2 rls
When Friendship Ceases	Terry cartoon	Jan.	15.. 1 rl
Smith's Pets	Jimmy Smith series	Jan.	15.. 2 rls
Bring Home the Turkey	Our Gang comedy	Jan.	22.. 2 rls.
Chasing Rainbows	Terry cartoon	Jan.	22.. 1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan.	22.. 2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan.	22.. 2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan.	22.. 2 rls.
On Guard (Cullen Landis)	Army serial	Jan.	29.. ....
Sporting Knack	Sportlight	Feb.	12.. 1 rl.
Smith's Customer	Smith Family com.	Feb.	12.. 2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb.	19.. 2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb.	19.. 2 rls.
Pathe Review 6	Magazine	Feb.	19.. 1 rl.
Plow Boy's Revenge	Terry cartoon	Feb.	26.. 1 rl
Crowd Bait	Sportlight	Feb.	26.. 1 rl
Seeing the World	Our Gang comedy	Feb.	26.. 2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar.	5.. 2 rls
In the Rough	Terry cartoon	Mar.	5.. 1 r
Tit for Tat	Terry cartoon	Mar.	5.. 1 r
Crawl Strike Kid	Terry cartoon	Mar.	12.. 1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar.	12.. 2 rls
Mail Pilot	Terry cartoon	Mar.	12.. 1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar.	12.. 2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar.	19.. 2 rls
Weatherproof	Sportlight	Mar.	19.. 1 rl
Pathe Review	Review	Mar.	19.. 1 rl
Cracked Ice	Terry cartoon	Mar.	19 1 rl
Taking the Air	Terry cartoon	Mar.	19.. 1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr.	2.. 2 rls
Frost Line	Sportlight	Apr.	2.. 1 rl
A Small Town Princess	Sennett comedy	Apr.	2.. 2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr.	9.. 2 rls
Rival Sex	Sportlight	Apr.	9.. 1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr.	9.. 2 rls
Pathe Review 12	Magazine	Apr.	16.. 1 rl
Magician	Terry cartoon	Apr.	16.. 1 rl
Ten Years Old	Our Gang	Apr.	16.. 2rls
Keep Off the Grass	Terry cartoon	Apr.	16.. 1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr.	16.. 2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr.	16.....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr.	23.. 2 rls
Pathe Review 13	Magazine	Apr.	23.. 1 rl
Medicine Man	Terry cartoon	Apr.	23.. 1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr.	23.. 2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr.	23.. 2 rls
Forgotten Sweeties (Chase)	Comedy	Apr.	23.. 2 rls
Pathe Review 14	Magazine	Apr.	23.. 1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May	2.. 2 rls
Pathe Review 16	Magazine	May	2.. 1 rl
Love My Dog	Our Gang	May	2.. 2 rls
Broke in China (Turpin)	Sennett comedy	May	2.. 2 rls
Honor Man	Terry cartoon	May	2.. 1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May	2.. 2 rls
Pathe Review 15, 17, 18, 19	Magazine	May	9.. 1 rl
Pie Eyed Piper	Terry cartoon	May	9.. 1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May	9.. 2 rls
Bubbling Over	Terry cartoon	May	9.. 1 rl
Agile Age	Sportlight	May	9.. 1 rl
A Fair Exchange	Terry cartoon	May	9.. 1 rl
Features		1926	
The High Hand (Leo Maloney)	Western	Sept.	11.. 5,679
Atta Boy (Monty Banks)	Gag comedy	Oct.	9.. 5,775
Outlaw Express (Leo Maloney)	Action western	Nov.	6.. 5,479
	1927		
Cyclone Cowboy (Wally Wales)	Western	Jan.	8.. 4,447
The Long Loop (Maloney)	Action western	Jan.	15.. 5,977
Play Safe (Monty Banks)	Thrill comedy	Jan.	29.. 4,915
Sink or Swim	Terry cartoon	Feb.	5.. 1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb.	5.. 2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb.	5.. 2 rls
Between Dangers (B. Roosevelt)	Fast western	Feb.	5.. 4,533
Burnt Fingers	Melodramatic mystery	Feb.	12.. 5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb.	19.. 4,534
Man from Hardpan (Maloney)	Western drama	Feb.	26.. 5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar.	5.. 5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar.	5.. 4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar.	19.. 4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr.	2.. 4,145
Spuds (Larry Semon)	War, farce comedy	Apr.	9.. 4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr.	16.. 5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr.	23.. 4,794
No Man's Law (Rex)	Black Stallion dr.	May	2.. 6,903
Don Desperado (Maloney)	Punch western	May	9.. 5,804
His First Flame (Harry Langdon)	Feature comedy	May	9.. 4,700

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug.	7.. 5,300
Dancing Days (Star Cast)	Domestic	Sept.	25.. 5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct.	30.. 5,218
His New York Wife (Alice Day)	Comedy drama	Nov.	27.. 5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan.	22.. 6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Texas Trail (Carey)	Typical western	July	18.. 4,720
Private Affairs (Hulette)	Character drama	Aug.	1.. 6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept.	12.. 6,084
Seven Days (Lillian Rich)	Comedy feature	Sept.	12.. 6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept.	19.. 5,077
Off the Highway (W. V. Mong)	Drama	Oct.	3.. 7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28.. 6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12.. 9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2.. 7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9.. 6,717
Braveheart (LaRocque)	Indian drama	Jan.	23.. 7,230
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30.. 6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6.. 5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13.. 6,096
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20.. 7,418
Fifth Avenue (De La Motte)	Human int. drama	Feb.	20.. 5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr.	10.. 6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May	1.. 7,257
Whispering Smith (H. B. Warner)	Melodrama western	May	8.. 6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr.	24..10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May	15.. 6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May	8.. 6,600
Bachelor Brides (La Rocque)	Mystery drama	May	22.. 6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May	29.. 6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June	5.. 7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June	12.. 7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June	19.. 5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June	26.. 5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June	26.. 6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July	3.. 5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July	3.. 5,900
Sea Wolf (Ralph Ince)	Jack London story	July	10.. 6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July	17.. 5,994
Speeding Venus Priscilla Dean)	Melodrama	July	24.. 5,560
Clinging Vine (Leatrice Joy)	Comedy	July	31.. 6,400
Young April (Bessie Love)	Romantic com-dr.	Sept.	11.. 6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct.	9.. 6,400
Gigolo (Rod La Rocque)	Drama	Oct.	16.. 7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct.	23.. 6,736
Pals in Paradise (star cast)	Kyne mining story	Nov.	29.. 6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec.	4.. 5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec.	18.. 7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan.	1.. 5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.	15.. 6,421
Man Bait (Marie Prevost)	Comedy drama	Jan.	29.. 5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb.	19.. 6,859
White Gold (Jetta Goudal)	Emotional drama	Apr.	9.. 6,198
Ruhber Tires (Ford-Love)	Auto comedy	Apr.	9.. 6,303
King of Kings	Biblical drama	Apr.	23..13,500
Night Bride (Marie Prevost)	Farce comedy	May	9.. 5,736

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec.	27 5,253
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug.	21.. 5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept.	4.. 5,300

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr.	10.. 850
Hair Cartoon	Marcus cartoon	Apr.	10.. 55
Old Black Joe	Song Car-tune	July	17.. 500
Hair Cartoon	Marcus cartoon	July	17.. 1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July	17.. 1,000
Hair Cartoons	Marcus cartoon	July	31 - 1,000
Reelview (Issue E)	Pictorial	July	31.. 1,000
Searchlight (Issue H)	Pictorial	Aug.	7.. 1,000
Song Car-tune	Song series	Aug.	7.. 1,000
Marvels of Motion	Issue L	Sept.	4.. 800
Morning Judge	Carrie of the Chorus	Sept.	4.. 2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept.	11.. 1,000
Film Reporter	Series	Sept.	11.. 1,000
Churchyards of Old America	Humor	Sep.	25.. 1,000
Film Reporter (Issue B)	Sport subjects	Oct.	9.. 1,000
Berth Mark	Carrie of Chorus	Oct.	9.. 2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

			1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..		5,800
Men of the Night (Rawlinson)	Melodrama	July 24..		5,723
Wreckage (May Allison)	Drama	July 24..		5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama			
One Hour of Love	Emotional drama			
The Enchanted Island	Romantic drama			
Flaming Timber	Woodland drama			
Squads Right	War farce comedy			
The Song of Steel	Society-business drama			
Snowbound	Comedy drama of the North			
Wild Geese (Speoial)	Human drama			
Princess of Hoboken	Comedy drama			
Lightning	Zane Grey drama			
Tale of a Vanishing People	Society drama			
The Broken Gate	Emotional drama	Jan. 15..		5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..		6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..		7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..		5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..		6,100
			1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy			
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..		5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26..		5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..		6,022

UNITED ARTISTS

			1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..		8,388
The Bat (all-star)	Mystery drama	Mar. 27..		8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..		6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..		6,800
			1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..		8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..		7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..		7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..		7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..		9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..		9,120

UNIVERSAL

Features			1926	
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..		7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..		8,767
Looking for Trouble (Hoxie)	Western	May 8..		4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..		8,000
Rolling Home (Denny)	Farce comedy	May 22..		6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..		5,820
Rustler's Ranch (Acord)	Western	June 5..		5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..		6,822
Chasing Trouble (Morrison)	Action western	June 19..		4,304
Bucking the Truth (Morrison)	Action western	June 26..		4,305
Marriage Clause (Lois Weber)	Drama	July 3..		7,680
Under Western Skies (Norman Kerry)	Western	July 10..		6,352
The Terror (Art Acord)	Western	July 10..		4,862
Man in the Saddle (Gibson)	Western	Jnly 17..		5,492
Poker Faces (Horton-LaPlante)	Farce comedy	Jnly 24..		7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..		6,662
Wild Horse Stampede (Hoxie)	Western	July 31..		4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..		5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..		7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..		7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..		6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..		5,747
Yellow Back (Fred Hnmes)	Western	Oct. 9..		4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..		6,649
Michael Strogoff	Russian Melodrama	Oct. 30..		9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..		5,65.
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..		6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..		4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..		4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..		6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..		4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..		5,598
			1927	
Butterflies In the Rain (LaPlante)	Romantic drama	Jan. 1..		7,319
Rough and Ready (Hoxie)	Western	Jan. 8..		4,409
Loco Luck (Art Acord)	Action western	Jan. 22..		4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..		7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..		6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..		4,689
Taxil Taxil (E. E. Horton)	Farce comedy	Feb. 19..		7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..		5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..		6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..		6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..		5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..		6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..		6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..		6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..		5,777
Short Subjects			1926	
The Collegians	Series of 10	Oct. 9..		4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16..		....
A Man's Size Pet	Western comedy	Oct. 16..		2,000
Never Again	The Gumps	Oct. 16..		2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16..		1,000
Lots of Grief	Gump comedy	Oct. 16..		2,000
Pinnacle Rider (Mower	Mustang western	Oct. 16..		2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23..		2 rls
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..		2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..		1 rl
When Bonita Rode	Mustang western	Oct. 30..		2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..		1 rl
Jane's Engagement Party	What Happened to Jane..	Nov. 6..		2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..		2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..		2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..		1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..		2 rls
The Big Surprise	Gump comedy	Nov. 13..		2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..		2 rls.
What Price Pleasnre? (Edwards)	Bluebird comedy	Nov. 13..		1 rl.
Better Luck	Gump comedy	Nov. 20..		2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..		2 rls

	Kind of Picture	Review.	Fee.
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls.
Hen Punchers of Piperock	Mustang western com.	Nov. 29..	2 rls.
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane....	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)..	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane....	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane...	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane...	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls

WARNER BROS.

			1925	
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..		6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..		7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..		7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..		6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..		6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..		7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..		6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..		7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..		9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..		6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..		6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..		6,000
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..		6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..		6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..		6,570
Little Irish Girl (D. Costello)	Crook drama	May 22..		6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..		5,262
Silken Shackles (Irene Rich)	Drama	June 5..		6,061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26..		6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..		7,163
Don Jnan (John Barrymore)	Romantic drama	Aug. 21..		10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..		6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..		7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..		7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..		8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..		6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..		5,810
			1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..		7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..		6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..		7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..		7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..		10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..		6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12..		6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..		6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..		6,820
The Brute (Monte Blue)	Western drama	May 2..		5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..		5,453

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

LONE WOLF RETURNS. Star, Bert Lytell. A very nice program attraction that was well directed, acted and photographed. Boosted this in our advertising as an action picture, which it is not! But we noticed that none of the action hounds walked out while the picture was on the screen. Bert Lytell played a wonderful part. Tone O. K. Fair appeal. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OBEY THE LAW. Good photography, good direction, and fine acting put this weak story as a fair program picture. Paper, fair. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OKEY THE LAW. Star, Bert Lytell. A gentleman crook story that pleased a very good attendance. Print new. Tone appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

F. B. O.

BETTER MAN. Star, Richard Talmadge. A good picture and it pleased. Talmadge is popular here. Tone good appeal 85 per cent. Draw general class, city 23,000. Admission 10-20. Ed C. Curdts, Bijou Theatre (300 seats) Greenville South Carolina.

BIGGER THAN BARNUM'S. Star cast. I personally enjoyed it and appreciated the good work of the cast and direction; well handled. The director, Ralph Ince, played a secondary part and did it perfectly. Buy it. Tone good, appeal 80 per cent. Sunday yes special nearly. Draw miners and farm class, town 1,500. Admission 10-25. Arch Catalano, Victory Theatre, Rossiter, Pennsylvania.

BREED OF THE SEA. Star, Ralph Ince. A very good program picture, just the kind of a hero the "hero worshippers" like. Play it if priced right. Tone O. K. Appeal 80 per cent. Sunday yes, special no. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

CACTUS TRAILS. Star, Bob Custer. Another strictly western subject with oil about to gush all over the ranch. Outside of having oil in the story the picture was splendid and there was some rapid fire action in it. Bob can ride and his screen fights are fairly realistic. Should please audiences looking for rapid-fire movements. Paper good. Title—well I don't know where they get it. Tone O. K. Appeal pretty good. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

COWBOY MUSKETEER. Very good of its kind. Drew about 25 per cent. here. Tone good, Sunday, special no. Draw farming class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

FLAMING FURY. Very good, but not worth what we pay for this class of pictures—at least they do not show a profit at the box. Tone good, appeal 75 per cent. Sunday, special no. Draw farming class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

FLAMING WATERS. Star, Malcolm McGregor. Old picture and second run, but did not fail to please our customers. Tone good, appeal 90 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Something went wrong with the type for this department—nobody seems to know what. Anyhow, not all the reports sent in copy form have shown up, so we have to do the best we can this week with what there is. This accounts for absence of Paramount, Producers Distributing Corp., Warner Bros. and United Artists—as well as for the shortage of one page. Will have it straightened out by next week's issue and no reports will be lost, as I have kept a carbon—sorry, folks, it had to happen to the dependable tip department. VAN.

TERROR OF BAR X. Star, Bob Custer. Another good picture from Custer who is making the grade. Is in my estimation one of the best western stars on the screen. Print good, appeal very good. Special no. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TOM AND HIS PALS. (5 reels). Star, Tom Tyler. Good little picture that we double featured and how the kiddies liked it! Good paper, cut and print from the exchange. Appeal 70 per cent. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TWO GUN MAN. Star, Fred Thomson. A knockout western and got business as always with friend Thomson. Brand new print, and how the kids yelled. Tone excellent, appeal 100 per cent. Sunday, special yes. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

UNEASY PAYMENTS. Star, Alberta Vaughn. A fair program picture. Star should be given better stories, as she seems to be a talented little actress. Print new. Tone good, appeal fair. Sunday yes, special no. Draw big city types, Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

CLASSIFIED. Star, Corinne Griffith. Good; but nothing to mark it as better than any other. Tone good, appeal 50 per cent. Sunday, special no. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

JUST ANOTHER BLONDE. Stars, Dorothy Mackaill, Jack Mulhall. Splendid program picture with an unusual twist to it and a very thrilling aeroplane wreck that made 'em stand up. Acting was fine and the photography deserves mention, too. Some rich comedy in it. A fine combination all around. Moral tone is O. K., and it is suitable for Sunday. Not a special, although it had strong audience appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KIKI. Star, Norma Talmadge. This is an excellent picture, but Talmadge does not do the business here now that she used to do. You may step on this, as it will please all who see it. Colman is a better draw at present than is Talmadge, so if conditions are similar in your locality, feature him in your advertising. Appeal 95 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

LADY IN ERMINE. Star, Corinne Griffith. A nice little picture which will please and draw the better class of the patrons. Some will look for more battle between the Italian and Austrian armies, and get disappointed. Draw miners, farm class, town 1,500. Admission 10-25. Arch Catalano, Victory Theatre, Rossiter, Pennsylvania.

LOST WORLD. Star cast includes Lewis Stone. A return engagement which went over good. Of course, not too much can be said about the picture—it's wonderful. Actors and animals both. Appeal 100 per cent. Sunday, special yes. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

MEN OF STEEL. Star, Milton Sills. Did not go so good for me. This picture is good, but did not draw so good, and I lost money on this picture. Do not pay a special price in small town on this one. Good appeal. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

PUPPETS. Star, Milton Sills. Not up to Sills' standard. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

SENOR DAREDEVIL. Star, Ken Maynard. This star will be better than Mix if he keeps the pace he has set in Senor Daredevil and Overland Stage, as I have played all three and any one of them is better than any of the big western specials now being released. Step on Maynard and he will certainly please your audience. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SILENT LOVER. Star, Milton Sills. Only fair for our he-man of the screen. In this picture his first appearance is as a drunk who rolls around in the gutter. Fans did not take kindly to this. They want Sills in clean, action pictures, without any mud. Outside of the drunken scenes the picture was fairly interesting. Paper fair. First night poor, second night attendance was awful. Tone, appeal fair. Sunday maybe, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

STEPPING ALONG. Star, Johnny Hines. Johnny's do not draw here. A nice little comedy; pleased the majority here. Nothing to brag about. Draw miners; farm class, town 1,500. Admission 10-25. Arch Catalano, Victory Theatre, Rossiter, Pennsylvania.

Fox

ANKLES PREFERRED. Star, Madge Bellamy. Splendid program picture that pleased 100 per cent. This picture should stand more than one night's run anywhere. Good paper. Many nice comments heard, and there is nothing objectionable in the picture unless you'd want to call Madge's ankles objectionable. I saw nothing wrong with them. Tone O. K. Strong appeal. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

AUCTIONEER. Star, George Sidney. A very good picture that only drew a fair crowd. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

GREAT A. & K. TRAIN ROBBERY. Star, Tom Mix. A record-breaking Mix picture. Enough said. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

MONTE CRISTO. (Reissue). Great pic-

ture: if you didn't play it, do so. It's a reissue and went over big in larger theatres but second run here flopped. Appeal 99 per cent. Sunday, special yes. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

NO MAN'S GOLD. Star, Tom Mix. Extra good western: lots of action and some out-of-the-usual stunts pulled. Tone, appeal good. Sunday yes, special no. Draw town, farm classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THIRTY BELOW ZERO. Star, Buck Jones. Did a dandy business and pleased. Good appeal. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

WHISPERING WIRES. Star, Anita Stewart. A picture that has everything from thrills to comedy. A very pleasing offering. Big entertainment value here. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

THIRTY BELOW ZERO. Star, Buck Jones. A cowboy steps into an aeroplane and accidentally starts it off. The plane, under the inexperienced guidance, flees a few hundred miles north, then crashes into a snowdrift. That's the beginning of this picture, which can not be classed as a western and which did not meet with the approval of Buck's following. A good fight at the end kept the subject from falling flat. Tone O. K. Appeal weak here. Sunday, yes here, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

ALTARS OF DESIRE. Star, Mae Murray. Poor. Town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

BATTLING BUTTLER. Star, Buster Keaton. Not a whirlwind, but good. Draw from town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

EXIT SMILING. Star, Beatrice Lille. Did not draw our usual Saturday crowd. Just a small program picture to be used on a dull day with a good comedy or serial. Appeal 60 per cent. Sunday maybe, special no. Draw miners, farm class, town 1,500. Admission 10-25. Arch Catalano, Victory Theatre, Rossiter, Pennsylvania.

EXIT SMILING. Did not please. More kicks than I have had this Spring. Tone O. K. Appeal 60 per cent. Sunday, special no. Draw farmers, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

FLAMING FOREST. Star cast. Fine picture, but we lost money on it on account of stormy weather, but those who saw it said "great," and "Give us more like it." Tone good, appeal 100 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

LITTLE JOURNEY. Star, Claire Windsor. A nice little picture that pleased almost all who saw it. Tone good, appeal 90 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

METRO-GOLDWYN. I like Metro-Goldwyn pictures. With me their dealings are fair and square. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

TIN HATS. Star cast. A very clever comedy. Appeal 75 per cent. Special yes. Draw from town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

WANING SEX. Star, Norma Shearer. Very good. Draw from town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

WAR PAINT. Star, Tim McCoy. This was a very good show and pleased a hundred per cent. A star who will come to the front if given the proper stories. Tone, appeal good. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

In this charming pose is seen one of the many personalities which have made Mack Sennett's Bathing Beauties so popular in Pathe releases.

Universal

CHIP OF FLYING U. Star, Hoot Gibson. A good one. Hoot takes here. I did better with this without extra advertising than I did with Iron Horse after billing town and country with windows cards. Tone, appeal good. Sunday, special yes. Draw town, farming classes, town 600. Admission 10-25, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

COHENS AND THE KELLYS. Star cast. No better entertainment has ever been in our house. It's as good as they say it is. The best comedy drama we ever saw. Tone good, appeal 100 per cent. Sunday, special yes. Draw oil field class, town 300. Admission 10 to 25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

FIGHTING PEACEMAKER. (5 reels). Star, Jack Hoxie. Business only fair on this one; just about an average Hoxie, but they are still using the same old house with the same old steps. Jack, make Uncle Carl give you something better to work with. A. E. Sharer, Globe Theatre, Savannah, Missouri.

GOOSE WOMAN. Star, Louise Dresser. Another good picture. Audience followed it eagerly. Their verdict, O. K. Bad night but house was filled. Film in good condition. Tone, appeal good. Sunday, special no. Draw agricultural community, 500. Admission 10-35. C. G. Brothers, Star Theatre (200 seats), Grand River, Iowa.

HEY, HEY, COWBOY. Star, Hoot Gibson. This is a regular Gibson picture that pleased the western crowds, as it had lots of action and Hoot always means money for me. I find Gibson as good a western star as there is in the business now. Appeal 90 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RUNAWAY EXPRESS. Star, Jack Daugherty. Good picture but failed to draw here. Print in very bad condition, as all Universal pictures here. Charles Epler, New Allen Theatre, Allentown, Pennsylvania.

TEXAS STREAK. Star, Hoot Gibson. Pretty good western; better than average. Draw general class, town 2,200. Admission 10-30. A. F. Jenkins, Community Theatre (469 seats), David City, Nebraska.

Miscellaneous

WOLF HUNTERS. Curwood story. A dandy Northwestern drama and went over O. K. I got a bad print, though, which hurt some. Tone good, appeal 90 per cent. Question as special. Draw general class, admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

WITHOUT ORDERS. Star, Leo Maloney. A good western story, and pleased: Maloney popular with our patrons. Appeal good, 90 per cent. Draw general class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Short Subjects

HOT SHEIKS. (Paramount-Carter DeHaven). A fair two-reel comedy. A few good laughs, but not many. Tone, appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HOUSE WITHOUT A KEY. (Serial-Pathe). Ran last chapter. This was a fine serial. This had plenty of mystery, action and suspense. Business held up good. We want to praise Ray and Miller for their fine work as well as balance of cast. Book it and you won't be sorry. A. E. Sharer, Globe Theatre, Savannah, Missouri.

JANE'S TROUBLES. (Universal-Wanda Wiley). Jane's pa and ma were picking her hubby for her and what a time they had. Good, clean comedy. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KRAZY KAT CARTOONS. (F. B. O.). A fine one-reel subject with quite a few laugh makers in it. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

LAND O' FANCY. (Educational-Felix Cat). Felix in the Land of Make Believe was good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LISTEN, LENA. (Educational-Al St. John). A good and a funny comedy. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A MAN'S SIZE PET. (Universal-Tuttle western). This is a knockout western comedy: positively the best this team (Holmes-Corbett) has ever done. Print good. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

A MOVIE MEDLEY. (Educational-Hodge Podge). A good Sunday subject. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ON GUARD. (Pathe-serial). Star, Cullen Landis. Ran first chapter and it looks as if it was going to be another good Pathe serial. Having the military background, with mystery, plot should hold interest all the way. A. E. Sharer, Globe Theatre, Savannah, Missouri.

SHARPS AND FISTS. (F. B. O.-Krazy Kat). Song and fight—it's good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SHORE ENOUGH. (F. B. O.-Krazy Kat). Kiddies like these, no matter what they consist of. Adults sit through them, too. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SNOOKUMS DISAPPEARS. (Universal-Newlyweds & Baby series). Lovey-Dovey and Snookums in a speedy one. Tickled the kiddies and pleased the grownups. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WIRELESS LIZZIE. (Educational-Walter Hiers). This was about the best Hiers to date. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TOM MIX reins his horse and scans the countryside for "Outlaws of Red River," his next picture for Fox.

LOVELY Barbara Kent, Wampas Baby Star and erstwhile heroine of Pathe's "No Man's Law" whose bewitching smile plays strange pranks with her flannel-shirted hero's heart.

"FATTY" JOE COBD, one of Pathe's "Our Gang" about to be pounced upon in "Tired Business Men."

YOU must come over! Touching scene from "No Sparking" an Educational-Jimmie Adams Comedy. Jimmie is wearing the moustache and Ann Christie spoofs him.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

"Neapolitan Scenes"

A Moving Picture World Presentation Devised by O. T. Taylor

MOST of Italy's beauty spots are no doubt Venice, city of the sea, and the Bay of Naples with its Vesuvius. Of the two, Venice has perhaps been more universally drawn upon for ideas in the way of settings for stage attractions. Its canals and rialtos, balconies and gondolas, has been an inspiration not only to producers of stage attractions and concession promoters at amusement parks, but to builders of modern cities as well, where the demand for quaintness and the charm of picturesque environments has led to almost literal transplanting of "the city of the sea." Consequently scenes Venetian have been "done" time and again and it is with this in mind that, in offering a presentation of Italian atmosphere, we decided on the Neapolitan as being of greater interest, yet with as many possibilities for scenic novelties.

THE ROUTINE

The scene is a columned terrace with steps leading to the stage in front. The Venetian blinds, hanging directly back of the columns, are down when the drapes part, thus concealing the bay vista. On the terrace, right, a band, attired in appropriate costumes, is playing a short selection from "Cavaleria Rusticana." The scene is in red and blue light with amber sideflood on band.

Band to "Where You Worka, John," white spot from projection room picking up Italian playing accordeon as he enters left. He stops playing on first chorus as another Italian enters. Gags and comedy stuff ad lib. Repeat on song, one or both singing. Exit.

Venetian blind flies slowly to reveal night view of the city and Bay of Naples. Mt. Vesuvius, smoke hanging over its peak, in the far distance. Windows in houses across the bay are illuminated. Band to medley of Italian melodies; "Fanciuli, Fanicula"; "Addio a Napole"; "Santa Lucia"; "Maria, Mari"; finishing with "O, Sole Mio." A gondola, carrying a young couple and manned by a gondolier, glides in from left. The gondolier hums part of the music spasmodically until the band picks up "O, Sole Mio," which he sings with band accompaniment. Amber, then white, sideflood up slowly back of the columns as the couple of the gondola step out on platform.

The gondola moves on. Introduce dance or song with band playing more recent numbers such as "Sunny Italy."

The preceding is merely a suggestion of routine to illustrate how the scenic effects may be worked. Much of the routine is dependent on talent available. Numerous novelties and comedy stunts may be introduced, such as Italian street vendor with fruit cart; or one grinding à hurdy-gurdy; or a peddler of statuary offering comedy or operatic numbers. Do not overlook the possibilities of an accomplished mandolinist for a novelty; or of a mandolin and guitar band. Dance numbers may also be introduced to excellent advantage. Use extras to dress the act, to create atmosphere—the effect is great, the cost is little.

New popular or jazz numbers may be introduced, and be in keeping with the idea, by

(Continued on next page)

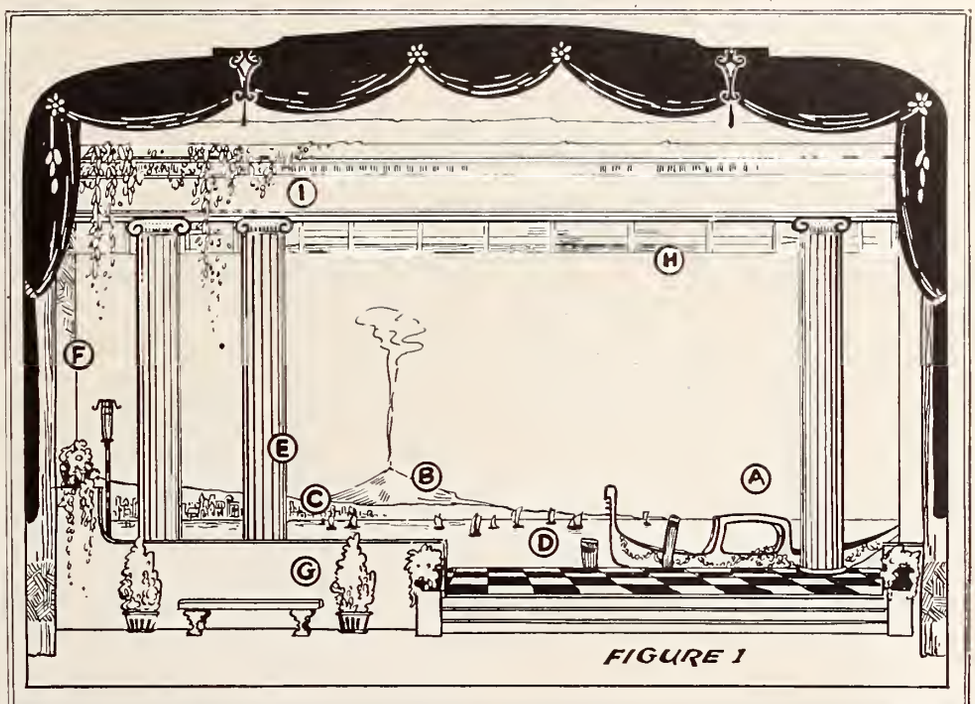


FIGURE 1

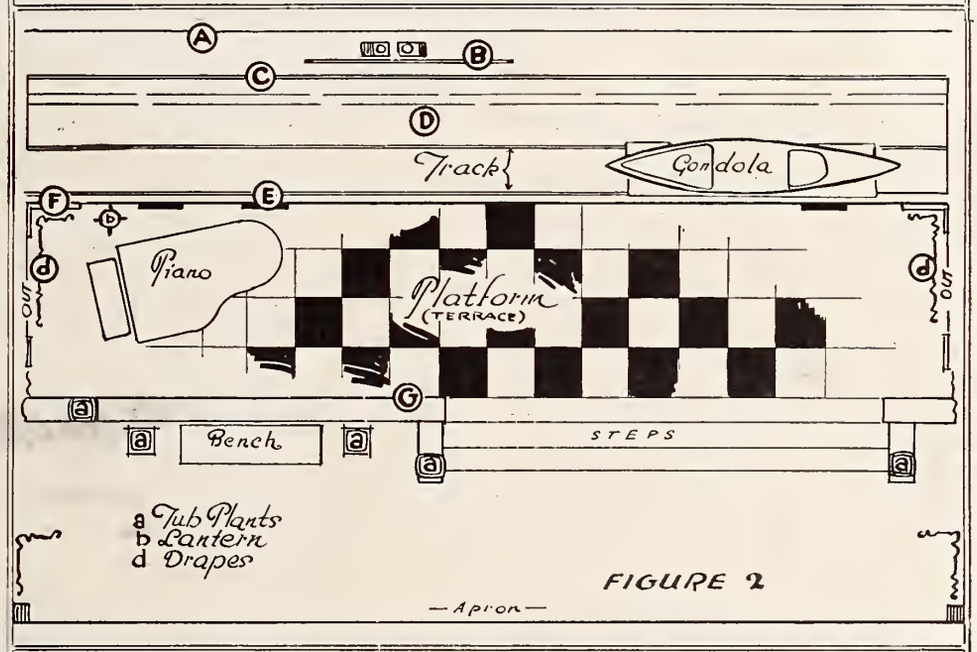
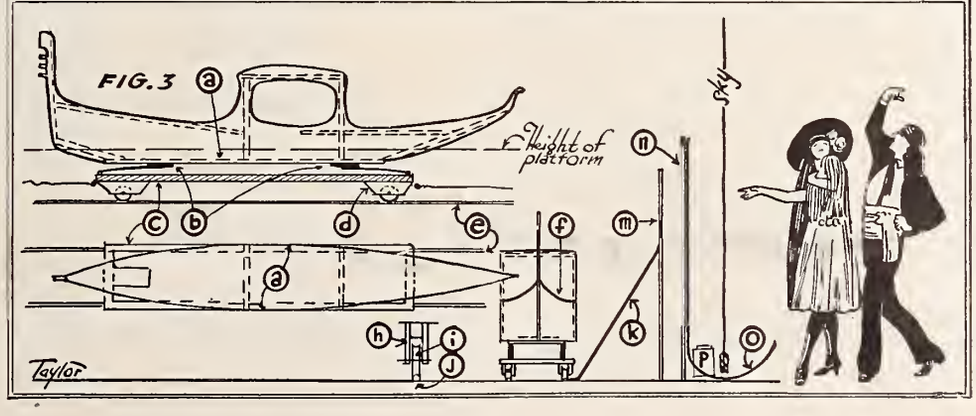


FIGURE 2



Tips, Kinks and Production Wrinkles

"Neapolitan Scenes"

(Continued from preceding page)

simply presenting one or two of the performers as American tourists who request that the band play the numbers desired.

Other scenic effects may also be added, such as boats sailing on the bay; clouds drifting across the sky, etc. Effects of this order have been described in previous presentations.

A novelty string orchestra, mandolins, guitars, with the possible addition of accordeon, could be substituted for the jazz band.

THE SETTING—Figures 1 and 2

The sky, A, is a plain blue cyc, directly in front of which is set the ground row, B. This row, the mountain, is cut from wall board and nailed to light batten frame work. The smoke or vapor is forced through a pipe or tubing attached to the back of cutout. This is shown in end elevation detail, figure 3. N indicates the mountain, o the tube for smoke effect, and p the baby spot used to illuminate smoke. The land and water row, C-D, also of frame and wall board (or heavy paper or muslin) construction, can be a flat vertical set, or the hills and town may be vertical and the water on a slant, m and k, figure 3, to permit introduction of moving boats. A description of this effect will be found in the January 1 issue of *Moving Picture World*.

The columns, E, may be flat or round. The flat column is framework covered with blue plaster board, with capital and base cut from wall board and nailed to top and bottom. The column is painted to suggest a rounded form. Plans of round and semi-round columns have been presented in previous presentation suggestions. The cornice, I, can also be of frame and paper, or it can be in form of a border. The wings, F, with arched openings, are painted to resemble stone work, and may be hung with drapes. A drop is painted as Venetian blinds, H, and suspended on lines back of columns.

The platform is covered with sheets of wall board painted a square tile pattern. Tack down with small brads for easy removal. Just rip off; the small heads on brads will pull through the wall board leaving it in an almost perfect condition for re-use. The wall, G, is in imitation stone or stucco, done over a flat of wall board, paper or muslin. Building up a thickness, as shown in figure 2 G, lends a solid appearance to the wall.

Most of the props, such as the seat, plants and lantern, could perhaps be borrowed from various local concerns.

DETAILS—Figure 3

By following instructions herewith it should not be found difficult to build a very creditable gondola. Cut the sides, a, from wall board and nail to frame work indicated by dotted lines. The ribs, or vertical braces, are fastened securely to the bottom, which is made of one inch boards nailed to the 2x6 cross pieces, b. Auto or wagon springs, fastened with clips and bolts through cross pieces and bottom, connect the gondola to the carrier, c. The latter is a frame made from 2x6 planks and equipped with wheels, d. The wheels are wood loft blocks turned sheave down and nailed to the carrier frame.

The detail sketch, figure 3, shows block construction; 2, the block made of two side pieces and a spacer; i, the sheave, fitting on the track, j, the latter of ¾ inch half round moulding.

Kick in with Your Suggestions

TO

O. T. TAYLOR

Weir Theatre

ABERDEEN, WASH.

Borrow the springs from a local garage or auto wrecking concern. The rest of materials necessary to build the gondola may be obtained at nominal cost. The front elevation, f, shows how the wheels are set to run on the track.

PAINTING

Do mountain and distant hills in tones of blue and purple with pink predominating in highlights. Houses in white, gray and black with bright colored roofs.

The water gets brilliant medium blue. Columns and cornice is in light cream with brown and black shadings, white high light. Venetian blinds in rather bright medium green. Tile floor in medium blue-black and gray checkers. This painting should be done with japan colors and the entire surface varnished with a low-priced, quick drying, varnish. The wall in front of the terrace is in cream. Do gondola in medium buff with bright orange and black stripes and decorations. Trim the gondola with garlands of artificial flowers. It will do much toward adding to the picturesqueness of the scene.

Care should be exercised in spot-lighting smoke from volcano so as to prevent light on the sky cyc. The shaft of light should hit the smoke clouds only.

Ushers Put Over Songs

H. C. Miller manages the ambassador, on Chicago's East Side, and when he discovered that his ushers had voices that would blend in song, he built up a number for his stage. The boys made a good appearance, their harmony got across and not only did the number please the audience, but the usher-songster idea made considerable out-of-the-theatre talk.

WATCH FOR IT!

IN AN EARLY ISSUE OF JUNE

Moving Picture World

will publish a complete dispassionate straight-from-the-shoulder summary, from all exhibitor angles on the new product of every company. Carefully compiled by Epes W. Sargent. A complete and comprehensive analysis no exhibitor will care to miss.

SMOKE EFFECTS

We have received several requests for information on producing smoke for use in presentations calling for this effect.

The following information is from "A Ballet of Puppets," reported in a recent issue of the Christian Science Monitor. By experimenting in the chemistry laboratory it was found that a mixture of hydrochloric acid and ammonia produced a delectable smoke, but the smell was so overwhelming that the operators would be driven away by one whiff. After experimenting further, a third bottle was included in the series joined by the connecting tube. By blowing through the tube a mixture was obtained which tossed a misty cloud across the area of colored lights, while the operators and near-by audience inhaled a gentle odor of violet sec. The first bottle contained acid, the second ammonia, and the third, perfume.

Moving Picture Provides Setting for a Roxy Dance

"Music with pictures—pictures with music." That is the mandate at the Roxy theatre, New York. For part of the program for the week just passed, Roxy has taken advantage of the facilities his exceptionally deep backstage space allows, and has put on a special silhouette dance in which a moving picture furnishes the scene, and adds a touch of novelty and of charm to the routine.

The dance is that of two children at the seashore, and by use of a projector throwing its motion picture from backstage onto the back of the screen especially hung for silhouette dances, the rolling waves of the ocean are seen purling and swirling up on the beach while the masking material in front of the screen is shaped to give from the audience standpoint the impression of looking out thru the mouth of a cave onto a sandy stretch of beach, with the two silhouetted figures against a warm, living scenic background of rolling ocean. The effect is striking and one that brought applause.

Lands Column of Space On Dedication of Organ

"Not alone for Music Week, but for all-the-year-'round better music, I am dedicating the fine new organ at the Oxford Theatre—a realization of my dream of giving Oxford the music of the large theatre," is the way the popular exhibitor, Edward A. Keene, proprietor of the Oxford, Ohio, theatre named after its community, feels about his new organ installation.

So important did the local newspaper consider this contribution to better music in Oxford that it not only played up a large cut of the organ console, but gave the story of the approaching dedication front page, first column space.

Ed Keene is very proud of the organ and now that the dedication is an accomplished fact, he has no time to straighten his face between smiles at the constant repetition of congratulations from patrons.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Eighteenth Anniversary Shows Price Only Unchanged Item

The Crystal Theatre, 305 Henepin avenue, Minneapolis, celebrated its eighteenth birthday last week. Since is opening, in 1909, it has operated continuously except for a short time while undergoing repairs after a fire. Admission price has always been ten cents. The theatre is owned by William Nelson, prominent Minneapolis banker and real estate man, and is manager by Anton Janssen. It was the first theatre in Minneapolis to use a pipe organ in connection with pictures and some of the most prominent organists in the Twin Cities had their first experience at the Crystal.

"Keep Theatre Open" Is National Slogan

"Keep the Theatre Open Against All Odds"! That's the order from headquarters passed along to every one of the 31 National Theatre Supply Company stores.

All branch managers have been instructed to furnish all exhibitors whom they serve with "night" telephone numbers to which an emergency call may be made after office hours.

This action is considered very wise, indeed, as most equipment emergency cases develop outside of regular store hours and when a breakdown or a fire occurs, time becomes most precious and quick service is pretty much in demand.

A night phone call to the nearest National branch will undoubtedly in many cases save a shutdown on the following day.

Shows While Building

Why have a "dark" theatre while building a new one on the same site? Construction work on the new Colonial theatre, suburban house of Kansas City, will proceed until the four walls and the roof of the new structure have been completed. Then, and not until then, will the present theatre be dark—but only for a few weeks. The seating capacity is being increased from 660 to 1,220 persons without the addition of a balcony.

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,619,957. METHOD AND APPARATUS FOR FIRE PROTECTION IN MOVING PICTURE MACHINES. Joseph E. Robin, New York, N. Y. Filed September 10, 1920. Serial No. 409,356. 9 Claims. (Cl. 169—2.)

1. In a moving picture projecting machine, a reel housing provided with an opening through which film is adapted to be fed, a container for fire extinguishing liquid mounted upon the outside of said housing, a conduit leading from said container and terminating within said housing, means for normally closing the end of said conduit, said means comprising a fusible link mounted adjacent the path of movement of said film as it is being fed from said housing, and fire extinguishing liquid under pressure in said container whereby said housing is sprayed with said liquid when said fusible link parts.

1,620,339. PROJECTION OBJECTION. Charles W. Frederick and Donald L. Wood, Rochester, N. Y., assignors to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed May 20, 1926. Serial No. 110,533. 6 Claims. (Cl. 88—57.)

1. An objective comprising a positive front component consisting of a positive lens of crown glass and a negative lens of flint glas cemented together and a rear component consisting of a positive meniscus lens of crown glass with the convex surface facing the front component.

1,620,338. PROJECTION SYSTEM. Charles W. Frederick, Rochester, N. Y., asignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed August 4, 1925. Serial No. 48,160. 5 Claims. (Cl. 88—24.)

1. In a projecting system, a gate whereat an image bearing element may be positioned, a source of light of the straight band type, for illuminating said gate, and a heat absorbing screen positioned between the source of light and the gate and comprising a metallic net work, the strands of which are inclined with respect to the straight band formation of the light source.

1,620,337. OBJECTIVE. Charles W. Frederick and Fred E. Altman, Rochester, N. Y., assignors to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed January 17, 1923. Serial No. 612,270. 9 Claims. (Cl. 88—57.)

1. An objective comprising four air-spaced lenses, the outer ones being similar and positive and the inner ones being negative, one of the negative lenses being biconcave and the other being of meniscus form and each of the surfaces having a radius of curvature greater than .5 of the focal length of the objective.

1,627,387. MEANS FOR PHOTOGRAPHICALLY RECORDING SOUND. Russell Hart, Los Angeles, Calif. Filed April 9, 1923. Serial No. 630,870. 5 Claims. (Cl. 274—5.)

1 Apparatus of the character described, comprising; a luminous rectilinear filament of great teunity; a lens for focusing an image of the filament in a plane; a target vibratile to sound in said plane for variably eclipsing the light rays forming said image to vary the length of the image; a photo-sensitized surface, movable parallel to said plane; and a second lens for projecting a secondary image of the variable first image upon the sensitized surface, transversely to its direction of motion.

1,627,134. PROJECTING MACHINE. Orazio Antonelli, Brooklyn, N. Y., assignor, by mesne assignments, to Recreator Phonograph Corporation, Boston, Mass., a Corporation of Massachusetts. Filed February 12, 1921. Serial No. 444,547. 19 Claims. (Cl. 88—16.)

1. The combination with an endless relatively wide film band, having pictures arranged thereon in a continuous spiral line and equipped with feeding perforations also arranged in a spiral line coresponding to said picture line and bordering the same throughout, of a suport relatively elongated with respect to the width of such film band over which the film band is adapted to slide and also move laterally, and operating means associated with said support, adapted to engage the perforations of the film band to advance the same, and by such engagement to also feed the film band laterally upon said support, whereby the spiral picture line on the film band is caused to traverse a given line of picture projection.

Kurlander Reads Paper On Effective Effects

Abstract of paper read at recent meeting of S. M. P. E.

Effect-lighting in theatres by J. H. Kurlander, Brenkert Light Projection Co.

Recent years have witnessed the gradual evolution of a distinct type of program employed in the presentation of motion pictures.

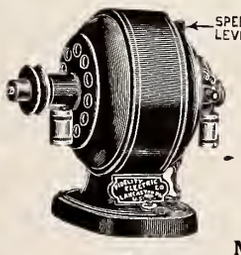
Starting with a revival of the prologue, in modified form, which was considered a necessary part of the early drama, elaborate presentations are now carefully devised to work up a proper "atmosphere' 'for the better appreciation of the motion picture.

It was only natural that the same means so successfully employed in the legitimate theatre for providing this "atmosphere" were extended to the showing of motion pictures.

This rather indefinite "something" called "atmosphere" is provided, for the large part, by effect lighting.

So-called effect lighting embraces the use of animated scenic effects, the projection of colored light, and the projection of stencils and cut-outs. By means of animated scenic effects, realistic backgrounds are easily and inexpensively provided for prologues and presentations instead of resorting to the more cumbersome method of constructing still scenes which, ordinarily, can be used but once.

Colored illuminations, either local or general, have always been recognized as constituting one of the principal adjuncts to theatrical presentations so that their use in the modern form of entertainment represents but an extension of principles applied to older forms of amusement. Effect lighting already is firmly established in the motion picture program and there remains no doubt but that the future will find it even more extensively applied, since it represents the "sauce" which makes the "movie" more palatable to the average fan.



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Theatre Owners Busy Building and Renewing

SCHENECTADY, N. Y.—A. Dwore has plans by L. R. Nichols, 125 Broadway, for one-story theatre and store building, 50 by 125 feet, to be located at 1329 State street. Estimated cost, $75,000.

BRISTOL, PA.—Adam C. Jaeger, William Penn Title & Trust Company, 2411 North Broad street, Philadelphia, has plans by T. F. Bennett, Richboro, Pa., for two-and-one-half-story theatre and office building, 100 by 140 feet, to be located on Pond street, near Lincoln Highway. Theatre will have seating capacity of 2,500. Estimated cost, $250,000.

ERIE, PA.—Brenot & Hicks, Palace Hardware Building, are preparing plans for two-story theatre, store and apartment building, 45 by 120 feet, to be located in Lawrence Park section. Estimated cost, $30,000.

PHILADELPHIA, PA.—Mercantile & Stores Company, Inc., has purchased Desmond Theatre property, formerly known as People's Theatre at southeast corner Kensington avenue and Cumberland street. Reported that site will be improved with new theatre. Plans are by Hoffman-Henon Company, Finance Building. It will be a moving picture house, with seating capacity of 2,000. Lessee Stanley Company of America. Will be known as Kenton Theatre. Estimated cost, $1,400,000.

BERKELEY, CALIF.—Corporation being organized has plans by W. H. Ratcliff, Jr., Chamber of Commerce Building, for fireproof theatre and store building to be located at Ashby avenue and Adeline street. Estimated cost, $300,000.

LOS BANOS, CALIF.—E. B. Stone has plans by C. H. Jensen, Santa Fe Building, San Francisco, for three-story theatre and hotel. Estimated cost, $200,000.

JACKSONVILLE, FLA.—E. E. Andrews and E. G. Rogers, Blum Building, have plans by Jefferson D. Powell, for Spanish type Alamo Theatre to be located at southeast corner Jefferson and Monroe streets. Estimated cost, $100,000.

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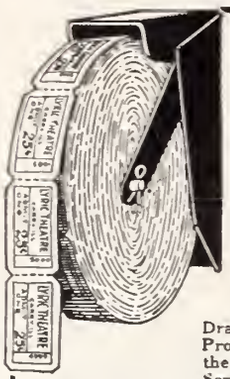

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PATENTS
William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

BELLMORE, N. Y.—Yagarino Brothers have plans by C. E. Kern, 33 South Grove street, Freeport, N. Y., for two-story theatre.

UTICA, N. Y.—Rolu Theatre Corporation, Nathan Robbins, 2219 Genesee street, has plans by Rushmer & Jennison, Arcade Building, for one-story moving picture theatre, 70 by 150 feet, to be located on Upper Genesee street. Estimated cost, $100,000.

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Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

Travel Ghost Bobs Up to Point Out Costly Policy

RECENTLY I had telephonic conversation with a Supervisor of Projection concerning travel ghost trouble in one large theatre of a theatre chain. I am myself a patron of the theatre, and objected to its continued presence on its screen. The Supervisor, in effect, said: "I will take some shutters there this week and remedy the trouble, but I don't like to reduce the light. We want all the light we can get on that screen."

Now in what I shall say I am not intending particularly to criticize that particular Supervisor, but to point out why what he said amounts to a very costly mistaken policy in two directions.

First let us deal with the travel ghost fault, analyzing the thing in the light of well-known principles, since such analysis may be of benefit to others who risk slight travel ghost in a mistaken endeavor to secure added picture brilliancy.

It must be remembered that we are dealing with two entirely separate and distinct things when we consider the brightness or brilliancy (I never can remember which is the truly correct term, but I'm not talking to opticians now) of a screen, and of a motion picture.

It is freely granted that if it be a blank screen we are looking at, then every bit of added white light incident upon its surface will mean added brilliancy. If, however, we are looking at a motion picture, then we have two distinct elements to consider, viz., the amount of light passing through its transparent or semi-transparent parts, and the amount stopped by its dense parts—in other words, contrast.

When the rotating shutter of a projector is such that the master blade is reduced to the possible minimum which will eliminate travel ghost and the other blade or blades reduced to the minimum practicable width, we then have the most brilliant picture it is possible to get with the amount and quality of light then incident upon the screen.

But the instant the master blade is reduced to a width which sets up travel ghost in any degree, the whites are pulled up or down over the blacks and shaded portions. Contrast is thus injured and the brilliancy of the picture actually reduced to the eyest of the audience.

More than this, since the edges or dividing lines between the whites and blacks are blurred by travel ghost, it follows that the definition of the picture is injured by travel ghost.

Supervisor Wrong

Taking those facts into consideration, it becomes apparent that the Supervisor is in serious error in permitting the projectionist to permit travel ghost to be present. Moreover, it is not well to even trim the rotating shutter blade too closely in an endeavor to get maximum light, because, if that be done, then just as soon as the mechanism wears just a bit more, travel ghost will appear, and unless one has a shutter with blades of adjustable width, one cannot be continually altering blade width.

The real answer is, I think, that the projectionist should get all the light it is practicable to get, but should not run too close to the dividing line. Another thing I will mention is, that many a shutter which now produces travel ghost, would not produce it if placed the correct distance from the lens, though just how that operates with the reflecting arc I do not yet know. Will those using reflector arcs be good enough to send in the diameter of the light beam at the front end of the lens and at two inch distances from it, up to one foot? I would appreciate as many reports on this as possible.

The other error is the error of the company employing the Supervisor perhaps more than it is his own. You will observe that the Supervisor said he would take shutters to the theatre and remedy the trouble, which is just about as wrong as anything I know of.

Can you imagine a Supervisor of Projection —a man having charge of projection in a dozen or more large theatres—chasing out to a theatre to correct travel ghost? Looks a bit absurd, don't it? What in the name of Heaven is the projectionist employed for?

What Should Be Done

Were I Supervisor of Projection in that chain I would make it my practice to visit each of the theatres say, once a month, and unexpectedly. I would sit through a show, or part of it, anyhow, if possible, without the knowledge of the projectionist that I was present. I would look at the performance with a critical eye and a notebook. I would sit pretty close to the screen, and have a good opera glass besides. If I found travel ghost in any degree upon that screen, there would be a bad few moments for the projectionist. I would then mount (I use that term advisedly) to the projection room and examine the projectors, the equipment and the condition of the projection room critically. If I found, for example, a projector shutter master blade to be wider than necessary to eliminate all trace of travel ghost, plus a reasonable tolerance for safety from it, the projectionist in charge would have some tall explaining to do the first time, and the second time he would be warned that a third time such inefficiency was found a new man would be on the job.

The really big job of a Supervisor of Projection is the selection of projectionists who can and will give the best results possible with the equipment provided. The really big job of any man in an executive position is always the selection of those under him and the training of them to give maximum results. That and the selection of equipment is the real job of the Supervisor. Chasing around doing the work the projectionist is presumed to do—well, that is analogous to the machine shop superintendent who would spend his time running around setting the cutting tools on lathes. He would be laughed at. He employs men to do those things, and if they can't do them and do them right, they would last about as long as a snowball in a locomotive firebox.

One large theatre chain recently appointed a really good man as its Supervisor of Projection. The new Supervisor had good ideas, and wanted to follow them, but instead, he is kept on the continual jump running around to various cities doing the work of an installer.

He is Supervisor, and has enough to do attending to his job as such. He should have installers under him. He should check over the architects' plans in everything having to do with projection. He should himself select the projection equipment for new theatres, but there should be a man under him to attend to the details of installation. The Supervisor of Projection in that particular theatre chain would have all any one living man could possibly do in one year to properly organize a really efficient projection force in the theatres in New York City and vicinity, and it would take much longer than that to get it up to really high grade efficiency. How many years is it going to take heads of theatre chains to realize the enormous loss to the box office, and in overhead, by reason of failure to organize a really efficient projection force in its theatres?

How many years and how many added hundreds of thousands of dollars in lost box office revenue and projection waste, is it going to take to make them realize the fact that what theatre chains need is a real Supervisor of Projection, and not a sort of glorified handy man?

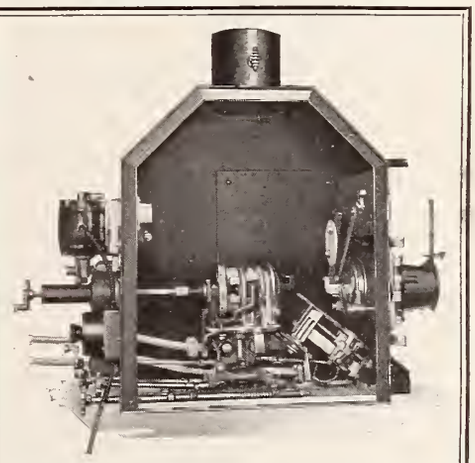
I wonder!

Bluebook School

QUESTIONS 577 AND 578

Question No. 577—Using diagram, describe combination test lamp for 110 and 220 volts.

Question No. 579—Should projector ground wire be disconnected when testing projector lamp for grounds. Explain.



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Bluebook School Answers 565 and 566

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 565—What amperage would result with arc burning at normal voltage, with two projection rheostats, one a 110 volt, 30 ampere, and one a 110 volt, 40 ampere, both fixed resistance type, connected in multiple? In series?

The "stumbling block" here was the words "projection rheostat," which means that it has only the capacity named when working in series with an electric arc. However, the multiple connection made this rather obvious, and I don't see that any one fell down. Frank Dudiak, Fairmont, W. Va.; George Lawrence, Jr., Sackville, N. B.; C. H. Hanover, Burlington, Ia.; John Griffith, Ansonia, Conn.; G. L. Doe, John Doe, "Bill" Doe, Chicago, and Jack Doe, South Chicago; Thos. M. McNamara, Waltham, Mass.; T. R. Guimond, Mobile, Ala.; S. F. Cooley, Manchester, N. H.; T. R. Roand, St. Louis, Mo.; Chas. E. Curle, Chattanooga, Tenn.; W. C. Budge, Springfield Gardens, N. Y.; A. D. Henley, Seattle, Wash.; T. Y. Fullerton, Des Moines, Ia.; Andrew T. Boylson, Halifax, N. S.; Allan Gengenbeck, New Orleans, La.; Thomas Billings, London, England; D. G. Henderson, Quincy, Ill.; Chas. Colby, Santa Fe, N. M., and John T. Andrews, Portland, Oregon, all made good, though most of them did a bit of useless labor in figuring out the multiple connection. I think Brother Lawrence, of New Brunswick, perhaps puts it best, everything considered. He says:

The amperage resulting from the multiple connection would, of course, be the combined capacity of the two rheostats, or,

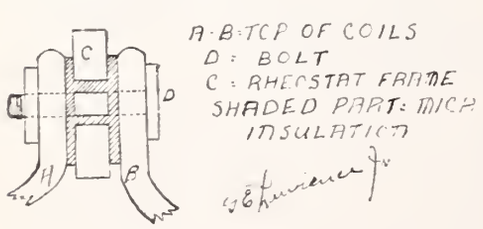
30 plus 40 equals √

70 amperes,

always provided the rheostats deliver exactly the capacity allotted to them. It would, of course, be entirely possible to set forth figures, but of what use. The question does not seem to require them insofar as has to do with the multiple connection. (Correct, Brother Lawrence except that there would be some difference in the resistance of a 30, 40 and 70 amperage. Ed.)

As to the series connection—well, that is something else again. A 30 ampere projection rheostat would have to pass that amount of current against a resistance equal to $110 \div 30 = 3.66 +$ and a fraction ohms, less the resistance offered by the arc itself. We are advised by the Bluebook that 51 is the best amperage for both the 30 and 40 ampere D. C. inclined arc, though I imagine that is not strictly correct. However, accepting it we have $51 \div 30 = 1.70$ as the ohmic resistance of the 30 ampere arc, hence the resistance of the rheostat would be $3.66 - 1.70 = 1.96$ ohms, though let it be understood that this would, in the very nature of things, be rather roughly approximate.

Calculating the 40 ampere rheostat ohmic resistance the same way we find it has 1.47 ohms, hence with the two hitched in series a total of $1.96 + 1.47 = 3.43$ ohms would be offered by them, to which must be added the resistance of the arc, which I shall assume to be operating at 50 volts, and right there we are stuck tight, since to calculate the resistance we must know the amperage and that is exactly the thing we seek to know. If we assume it to be 30, we shall have $50 \div 30 = 1.66$ ohms, and $1.66 + 3.43 = 5.09$ ohms total resistance. This would give $110 \div 5.09 = 21.40 +$ amperes for the series connection.



There, that's that. There are more than one right method of figuring this and I've not checked over the good brothers' figures for correctness. His method is correct, anyhow, and all we wanted to know was that you realized that a 40 ampere projection rheostat is only that when used in series with an arc. Don't jump on me for not checking the figures. I'm getting ready to move up country and to go to the S. M. P. E. meeting and am just about standing on my head, figuratively speaking.

Question No. 566—Illustrate, with sketch, how the coils or grids of a rheostat are insulated from the frame.

The first cut shows grid insulation and insulation of one type of wire coil rheostat. It is my Brother Curle. The second cut shows the method used where the resistance element is built up of several separate wire coils. It was sent in in practically identical form by Brothers Cooley, Lawrence, Budge and Dudiak.

S. M. P. E. Back Numbers

This don't really mean what the title says at all. That darned prevaricating title refers to back numbers of the S. M. P. E. transactions, which may be had from L. C. Porter, secretary, Fifth and Sussex streets, Harrison, N. J., at the following prices: No. 7 to 9, inclusive of the transactions, 25 cents each. Nos. 10 to 15, inclusive, $1.00 each. Nos. 16 to 18, inclusive, $2.00 each, and Nos. 19 to 26, inclusive, $1.25 each.

Note—Nos. 1 to 6 are out of print.

The Questions They Ask!

I've told you before that many seem to think me a wizard. Here is a letter, in its entirety, just received from West Virginia: "Mr. Richardson: "Will you please instruct me whether I can pass a New York State examination and get a New York license for projectionist? Thanking you very much, I will be glad to hear from you at once."

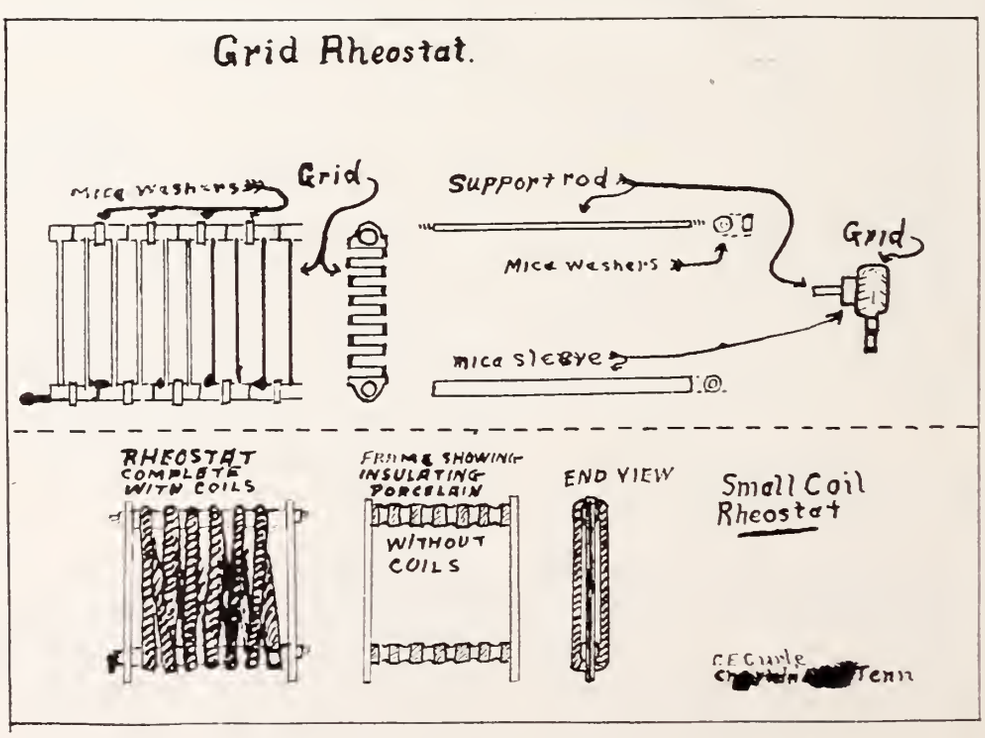
Just like that! All I have to do is project my astrial self—whatever that is—down to West Virginia, have it hunt this man up, examine into his mind and see what he knows and don't know, and how well he can tell it to an examiner, etc. Very simple, what? Honestly, I sometimes don't know whether to laugh or to swear!

Explaining a "Roxy" Effect

T. S. Whittater, Chief Projectionist Strand Theatre, Pt. Huron, Mich., wants to know how the silhouetting of the Roxy screen is accomplished.

It is very simple. The screen stands on the stage floor. It may be on a base raising it somewhat, though as I remember it the Roxy screen is on the floor—that is to say the bottom of the picture is at the floor line, or very near thereto. The screen may be, and in the Roxy is arranged to be raised vertically into the fly loft.

Several feet back of it is a suitable cloth drape. The picture exactly covers the whole surface of the screen, to its very edge. Back of the screen itself are incandesent lights, of any desired color, or banks of different colors, which when burning illuminate the cloth drape. The number and wattage of the lamps, and distance of drape from screen would be matters to be determined by experiment.



It all comes back to screen quality

The impression your theatre conveys, the reputation it enjoys, the day-to-day patronage it attracts —whatever phase of the business you consider, it all comes back in large measure to the screening quality of the pictures you show.

Specify prints on Eastman film —the medium that first made movies practical, that has been known from the infancy of the industry for its never-failing screen superiority.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

John Adams
presents

Larry Semon
IN
"SPUDS"

Big men, little men; fat women, thin women; boys from three to thirty, and girls from thirty to three; rich and poor, all ages, all kinds, all will enjoy this zippy comedy, and laugh with the muffler off, for every one else will be laughing too.

Pathépicture
TRADE MARK

Better Business Builders—A New Weekly Feature

You'll Find It Every Week "Back Of The Color Page"

MOVING PICTURE WORLD

VOL. 86, No. 3 MAY 21st, 1927 PRICE 25 CENTS

A PLEDGE!

Today in California M-G-M Stars, Directors, and Producers are pledging themselves to you for 1927-1928!

(SEE INSIDE THIS COVER)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly $3 a year

(Continued from Cover)

Nationwide Release SEPT. 10th

Nationwide Release OCT. 8th

HAPPY DAYS!

to Metro-Goldwyn-Mayer Showmen

in 1927-1928

The Big Parade of Stars

3 LON CHANEY
Productions—The first is
THE HYPNOTIST

LILLIAN GISH
in ANNIE LAURIE
Now Embassy, N.Y., Twice Daily

3 WILLIAM HAINES
Productions—The first is
SPRING FEVER

Karl Geo. K.
3 DANE & ARTHUR
Productions—The first will be announced shortly

6 TIM McCOY
Productions—The first is
THE BOXER REBELLION

M-G-M SPECIALS
IN OLD KENTUCKY—*from the play*
THE CROWD—*King Vidor's new triumph*
THE COSSACKS—*a John Gilbert special*
ROSE-MARIE—*the stage marvel*
MADAMOISELLE FROM ARMENTIERES
the Big Parade of England
BODY AND SOUL—
Katherine Newlin Burt's famous novel
FROM NINE TO NINE—*the UFA picture*
F. W. Murnau's Greatest

2 JOHN GILBERT
Productions—The first is
FIRES OF YOUTH

3 MARION DAVIES
Productions—The first is
QUALITY STREET

3 GRETA GARBO
Productions—The first is
LOVE

Lew Aileen
3 CODY & PRINGLE
Productions—The first is
ADAM AND EVIL

2 BONAPARTE
(The new Dog Star) Productions—First is
THE THIRTEENTH HOUR

COSMOPOLITAN PRODUCTIONS
(Serialized)
BECKY—*a great Hearst serial*
BRINGING UP FATHER—*the comic strip*
THE LOVELORN—*by Beatrice Fairfax*
WHITE SHADOWS—*from the best-seller*
BUSINESS WIVES—*a sensational serial*

REX INGRAM'S (Metro Goldwyn Picture)
THE GARDEN OF ALLAH
World Famous Play

NAPOLEON
the sensation of Europe

3 NORMA SHEARER
Productions—The first is
THE BRIDAL NIGHT

RAMON NOVARRO
in THE PRINCE OF GRAUSTARK

2 JACKIE COOGAN
Productions—The first is
THE BUGLE CALL

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M-G-M NEWS
Produced by Hearst—104 Issues
Twice Weekly

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Produced by UFA all over the world
26 Issues

HAL ROACH *Comedies*
10 OUR GANG *Comedies*
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10 MAX DAVIDSON
(Character Comedies)
10 HAL ROACH WESTERN
Comedies
10 HAL ROACH ALL STAR
Comedies

M-G-M GREAT EVENTS
In Technicolor—6 Issues

APPROVED!

Last week you read it.

This week we're reading your approval of it in a flood of wires and letters from leading showmen all over the country.

No question about it. PARAMOUNT'S NEW 100% PROGRAM is the talk of the hour from coast to coast.

And no wonder!

For not only does PARAMOUNT'S 1927-8 line-up guarantee every theatre, large and

small, week in and
week out,
a bigger supply
than ever
of the top-line
quality pictures of
the business—

Such unbeatable
products as
"BEAU GESTE" and
its sequel,
"BEAU SABREUR",
"METROPOLIS" and
"GENTLEMEN PREFER
BLONDES", "CHANG"
to pick a few at
random—

Such super-stars as
HAROLD LLOYD,
CLARA BOW,
RICHARD DIX,
BEERY and HATTON
(yes, 4 big ones from them),
MENJOU, DANIELS,
CANTOR, VIDOR,
RALSTON, GRIFFITH,
FIELDS, NEGRI,
GARY COOPER,
and the corking new

comedy team of
CHESTER CONKLIN and
GEORGE BANCROFT—

Not to speak of the
addition to
PARAMOUNT'S great
star roster of
FRED THOMSON and
EMIL JANNINGS—

But what especially
tickles exhibitors
is the fact that

With the coming of
PARAMOUNT'S Giant
Short Features
Program—

With PARAMOUNT
NEWS and
PARAMOUNT CHRISTIE
Comedies,
together with
HORTON Comedies,
MINTZ Novelties
and KRAZY KAT and
OUT OF THE INKWELL
Cartoons—

You now get the incomparable quality and constant supply and perfect service of PARAMOUNT in THE WHOLE SHOW!

That's the Big Message for 1927-8 that exhibitors are stamping "100% APPROVED"— and DOING IT WITH CONTRACTS.

THE WHOLE SHOW IN 1927-8

TIFFANY PRODUCTIONS, INC.

1540 BROADWAY M. H. HOFFMAN, VICE-PRES. NEW YORK CITY

EXCHANGES EVERYWHERE

1000 laughs! TURNED LOOSE

WARNER BROS.... *present*

SYD CHAPLIN

Setting the pace in that record-breaking laugh-fest

"The Missing Link"

Critics lead the cheers!

"Hilarious entertainment. Worth the time and the money." —*N. Y. Graphic*

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"Undeniably amusing! Hearty laughter!" —*N. Y. Eve. World*

"Don't miss it. Never anything funnier!" —*N. Y. Herald-Tribune*

"Hilarious appeal to anybody." —*New York Times*

"A riot!" —*N. Y. Morning Telegraph*

"Hilarious." —*N. Y. Eve. Post*

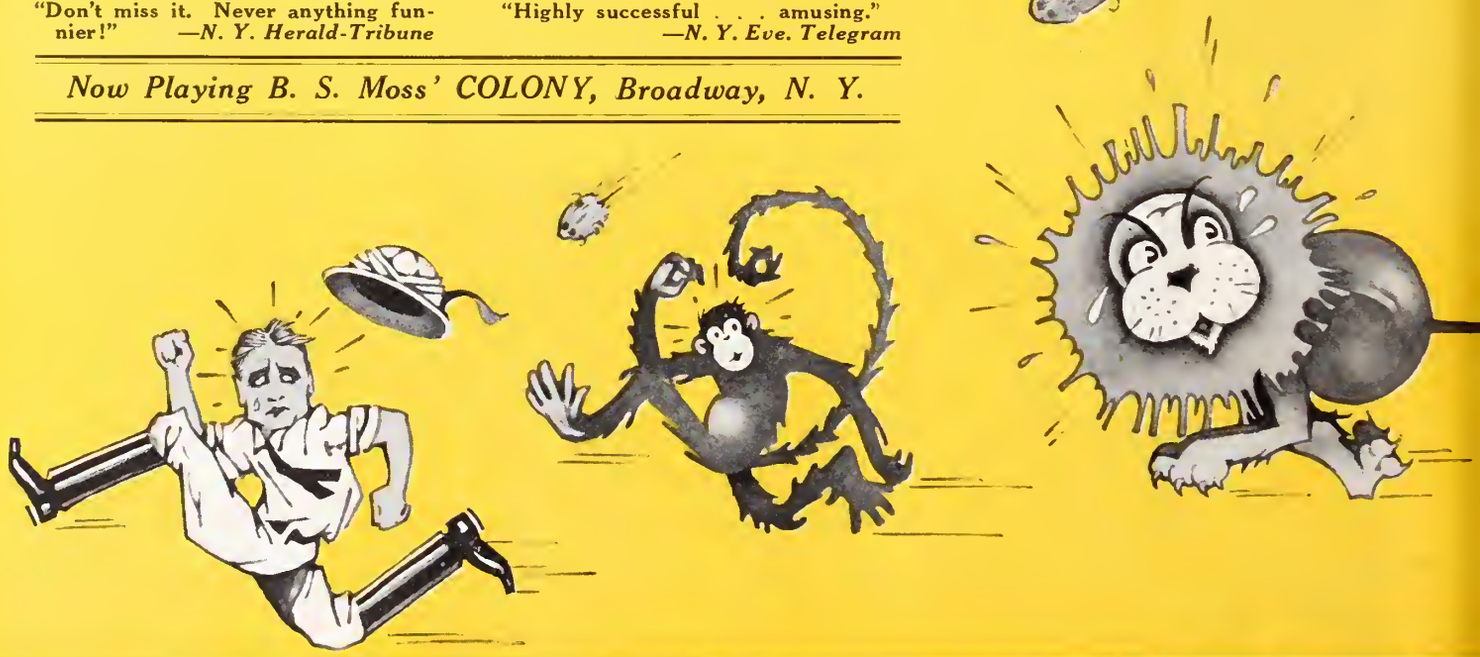
"Audience loves it. Unceasing outbursts of laughter." —*N. Y. Daily News*

"Highly successful . . . amusing." —*N. Y. Eve. Telegram*

Now Playing B. S. Moss' COLONY, Broadway, N. Y.

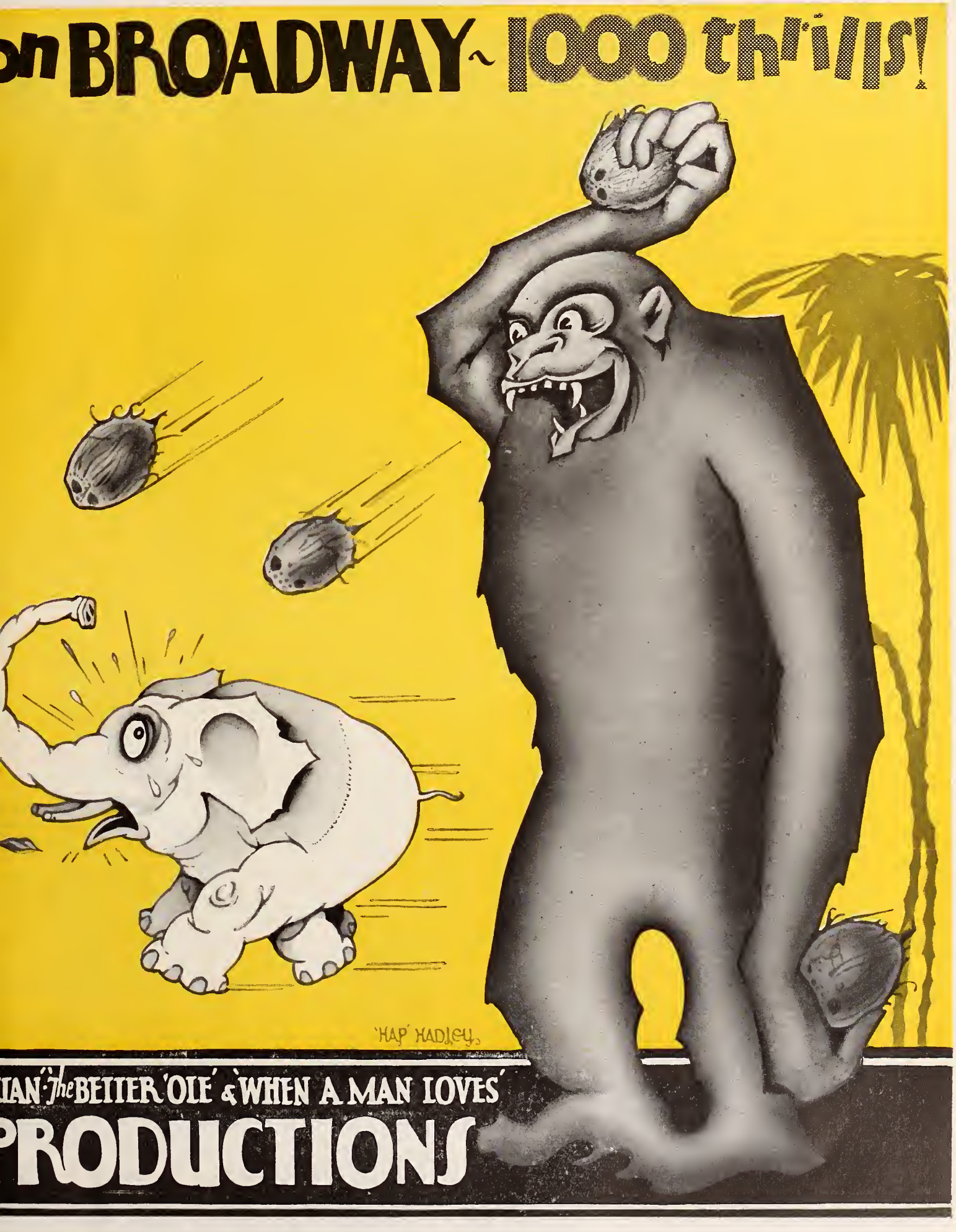
Story by
CHAS. F. REISNER
and
DARRYL FRANCIS ZANUCK

Directed by
CHAS. F. REISNER



It's another Bigger-Profit Money-Getter by the producers of DON

WARNER BROS. EXTENDED RUN


on BROADWAY- 1000 thrills!
'HAP' HADLEY.
IAN "The BETTER 'OLE & WHEN A MAN LOVES'
PRODUCTIONS

WARNER BROS. PRESENT—

Ri

Hit! Hit! Hit

DELIVERIN
THE BIG ONE
WHEN YOU NEE
THEM MOST
This Spring
This Summe

Pick of the hits for '26-'27

26 Warner Winners

ACROSS THE PACIFIC
MY OFFICIAL WIFE
PRIVATE IZZY MURPHY
MILLIONAIRES
WHILE LONDON SLEEPS
THE THIRD DEGREE
FINGER PRINTS
WOLF'S CLOTHING
DON'T TELL THE WIFE
HILLS OF KENTUCKY
THE GAY OLD BIRD
WHAT EVERY GIRL SHOULD KNOW
WHITE FLANNELS
MATINEE LADIES
BITTER APPLES
THE BRUTE
TRACKED BY THE POLICE
THE CLIMBERS
IRISH HEARTS
A MILLION BID
THE BLACK DIAMOND EXPRESS
SIMPLE SIS
DEARIE
WHAT HAPPENED TO FATHER
THE HEART OF MARYLAND
THE COLLEGE WIDOW

Check and book the pictures you haven't played

26 WARNER

ght Now!

The 2 greatest pictures

MONTE BLUE

ever made!

WINNERS for 1926 1927

"Built for the Box Office!"

FIRST DIVISI

1927-1928

Eighteen individual productions with every element of special box-office value.

Twelve of these releases will be personally supervised by I. E. Chadwick. Six personally supervised by James Ormont.

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1. **BETTY COMPSON IN "THE LADYBIRD"**

   Mystery — thrills — sensations, — with Betty as the daring dancer of the New Orleans Mardi Gras.

2. **"THE RETURN OF BOSTON BLACKIE"**

   Jack Boyle's great Cosmopolitan Magazine story. Made by Harry Hoyt, director of "The Lost World." With Strongheart and Corliss Palmer.

3. **"FINNIGAN'S BALL"**

   An Irish Howl! With Blanche Mehaffey, Cullen Landis, Mack Swain, Charlie McHugh, Aggie Herring, Kewpie Morgan. Directed by James Hogan.

4. **"DEATH VALLEY"**

   Stronger than "Stark Love." Stranger than "Chang." No camera has ever before penetrated this alluring treasure-land—this hell hole of the West.

5. **BETTY COMPSON IN "SAY IT WITH DIAMONDS"**

   A sophisticated comedy of modern marriage. A subtle, different story with an amazing, surprise climax. With Jocelyn Lee, Betty Baker and Armand Kaliz.

6. **"THE LURE OF THE SOUTH SEAS"**

   Human derelicts—lost souls of men that were. Life and love—languid and alluring. Made in the South Sea Isles.

7. **"THE AGE OF SEX"**

   The flapper turns Amazon in her battle for freedom. A new version of an age-old theme. The romance of the modern Eve.

8. **BETTY COMPSON IN "TEMPTATIONS OF A SHOP GIRL"**

   The romantic struggle of a love-starved girl. A battle of wits, with Betty bringing a new angle to Elinor Glyn's idea of "It."

9. **"BRUNETTES PREFERRED"**

   Another version of the "Gentlemen" theory. A rollicking comedy, satirizing the high-stepping ladies and quite debunking the foibes of the peroxide contingent.

FIRST DIVISION

729 SEVENTH AVENUE

TELEPHONE

ON PICTURES

OFFERINGS

Stars, the pick of the field; directors, the master minds of the industry; stories, chosen because of popular themes and startling angles, embellished with tremendous production value.

Our policy and our plans are set calling for independent productions, second to none.

NOW BEING AWARDED ON THE ATIVE ATTRACTIONS

10. "ALGERIAN NIGHTS"

Algeria, the land of mystery — of romance — of love — of midnight rides and raids, and never ending treachery. In a fascinating locale that is new to the screen.

11. "YOU'LL NEVER GET RICH"

"Shoulder Arms," "Behind the Front" —All set for the Battle of Paris. Featuring the grand retreat to the cafes of the Boulevards. It's some war!

12. BETTY COMPSON IN "LOVE IN A COTTAGE"

A small town romance of a big town girl. A new type of role for Betty, but one of the most charming she has ever essayed.

13. "COMRADES"

Rich boy—poor boy; brothers under the skin. A story of self-sacrifice, of loyalty and devotion in the stirring, blood-tingling background of the World War.

14. "FREE KISSES"

The story of a kissable, kissing miss. She never missed a kiss—or very much else. The eternal flapper — stepping just a little faster than her slim legs will carry her.

15. "THE BELLE OF AVENUE A"

"East Side, West Side" on "The Sidewalks of New York." But mostly East Side, the picturesque home of this jolly new American from Ireland.

16. "POLLY OF THE MOVIES"

A fast moving, thrilling drama that will keep you on the edge of your seat. A spectacular production of a great stage play. The most intimate picture of a movie studio ever filmed.

17. "RAGTIME"

The epic of the jazz age. Dancing girls of an East Side dive—and their beer-slinging, tin pan pianist, who became the greatest composer of jazz-mad Broadway.

18. "CREOLE LOVE"

New Orleans, the oldest new city of the Western World. A tale of frenzied passions, jealous hate and a pitiless revenge. A soul picture of the Spanish-French Louisiana.

DISTRIBUT ORS, INC.

NEW YORK CITY

BRYANT 4200

GREATER FBO'S

The GREATER THIRTY

"The Gingham Girl." Lois Wilson and George K. Arthur. From the musical comedy.

"The Great Mail Robbery." George B. Seitz directing. Railroad melodrama.

"The Harvester." Novel by Gene Stratton-Porter. Leo Meehan direction.

"Freckles" Gene Stratton-Porter novel.

"Judgement Of The Hills." Frankie Darro and Virginia Valli. By Larry Evans. Leo Meehan direction.

"The Little Yellow House." By Beatrice Burton. Serialized in McCall's Magazine.

"Wallflowers." Novel by Temple Bailey. Ran in Good Housekeeping.

"Clancy's Kosher Wedding" Starring George Sidney. Jewish-Irish comedy smash.

"Not For Publication" Ralph Ince directs and stars.

"Skinner's Big Idea" Masterpiece of Henry Irving Dodge Saturday Evening Post story.

"The Devils Trade Mark." All-star cast. By Calvin Johnson.

"Little Mickey Grogan." Frankie Darro star. Story of New York newsboy, by Arthur Guy Empey.

"Shanghaied." Ralph Ince will direct and co-star with Patsy Ruth Miller. Melodrama of the sea.

"A Legionnaire In Paris." Al Cooke and Kit Guard. Two veterans back in Paris for Legion convention.

"Crooks Can't Win." Melodrama of police.

"Chicago After Midnight." Melodrama of Chicago's night life. By Charles K. Harris.

"South Sea Love." Ralph Ince in star and directorial roles. Melodrama of South Seas.

"Coney Island." Drama of Coney Island and its people.

"Hook and Ladder No. 9." Melodrama, fireman hero. John A. Moroso story.

"Loves Of Ricardo." Stars George Beban. Played Rivoli, New York.

"Jake, The Plumber." Burlesque of Jewish plumber.

"In A Moment Of Temptation." Laura Jean Libby novel.

"Dead Man's Curve." Auto racing drama.

"Her Summer Hero." Comedy of a lifeguard.

"Sally Of The Scandals." Comedy-drama of New York show world.

"The Coward." By Arthur Stringer. Fashionable New York and North Woods melodrama.

"Alex The Great." By H. C. Witwer. Comedy of a small town "show off."

"Red Riders Of Canada." Northwest Mounted Police melodrama.

"Kent Of The Navy." Ensign and his adventures on shore leave.

"Beyond London's Lights." J. J. Bell's great novel.

And the trade's greatest short subjects **Novelties, News Laffs**, and the great 500 newspapers.

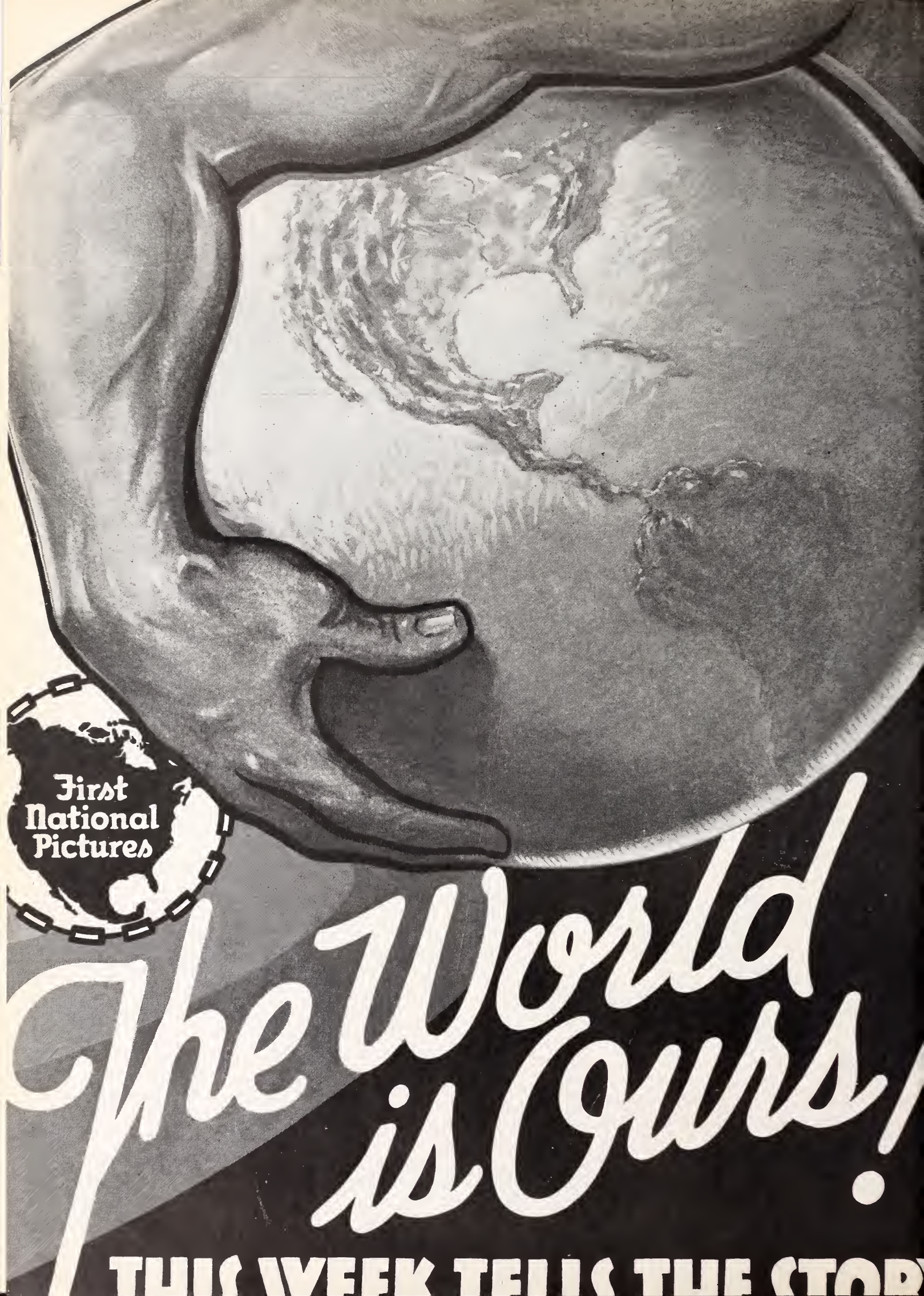
MASTER SHOW

GRAND SLAM

SEASON 1927-28

ncluding **H. C. Witwer's "Beauty Parlor"** featurettes; **Standard Fat Men** Comedies; **Whirlwind Fontaine Fox "Mickey M'Guire"** (himself) real life comedies based on the famous cartoon strip in

MEN OF THE WORLD


First National Pictures
The World is Ours!
THIS WEEK TELLS THE STOR

EVERY WEEK

MOVING PICTURE WORLD

Assures You

THE LARGEST { Exhibitor Circulation
Exhibitor Reader Interest
Big Theatre Circulation
Small Theatre Circulation
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Obtainable In Any Single Medium In This Field

	VERIFIED EXHIBITOR CIRCULATION
MOVING PICTURE WORLD	Over 7,337
2nd nearest paper	Nearly 1,000 less
3rd nearest paper	Over 1,000 less

RICHARDSON'S

New 5th Edition

Handbook of Projection

is Ready Now

In Two Volumes

Volume I contains the fundamentals of projection—much of the same material covered in previous editions. Volume II covers various equipment and contains much new material. Every manager and projectionist needs these invaluable books.

Price for either volume alone $4.00
Price for both volumes together $6.00

(Add 10 cents for West of the Rockies)

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue New York

THE WINNER!

HERALD CHICAGO AND EXAMINER

SUNDAY, MAY 15, 1927.

FOX FLIER WINS FILM 'DERBY'

Through darkness and rain, two pilots, representing rival news film organizations, last night raced to Chicago with motion pictures of the Kentucky Derby for the honor and prestige of scoring a beat. Pilots for three other news reel companies were forced down.

It was a 300-mile air Derby—now run every year—over an unlighted, unmarked route; a Derby that starts the instant the winner of the American turf classic flashes across the finish line.

Fox Film won the race. Its plane, piloted by "Red" Love, regular air mail pilot out of the inky, rain Louis, dropped out of the inky, rain drenched clouds to the lighted field at Maywood at 10:49 p. m.

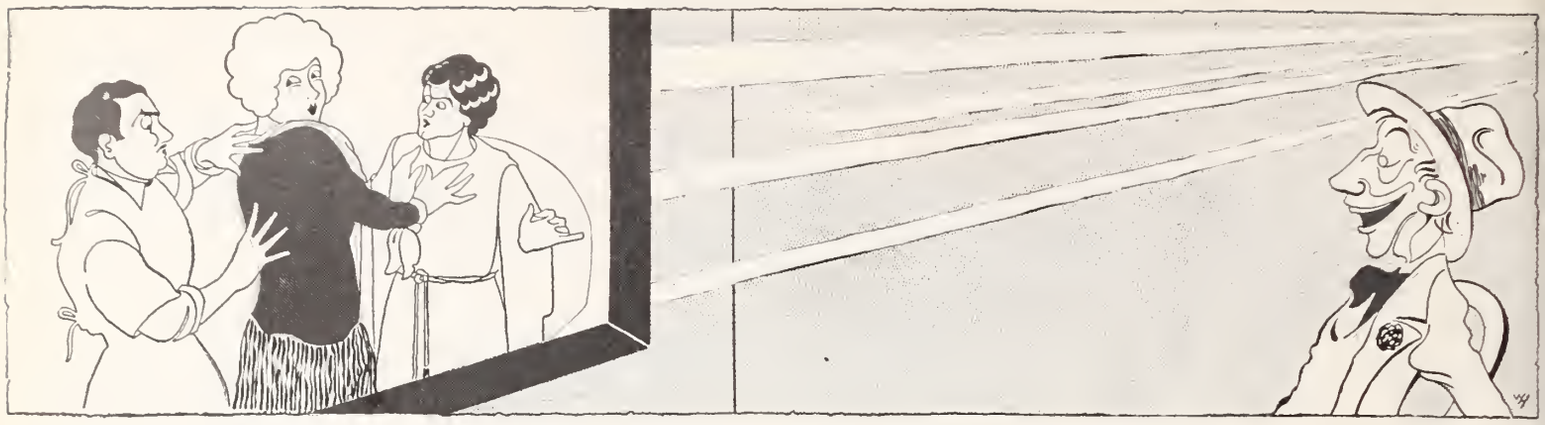
Fifteen minutes later, its rival, the plane of the Pathe service, arrived. But almost by that time Staff Photographer William Story had his films in the office of Fox Film Company, 113 Austin av., for he took only twenty-two minutes by automobile from Maywood, and before midnight the pictures were being shown in the Monroe Theater, James E. Darste, news editor, announced.

FOX NEWS

MIGHTIEST OF ALL

served every exhibitor in the United States buying the regular Fox News service with a print of the great Kentucky Derby as quickly as special airplanes, fast trains and the U. S. Air Mail could deliver—at no extra cost to the exhibitor!

When you buy FOX NEWS you get Speed, Enterprise and Reliability!



you're right!

an "ad man" wrote this after
he had been knocked off his chair - -
in the projection room - - laughin' at

cradle snatchers

and i'm tellin' ya that the
wallop i got - - and the after
effects - - is gonna be mild compared
to the kick your patrons are gonna get!

what a picture for laughs!
i tell ya it's a riot - - because it's
the real me - - and not 'cause
i'm bein' paid to tell ya!

A Riotous Comedy *of* Women *with* Young Ideas
featuring LOUISE FAZENDA
Dorothy Phillips ∾ J. Farrell Macdonald ∾ Sammy Cohen
Ethel Wales ∾ Arthur Lake
Based on the stage hit by Russell Medcraft and Norma Mitchell
HOWARD HAWKS *Production*

FOX
PROFIT PICTURE

Last Minute News From Everywhere

MOVING PICTURE WORLD

FORE!

WANTED — Advertising manager for largest production company in world. State age, experience and golf score. Address: Sand & Trapp, Sound View Pictures, Nineteenth Hole.

YES, SIR!

If you believed half the copyright suits, you would get the impression that the average scenario writer is a syndicate.

Vol. 86 **New York, May 21, 1927** **No. 3**

New York Seeking More Changes in Uniform Contract

Insist on Delivery of All Films Promised

New York and New Jersey are working hand in hand in endeavoring to have Will Hays make changes in the uniform contract. One especially sought is over a clause providing that where emergencies beyond a distributor's control prevent him from delivering a film within three months of date of contract, he does not have to deliver it at all. The T. O. C. C. suggests that in such an emergency the showman will wait until the film is finished and will accept no substitute.

Another change would clarify the definition of first, second and third-run houses.

The demand also is made that when an application is refused, the deposit money must be immediately returned, and that if the distributor fails to immediately refund the money, his concellation be considered void and the exhibitor entitled to the picture.

Another change would force the forwarding of all applications by registered mail or telegraph.

London Cable

(From London Bureau of Moving Picture World, May 17)

The result of the popularity contest is: Balfour, 700,000 votes; Lloyd, 682,000; Mary, 640,000; Douglas, 576,000; Charlie, 562,000; Novarro, 561,000. The Films Bill, Clause five amended, passed. Opposition to the amendment postponing registration two years was defeated 22 votes to 5. A Government amendment was passed permitting the exhibition of London cinemas prior to registration. An amendment reducing the 20 pounds daily penalty was defeated 22 votes to 5. The Government accepts the amendment enforcing the weekly publication of registered films in the Board of Trade journal. The amendment prohibiting old films as a part of quota was adjourned.

Keith-Albee Dickering with Phonofilm; P. A. Powers May Join DeForest Group

"Pat" Said to Be Putting Over Talking Picture Deal with Keith-Pathe-P. D. C. Combine

By Sumner Smith

KEITH-ALBEE is dickering with the DeForest Phonofilm Company for the exclusive privilege of using Phonofilm in its theatres. If the deal is closed, as it is expected to be early next week, this will mean that the new Keith-Pathe-P. D. C. combination will use Phonofilm in its houses to offset the use of Vitaphone by Warner Bros. and licensees and the use of Fox-Case Movietone by Fox and licensees.

Also of outstanding interest is the news, from an authentic source, that P. A. ("Pat") Powers is seeking an interest in Phonofilm and probably will obtain it next week.

The sole announcement forthcoming this week from the DeForest people was the statement that the suit over patents, filed last August against Fox-Case and temporarily shelved because of attempts at a settlement, will be vigorously prosecuted. Arbitration has failed and the case will come to trial as soon as a crowded court calendar permits, Charles DeForest said.

Attempts to reach Dr. Lee DeForest failed and Mr. Brown, the publicity man, was uncommunicative. Officials of Phonofilm held secret sessions on Tuesday but would not talk about the matters

(Continued on next page)

Fabian Under Fire

New Jersey exhibitors will soon complain to the Board of Arbitration that the Stanley-Fabian thirty-day protection on all films in the state spells their ruin. The complaint will be worded like an ultimatum, with a threat to take the matter before the courts on a charge of conspiracy in restraint of trade.

Crown Prince Carol Would Act in Films But Queen Objects

It is quite possible that the kinema some day will have a Royal recruit, for the exiled Crown Prince Carol of Roumania, who lives at Neuilly, Paris, is greatly interested in the film. It is said that he has expressed a wish to appear before the camera, but he has desisted so far, in deference to the wishes of his mother, Queen Marie.

"Uncle Tom" at Central

Universal will present "Uncle Tom's Cabin" at the Central Theatre on Broadway, a six months' lease having been signed with the Shuberts. It carries an option for another six months. The picture would open early in September.

Department of Justice Passes On All Picture Merger Deals

THE Department of Justice is quietly investigating all merger developments and merger rumors within the motion picture industry, advices from Washington, D. C., state. Members of the industry in New York intimate there is truth in the report that the Department of Justice asks for all details of proposed mergers for consideration before they are finally consummated. The intent of this action is, it is said, to prevent conflict with the Sherman and Clayton acts and consequent difficulties with the Federal Trade Commission.

No decision has yet been made by the Federal Trade Commission on the Famous Players case. One authority has it that the commission is awaiting the U. S. Supreme Court decision on the Eastman Kodak case, and that a victory for Eastman would mean automatic dismissal of the Paramount matter by the commission. The latest dope was that Paramount had protected itself against the commission's charges and would win the verdict of not guilty.

It is possible that the widely heralded rumor of a First National alignment with other companies has been under Department of Justice consideration and that further steps toward the alignment have waited on its decision.

Berlin Cable

(From Berlin Bureau of Moving Picture World, May 17)

Arthur W. Kelly was welcomed by the press and introduced by Curtis Melnitz, United Artists representative here. He announced that three of four pictures will be produced for United Artists by Rex Film, under the supervision of Lupu Pick. The first picture will be 'The Big Chance," directed by Henri Galeen. He also said that several theatres are to be built or bought in the German key cities. They will be built with German money and use Germans, in co-operation with the German industry. Fox Comedy Week at Tauentzien Palast is a great success, also "A Regular Fellow," with Griffith, at the Gloria Palast. "Napoleon" will not be shown now but in the autumn at the UFA Pavilion. "The Lady" scored a big success for United Artists at Marmor Haus.

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VOL. 86 NO. 3

Navy Elects Clara Bow; Fast Vote Calculation

In the recent two-day Powers contest held during the visit of the fleet to New York to determine the Navy's most popular type of girl, the Navy boys voted Clara Bow their favorite "movie queen," with Gilda Gray second and Dolores Costello third choice.

Out of the 7,000 votes cast, Clara Bow received a total of 3,800 votes. Other stars in favor with the Navy were Norma Talmadge, Mary Pickford, Mae Murray, Corinne Griffith, Allene Ray, Patsy Ruth Miller and Bebe Daniels.

The contest was conducted by the Powers Accounting Machine Corporation of New York in an effort to prove the speed with which an electrically operated and mechanical tabulating device could count and segregate a large number of questions and answers. The total vote was tabulated and classified within thirty minutes of the closing of the polls.

Detroit Overseated

David Palfreyman, secretary of the Detroit Film Board of Trade, has completed a survey of theatre seats and booking circuits in Detroit and announces that there are now 190,023 amusement seats in the city, with 169,388 of these being motion picture seats. The Michigan is shown to be the largest picture theatre, with the Fox-Washington, now under construction, being listed for 4,500 seats. Ninety-six of Detroit's picture theatres are controlled by circuits, Palfreyman's report shows.

A Blue-Blood Mutt

Vyvyan Donner, famous for her artistic sketches and silhouettes, has sketched Wrong-start, the mischievous mongrel pup who scampers his way through Pathe's "Alaskan Adventures." Capt. Jack Robertson, producer of the picture, has promised "personal appearances" of the coy little canine.

Fritz a Thespian

Now Fritz Tidden is trying his hand at acting. The former *Moving Picture World* writer, lately identified with M-G-M as a publicist, has been persuaded by Director Clarence Brown to play a dealer in a gambling hall sequence of "The Trail of '98." We recommend Fritz as equally adept with the ivories.

Publix Managers School Graduates Third Class

The period of training which started November 15 for the third class of the Publix Theatre Managers' Training School ended this week. A dinner was tendered the graduates by Publix. A. M. Botsford presided. The speakers were Sam Katz, president of Publix; Harry Marx, director of theatre management, and John Barry, director of the school.

The graduates have been assigned as follows:

Edwin Adler, Howard Theatre, Atlanta; Arthur Baker, Chicago Theatre, Chicago; George Broemler, Publix Gray Circuit, Boston; Herbert Chatkin, Des Moines, Des Moines; E. S. C. Coppock, Texas Theatre, San Antonio; Lawrence Cowen, Publix Gray Circuit, Boston; Louis Finske, Palace Theatre, Dallas; Louis Goldberg, Chicago Theatre, Chicago; Roy Helms, Imperial Theatre, Columbia, S. C.; Hal Howard, Imperial Theatre, Asheville, N. C.; Graham Jeffrey, Publix Gray Circuit, Boston; O'Ferrall Knight, Michigan Theatre, Detroit; Homer LeTempt, Queen Theatre, Austin, Texas; Robert McHale, Metropolitan Theatre, Los Angeles John McKenna, Carolina Theatre Charlotte, N. C.; Carrol MacPike Davenport, Davenport, Iowa; Norman T. Prager, Palace Theatre Fort Worth, Texas; George Watson, Davenport, Davenport, Iowa Robert Weitman, Rialto Theatre New York; Ross W. Wiegand, Rialto Theatre, Denver; John T. Wright, Paramount Theatre, New York.

Incorporations

The secretary of state's office at Albany, N. Y., granted charters last week to no less than twelve companies, the largest number during any one week thus far this year. The companies follow: Gowanda Theatre Corp., Gowanda, $25,000, Myrtle C. Riter, Kenmore; Madeline E. Sager, C. DeForest Cummings, Buffalo; Duo-Art Productions, Inc., $35,000, C. William Morganstern, Anton F. Scibilia, Helen O'Brien, New York City; Boys of "76" Film Corp., $20,000, I. M. Lichtigman, Henry Lederman, A. John Eder, New York City; Commander Amusement Corp., $2,500, Benjamin Rich, Murray Morris, Betty Salzman, New York City; Delanson Community Movies, Inc., Delanson, $540, Raymond Hagadorn, Raymond H. Smith, Frank C. Alexander, Delanson; Dramagraph Motion Picture Corp., $600,000, Harry C. Hand, Samuel C. Wood, William M. Stevens, New York City; Erin Pictures Corp., $100,000, Meyer Bodenstein, New York City; Norma O'Connor, Lillian Langsam, Brooklyn; Pelham Lynton, Inc., $10,000, David F. Sternberg, H. Pelham Lynton, Edward Levy, New York City; Happy Productions, Inc., $50,000, Murray Phillips, Frank H. Grey, Florence Lieberman, New York City; the capitalization of the following not being stated: Burnside Productions, Inc., Robert H. Burnside, Elizabeth Moclair, A. M. Wattenberg, New York City; Opalescent Film, Inc., C. Lang Cobb, Sadye Shaw, New York City; Herrmann N. Holde, Great Hills, S. I.; Harmony Pictures Corp., H. Edwin Goldberg, Joseph Russakow, Freda Freeman, New York City.

Eckman in Charge

Sam Eckman, Jr., M-G-M's popular exchange manager in New York City, is chairman of the testimonial dinner to be given June 8 for Maurice ("Red") Kann, two days before the editor of *Film Daily* becomes a benedict. The dinner will be held at the Hotel Astor.

Keith Dickering with Phonofilm

(Continued from preceding page)

under discussion except to say that an important announcement would be forthcoming soon, probably in four or five days.

Recent weeks have been productive of many rumors concerning Phonofilm, including one that Dr. DeForest would resign, but none of them are credited except those about the Keith deal and the probable entrance into Phonofilm of Powers.

One feature of importance in the effort by Phonofilm to obtain a secure footing in the talking picture field is the cost of installation. Just what this will be is not known at present; in fact, the company is said to be doing a lot of close calculating now that the Fox-Case Corporation is said to plan Movietone installations at a cost of only about $2,000, where hitherto both Movietone and Vitaphone installations have sold at a cost of around $16,000 an installation.

The problem of leading artists is another that must be straightened out. Vitaphone gets its artists through an agreement with the Victor people. A recent rumor was to the effect that the National Broadcasting Company (WEAF) plans contracts with artists involving talking picture work and personal appearances at picture theatres as well as radio work, but opinion along the Rialto insists on discrediting this. However, the National Broadcasting Company may be somehow mixed up in the scheme of things, because requests have been made to trade publications that its name not be mentioned in connection with talking picture matters.

"Pat" Powers' probable entrance into the financial interests behind Phonofilm, until now carefully kept under cover, leads observers into many fields of conjecture. One observer purports to see Powers as the master mind in arranging a deal between Phonofilm and Keith-Pathe-P. D. C. and insisting on a share of the future profits for his leading part in the deal.

Powers owns the Von Stroheim unit making "The Wedding March" for Paramount, now in its second year of production. He has not been affiliated with any big distributing company since he resigned from Associated Exhibitors and put Lewis J. Selznick at the helm. Before that he was with Universal, and previously, with Equity.

40 From P. D. C.

Phil Reisman last week wired—too late for publication—that DeMille Pictures and P. D. C. will release approximately 40 pictures, including 5 road shows, 10 specials and 25 regular releases, for the new season. Short features and other Pathe subjects will be announced by Elmer Pearson, he says. Pathe and P. D. C. hold a joint convention in New York, May 23, 24 and 25, in Chicago, May 27, 28 and 29, and in Los Angeles June 2, 3 and 4.

Whyte Next to Murdock, Dope on Consolidation

Speculation is rife concerning the occupants of executives' chairs when the Keith-Pathe-P. D. C. consolidation begins functioning at full speed. Information coming to *Moving Picture World* indicates the following line-up:

President, J. J. Murdock; directly under him, Arthur Whyte. Elmer Pearson is expected to become sales agent and Parsons to have charge of advertising, with John C. Flinn in general charge of all advertising for the combine. This is the first indication that Mr. Flinn will have a responsible position with the combine, though rumors that he was out of it have been generally discredited.

Grattan Promoted

Kenneth Grattan now is relief manager for the Loew New York chain. B. J. Flammer succeeds him as assistant manager of Loew's State.

Pola May Visit London

Pola Negri may attend the premiere of "Barbed Wire," the Hall Caine story, in London.

Grateful Thanks

Moving Picture World gratefully acknowledges the gift of a series of bound volumes of this publication which formed a part of the voluminous library of the late Harry Houdini. They cover the entire period of his extended connection with the picture business, and were the only trade papers read and preserved by the famous magician and showman. By the terms of his will Houdini gave his library to the Library of Congress that his priceless collection of magical literature might be preserved, but Mrs. Beatrice Houdini distributed to his friends a few of the more modern volumes as mementos of his unique genius. We appreciate her graceful courtesy in presenting this souvenir of her famous husband.

First-Run Houses in Fox Circuit to Total 30 in 1929

Not Seeking a Battle, President Asserts

Fox Films will have 30 first-run theatres, with an average seating capacity, in operation by January 1, 1929, William Fox told the national sales convention which concluded this week at the home office.

"We are not seeking battle," he said. "Our theatre plans are not to be construed as an invasion of the exhibition field because they are not. Where we have ample representation, we will not build. Where our friends are to be found, we will not build."

Mr. Fox looked into the future.

"The theatre of the future," he said, will have to be constructed along scientific and physical proportions to incorporate maximum facilities for sight and hearing. Attendance in this country has been growing steadily until now it is estimated at 22,000,000 per week. With 78,000,000 more prospects to draw from for future expansion, possibilities are inconceivable at this stage. With such a vast field to work in, it is my contention that the larger-sized theatres of the future will contain not less than 5,000 seats."

The convention started in Atlantic City but forced its way to New York because the salesmen insisted on seeing three pictures. These were "Seventh Heaven," "Mother Machree" and "Sunrise." Reports are that they 'stopped the show."

Fox Signs Drago

Harry Sinclair Drago, author of many novels, has signed a contract with Fox Films to write stories for that organization and will go to Hollywood on June 1. He was formerly the editor of the Macaulay Company, book publishers.

Mizner Turns Writer

Wilson Mizner, well known to Broadway and lately connected with Palm Beach real estate firms, will do scenarios for Paramount. His contract runs for four months, with a renewal option.

Plan New Woodlawn

Marks Bros. will build a new Woodlawn Theatre at Sixty-third and Cottage Grove avenue, Chicago. It will have 5,100 seats.

To Film Rialto

King Vidor, Eleanor Boardman and James Murray arrive in New York to film scenes for M-G-M's "The Crowd."

Sam Morris Appoints New Sales Managers

Sam E. Morris, general manager of distribution, has announced several appointments, changes and promotions in the sales organization of Warner Bros.

Arthur Abeles is eastern sales manager, C. C. Ezell central sales manager, Harry Lustig West Coast sales manager, B. F. Lyon sales manager for Canada. The division manager in New York City is George Balsdon, Jr., and the branch manager for New Jersey is Jack Levy.

Delay Club Plan

Al Lichtman's plan to have the industry form a golf and country club will come up officially later, when the convention season is over, it is announced. Too many executives now are out of New York.

Conn. Splits on Sunday

New Haven, Conn., has voted against earlier than 6 p. m. opening of picture theatres on Sundays. Hamden, Conn., legalized Sunday afternoon shows under the new state law providing local option.

Dauge With W. E.

Publicity on the Western Electric sound projectors will be handled by Roswell Dauge, formerly with Paramount and last year with N. W. Ayer & Son, advertising agency.

Plan Money Saving Stunt

The M. P. T. O. of Western Pennsylvania is considering a plan whereby members can obtain substantial discounts on electric light bulbs.

Warners Acquire Rich's Holdings In the Vitaphone

Gain Complete Control Of Valuable Device

Negotiations were closed today (Thursday) whereby Warner Brothers becomes 100 per cent. owner of the Vitaphone Corporation, *Moving Picture World* learns.

Walter J. Rich has sold his 30 per cent. holdings and has resigned as president, and Eugene C. Rich, his son, has resigned as a director.

Harry M. Warner is the new president and Jack L. Warner is vice-president and a director. The new directors are the Warner brothers—Harry M., Jack L., Abe and Sam—and Waddill Catchings, of the firm of Goldman, Sachs & Co.

Production will be speeded at studios in the West as well as in the East. Announcement of the acquisition of a western studio will be made shortly.

Vitaphone offices will move from the Fisk Building to the tenth floor of 1600 Broadway. Warner Bros. Pictures, Inc., occupies the ninth floor.

There is much more to this statement than appears on the surface. The Vitaphone Corp. has become strictly a producing unit. Installations and the licensing of producers to use either the Vitaphone or Movietone process will hereafter be handled by the Electrical Research Products, Inc., a subsidiary of the Western Electric.

Installations have been delayed in the past by lack of product. The Warners will now supply the product to keep pace with installations. Reductions in installation costs are not expected at present, despite reports to the contrary.

New Publix Contest

Publix will start a national opportunity contest next week in all of the 18 key cities where it is represented with a theatre. These girls will be used in a Publix unit, "Young America," due to open on July 9 at the Paramount Theatre in New York. The metropolitan newspaper tie-up is with the Graphic. The winners are due in New York about the middle of June for rehearsal before their act opens at the Paramount. Each girl will be featured in her own home town.

London Film News

During the recent weeks the affairs of the Non-Inflammable Film Company, Ltd., have come in for considerable criticism in the city, financial paper being particularly trenchant. "The Investors' Review" commented upon the fact that some shareholders appeared to be willing to let their five shilling paid shares go for nothing, and pay as much as four shillings to be relieved of their liability for further calls. It was also suggested that certain shareholders were claiming a rectification of the register and the return of their money. Of this course, however, nothing was heard at the statutary meeting of the company.

* * *

Our old friend "Trilby" is to be revived on the screen by a Berlin company—Terra Films—under the title of the character "Svengali."

* * *

Betty Compson in "Say It With Diamonds," from New York, will be trade-shown soon. One of Butcher's big-four Compsons.

* * *

Dorothy Gish will star in "The Constant Nymph," a Piccadilly picture, all rights with W. & F.

* * *

"Mumsee," Wilcox film starring Pauline Frederick, will be distributed in U. K. by C. M. Woolf.

* * *

Sovkino, the Russian Government producing company, has selected a site near Moscow for the erection of the largest film production plant in all Europe, according to their own statements. Anatole Danashev, technical director, is to take charge.

New Cleveland Combine Obtains Mansfield Site

The Variety Amusement Co. of Cleveland, recently formed by the $3,500,000 merger of the Silverman-Ohio Theatres Co. with the interests of M. S. Fine and A. Kramer, formerly of the Ohio Amusement Co., as recently reported in *Moving Picture World*, has purchased a site at Mansfield, Ohio, on which a business block and picture theatre will be erected. The house, which will seat 2,500, will cost around $300,000.

The company operates the Windermere and Union theatres, Cleveland, in addition to the Shaw-Hayden in that city, as previously reported, the Strand, Akron, Alhambra, Canton and the Opera House and Majestic, Mansfield.

Harvey Writes For Gilda

Samuel Goldwyn has signed Harry Harvey, author of "King Cobra," to write "The Devil Dancer," an original, for Gilda Gray's first Goldwyn picture through United Artists.

Pola Negri Marries

Pola Negri and Prince Serge Mdvani were married May 14 in Seraincourt, France. They are due to sail for this country on May 21, but may stop off in England.

Conn. Meets Sunday

The annual convention of the Connecticut M. P. T. O. will be held Sunday in New Haven. State taxes will be discussed and officers elected. Joseph Walsh now is president.

Deny Harris's Charges

Zack M. Harris's allegations in his $7,500,000 suit are denied in answers filed by Keith-Orpheum-DeMille-P. D. C.

COMING AND GOING

Sydney L. Bernstein sailed from London on the Olympic Wednesday for New York. He will inspect the Roxy and Paramount Theatres and confer with distributing and exhibiting heads. He is head of a circuit of 10 houses, including some of London's largest suburban theatres, and recently bought the Lewisham Hippodrome, seating over 3,500. Also he is a director of Automaticket and the Kinematograph Equipment Co., Ltd., a member of the General Council of Cinematograph Exhibitors' Association and on the committee dealing with the Guota Film Bill, being a leader in the agitation against blind booking.

* * *

King Vidor arrived in New York last week with his leading players and technical staff, to complete the filming of his new M-G-M picture, "The Crowd." In the party was James Murray, Vidor's new discovery. Murray is one of five sons who, with their parents, Mr. and Mrs. Christopher J. Murray, live at 412 East 202nd street, the Bronx.

* * *

Jesse J. Goldburg, president of First Division Distributors, Inc., who arrived in New York last week from California, will return to Los Angeles this week. En route to the coast, Mr. Goldburg will visit his territorial distributors in every key city to acquaint them with the completed production and exploitation schedules for the 1927-1928 season. After two weeks in Los Angeles for conferences with I. E. Chadwick, who is producing twelve special productions for the Goldburg company, he will return to New York City, where he will make his permanent headquarters.

The New York delegation to the M-G-M convention at Los Angeles was composed of: Home office: N. M. Schenck, F. F. Feist, E. M. Saunders, W. F. Rodgers, T. J. Connors, Leopold Friedman, E. A. Schiller, A. F. Cummings, Paul Burger, Fred Quimby, Howard Dietz, Si Seadler, W. R. Ferguson, C. J. Sonin, F. J. Roehrenbeck.

Foreign dept.: A. M. Loew, M. A. Spring,, N. B. Freeman, Louis Brock.

Cosmopolitan: L. Reid.

Hal Roach Co.: Hal Roach, W. B. Frank.

Special Representatives: Sam Burger, Jack Flannery, L. E. Tillman, Jerry West, Henry Rosefield, Arthur Gershwin, Seymour Stone, Joe Wolf, Jess Beckman, Russell Egner, Matthew Sullivan, Edward Gelbin, T. Y. Henry.

Exploitation men: G. C. Deardouff, R. Beall, Hal Elias, Chas. Glickauff, William Newberry, George Fecke, M. Abrams, J. W. Clark, E. L. Fullerton, W. B. Bishop, E. L. Delaney.

S. Eckman, Jr., district manager, and these New York salesmen: D. Rosengarten, manager; N. Arenwald, J. Bowen, H. W. Miller, J. McManus, D. H. Millinger, B. Roman, S. Strauss, J. Zurich.

* * *

The following Columbia exchange men attended the New York convention: A. W. Bowman, manager in Detroit; William Stanton, William Smith, manager at Pittsburgh; Harry Wiener, manager of the Philadelphia office, who came with four of his most important salesmen; Frank Shepherd, James Flynn, Sidney Sugarman and Lester Wurtle; W. G. Dutton, manager of the Washington exchange, and O. D. Weems, representative in the Baltimore territory.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

Will publish a complete, dispassionate, straight-from-the-shoulder summary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.

First Color Comedy

The first color comedy ever made, the Tiffany-Colorart picture, "In an Artist's Studio," got off to its Broadway premiere this week at Loew's State Theatre and made a hit with audiences. It is expected to usher in a new era in comedies. Hal Hall directed from a scenario written by Sumner Smith of Moving Picture World.

Columbia Holds Annual Convention in New York

Production and sales executives, branch managers and the most important members of Columbia's Eastern Division sales force, assembled last week at the home office for the annual convention. Columbia's output will be increased from 24 features to 30.

Joe Brandt, president, addressed the field force. All meetings were presided over by Claude Macgowan, assistant treasurer. Carl Weeks, newly appointed personal contact man; Alex. Moss, director of advertising and publicity, and Rube Jackter, assistant to Mr. Macgowan, also addressed the sales force.

Nutt Buys Two More

Sidney M. Nutt has acquired the Princess and Lyric in Hot Springs, Ark. This makes him the largest theatre owner in the state. His Central will continue as a straight picture house, the Princess will be used for big features with prologues and special music and the Lyric will show both vaudeville and films. Nutt paid Sam Blumensteil and John C. Wolf $500,000 for the Princess and Lyric.

Corliss Gets Film Work

Chadwick will present Corliss Palmer, wife of Eugene V. Brewster, in a special starring Strongheart, the dog, "The Return of Boston Blackie." Harry Hoyt will direct and Arthur Beck supervise.

Returns to Publix

Ed Olmstead, recently with the Chinese Theatre in Hollywood, is back with Publix, his former love, and attached to the special exploitation branch.

Raines a Winner

Credit Thomas Raines, M-G-M press agent, with a lively imagination as well as a gift at the typewriter. This Harvard gradnate has just grabbed off the weekly $500 prize for the best essay on the stage show, "The Ladder," at the Waldorf Theatre, without even going to see it. The terms of the contest permit entrants to compete without seeing the play.

Harwood Describes Money Saving Trip To Columbus Meet

H. M. Warner to Address Convention Banquet

Every exhibitor who attends the eighth annual convention of the M. P. T. O. A., June 7-8-9, in Columbus, Ohio, will have the benefit of "fare-and-one-half" for the round trip. This arrangement has been made by J. J. Harwood of Cleveland, chairman of the Convention Committee.

To make sure of getting this rate the exhibitor must do as follows: He obtains at his home railway station a certificate which he carries to Columbus. Here, at convention headquarters at the Neil House, this certificate is authenticated. With his authenticated certificate the exhibior gets his return fare at one-half rate. This applies, of course, to himself and party.

P. J. Wood, head of the Ohio exhibitors' organization, secretary of the Convention Committee, reports one national producer who has given his positive promise of being at the convention. He is Harry M. Warner, of Warner Bros. Lines are out to get other national producers.

Some fine prizes have been given for the Exhibitors' Handicap Golf Tournament which takes place Monday, June 6

Late Chicago News

James MeMillan heads the syndicate to build the Villard Theatre at Villa Park, seating 1,000. The Lynch Circuit will operate the house. Betts and Holcom have plans for a 2,500-seat theatre for the northwest corner of Cicero and Superior avenues. Plodna, Walsh and Norris organize the Harper Theatre Company to operate movie theatres on the South Side. First National is holding a sales convention at the Blackstone Hotel. Marks Brothers' new Marbro Theatre opens with an elaborate bill next week. "The Rough Riders" opened at the Auditorium Theatre to capacity business.

Warners Deny Sale of Reisner Contract

Charles F. ("Chuck") Reisner, who directed Syd Chaplin in "The Better 'Ole," "The Missing Link" and other comedy successes, has not severed his connections with Warner Bros., that company wishes it emphatically understood.

His services have been loaned to make one picture with Buster Keaton, and upon its completion he will return to the Warner lot to make comedies for the latter organization, it is explained. Warner Bros. assert their contract with Reisner is not far sale, has not been sold and will not be sold.

Re-elect Judge Nelson

Judge Henry P. Nelson, of Elizabeth, has been re-elected chairman of the executive committee of the New Jersey theatre owners.

Boardwalking. F. B. O. executives at the Atlantic City convention. They are, left to right: Lee Marcus, general sales manager; E. B. Derr, treasurer; C. E. Sullivan, assistant treasurer and J. I. Schnitzer, senior vice-president in charge of distribution.

St. Louis Showmen See Theatre Moves By U. A. and Loew

Better Representation Is Sought by Both

The report that United Artists will build a large first-run theatre in St. Louis, Mo., was revived during the past week when it became known that a representative of that organization was in the city to look over prospective sites for the new house. He had with him palns which are said to call for a theatre seating 3,000.

United Artists have two locations for the house under consideration. One is in the Grand boulevard theatre district, the other includes a prominent down-town corner.

A message from E. A. Schiller, vice-president of Loew's, Inc., read: "I understand papers have carried a story that Skouras has secured control of Loew's State Theatre. You may accept this wire as official denial of the report."

But St. Louis film circles persist that a "hen is on" between Skouras and Loew's and that most anything is likely to happen when motion picture men get their heads together. It is known that there has been some conversation.

And the knowing ones point out that the St. Louis papers did not carry a story that "Skouras had secured control of Loew's State" but that negotiations were under way which might lead to the closing of a deal whereby Skouras Brothers would take over the management of the State.

The fact that Mr. Schiller's wire did not go to the extent of denying that any negotiations were under way is interpreted by some film men as indicating that perhaps there is really something to the Skouras Loew's report.

Peck Critically Ill

Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, is in Ottawa Civic Hospital, seriously ill. According to Dr. J. H. Alford, his physician, his condition is critical. Mr. Peck collapsed following the recent death of his mother at Chatham, Ontario. During his illness, the activities of the Government studio at Ottawa are under the direction of Frank Badgley, assistant director.

M-G-M List Sets 58 Features and 81 Shorts, News

"Big Parade," "Ben Hur" to Lead the Way

M-G-M will release 58 features and specials, 81 short features and 104 issues of the new M-G-M news reel for 1927-28. "The Big Parade" and "Ben Hur" will lead the way.

Star features include 3 Lon Chaneys, 3 John Gilberts, 2 Marion Davies, 3 Norma Shearers, a Lillian Gist special, 3 Greta Garbos, 2 Jackie Coogans, 3 William Haines, 6 Tim McCoys, a Ramon Novarro, 3 Karl Dane-George Arthur comedies and 3 Lew Cody-Aileen Pringles.

Among the films are:

"Annie Laurie," Lillian Gish, Norman Kerry; "Garden of Allah," Alice Terry, Ivan Petrovitch; "The Crowd," James Murray, Eleanor Boardman; "The Cossacks," John Gilbert; "Rose Marie"; "Old Heidelberg," Ramon Novarro, Norma Shearer; "Trail of '98"; "Glory Diggers"; "The Wind," Lillian Gish; "The Hypnotist," "Hate" and "Cheri Bibi," Lon Chaney; "Fires of Youth" and "None But the Brave," John Gilbert.

"Love" and "The Divine Woman," Greta Garbo; "Quality Street" and "Dumb Dora," Marion Davies; "The Smart Aleck," "West Point" and "Spring Fever," William Haines; "The Prince of Graustark," Ramon Novarro; "Bridal Night," "Song of Love" and "Early Bird," Norma Shearer; "Bugle Call" and "Buttons," Jackie Coogan; "Adam and Evil" and "Slightly Scarlet," Lew Cody and Eileen Pringle; "Thirteenth Hour," Bonaparte, new dog star, and Lionel Barrymore.

Other films for these players are scheduled but have not yet been named.

The short feature list provides 50 two-reel Hal Roach comedies, 25 Oddities of 750 feet each, produced by UFA, and six Technicolor dramatic historical subjects, each of two reels.

Back With Publix

Paul Whiteman, the famous jazz impressario, is back with Publix starting on June 5. That organization will feature him big in all of its presentations, building all unit shows around his musicians. It is said that $9,500 a week is being paid him.

Film Sports

In the opening game of the 1927 motion picture baseball season, the Pathe Roosters trimmed the team of Consolidated Films to the tune of 13 to 10 at Van Cortlandt Park on Saturday, May 14.

The Pathe batters piled up a five-run lead in the first inning, causing the Consolidated moundsman to be taken out of the box in this stanza. Snyder of Pathe twirled a splendid game and received brilliant support from his teammates.

Ernest Tobin, 210-pound outfielder of Pathe, poled out the first home run of the season, sending two men across the plate ahead of him.

Sensational playing featured the game throughout, with both teams fighting hard for the honor of bagging the opener. Pathe is scheduled to play its second game of the league season with First National on Saturday, May 21.

Plans are well under way for the annual motion picture tennis tournament, and court experts from the various companies are turning out for practice. Forty members of the Pathe Club invaded the Whitehaven tennis courts in Washington Heights, New York City, on Tuesday evening, May 17, in preparation for the elimination contests to select the players to compete in the tournament.

Balaban & Katz has formed a baseball league of thirteen teams among the employes of the various houses of the circuit and a regular schedule of games will be played. J. W. Dubach, manager of the Chicago Theatre, is the Landis in charge of activities of the baseball athletes, and Bill Pine, publicity agent supreme, is one of the big league catchers on the executive offices team. Now watch the fur fly.

The sixth golf tournament of the Chicago film folks will be held about June 15 and Lem Ulrich, Jack Sampson, Secretary Burlock and others of the Midwest Film Golf Association are out already getting ready for the big meet. The interest in the event is great along Film Row and they plan to put up a stiff fight to keep the exhibitors from walking away with the bulk of the prizes, as they did last year.

New Infringement Charge

Theodore Westman, author of "Solid Ivory," is suing M-G-M on a charge of infringement through the production of "Slide, Kelly Slide." He wants an accounting of profits. A. P. Younger is a co-defendant, having done the script for M-G-M.

Fund for Flood Victims Shows a Steady Increase

Flood relief work by the industry moves on a pace. Fitzpatrick & McElroy in Chicago divided $4,000 among the branches of the Red Cross. This sum was derived from midnight benefit shows on May 7. On Sunday, May 15, Albany, N. Y., theatres opened by special permission of the authorities and played to enormous crowds. The proceeds have not yet been announced. C. H. Buckley is treasurer of the fund.

The Franklin Theatre Co. of Reading, Pa., raised $2,324.44 on Sunday, May 8. Minneapolis theatres helped the Red Cross raise several thousand dollars by allowing collections in their audiences.

New Plagiarism Charge

Samuel R. Golding, an attorney, has applied to the New York Supreme Court for an injunction restraining Paramount from continuing exhibition of "Cabaret," pending trial of an action for $100,000 damages. He refers to himself as an author, claims that in August, 1925, he wrote a play called "The Black Cockatoo," submitted it to William Le Baron and had it returned eight weeks later. He alleges that it was appropriated and made into the picture "Cabaret."

New Philadelphia Pool

Equity Theatres of Philadelphia, headed by William Cohen, will add 30 houses to the pool of 25 it has recently formed. They include 14 houses of the Franklin Amusement Co. at Reading, Pa., and Bridgeton, N. J., the 7 of Green and Altman and 3 run by Cohen. Holdings represent about $9,000,000. Ben Amsterdam and Louis Korson are associated with Cohen.

Criticize New Clauses

The M. P. T. O. of Western Pennsylvania advises members to protest to Will H. Hays against clauses in contracts reserving the right to change, without notice, the cast, director or title of any photoplays described in the season's announcements of the various companies.

Kansas City Cleans Up

A report filed this week by Guy Holmes, city film censor of Kansas City, showed that in the fiscal year ending April 30 he passed on 5,023 films. The city gets $1 a reel on this service.

Miss Adoree Seriously Ill

Renee Adoree, M-G-M star, is seriously ill in Hollywood. It is said she returned too soon following convalescence.

Our Stock Market

By Ervin L. Hall

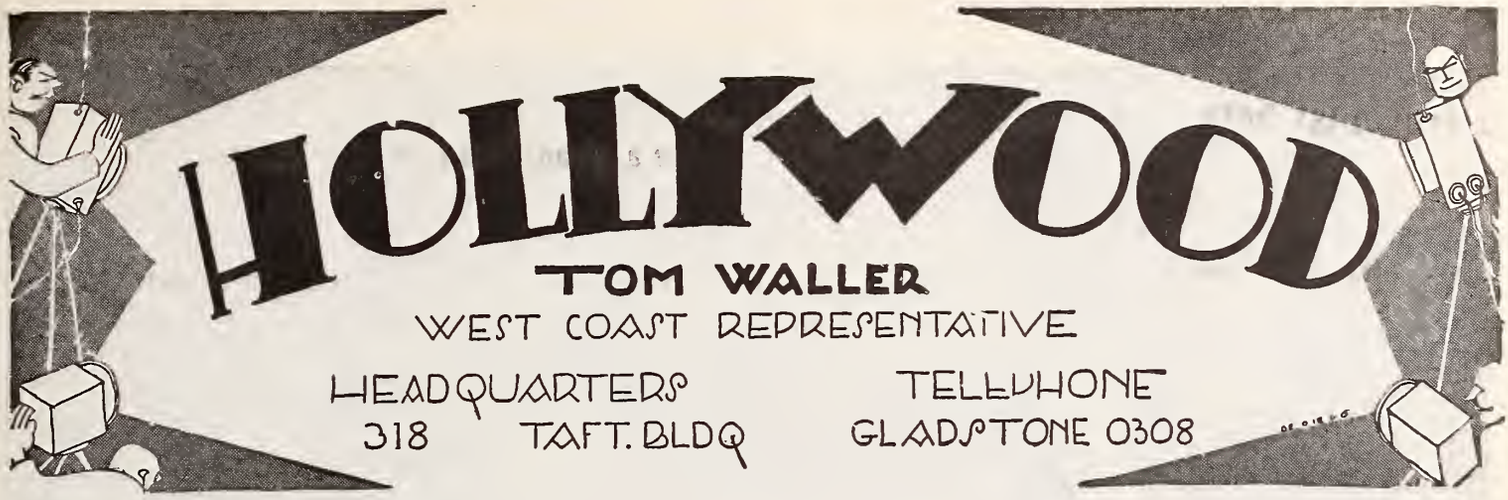
In a market such as we are witnessing at the present time it is necessary to continue to emphasize the necessity of discrimination in selection of securities. Money rates show every sign of continued ease and consequently good grade dividend paying stocks are in demand. Non-dividend paying stocks of companies that are not in a strong financial position should be avoided. Some of the film stocks have made a substantial advance during the past week. Paramount ran up to 111½, which is considerably higher than it has been for some time. From all indications, the dividend on Paramount is fairly secure, but due to the large expansion program undertaken last year, there does not seem to be much of a possibility of an increase in the dividend rate.

Fox also showed some activity, breaking through 60. There is a report that there may be some new Fox financing soon. This will most likely take the form of a bond issue. The present funded debt of the company consists of $324,000 of first mortgage 7% Serial Gold Bonds of the Broadway Building Co.; $1,710,000 first mortgage leasehold 6½% Serial Gold Bonds of Fox Philadelphia Building, and $1,700,000 first mortgage 6% Sinking Fund Gold Bonds of the Fox Film Realty Corp. The recent financial statement of the Fox Film Corp. for the three months ending March 26, 1927, was reported last week in these columns and shows the corporation in a fairly strong financial position.

Arrangements are being made for an issue of $600,000 Trans-Lux Daylight Picture Screen Corp. 5 year 6½% Sinking Fund Notes. It is expected that the notes will be offered at 98½% and carry with them an option entitling the holder to purchase 50 shares of the Common Stock of the company at $5 a share for each $1,000 Bond held. The Common Stock at the present time is selling around 5¼. It has been as high as 8⅜ this year and as low as 5. The company from latest reports appears to be making progress, and its earnings on the Common Stock are increasing. The stock must still be classed as a speculation, but with good management and a continuation of the present increase in sales the prospects appear to be good.

Marmont With Gotham

Percy Marmont has returned from England. He will be featured in two Gotham productions.



Stars Aid In Raising Flood Relief Fund

A check for $35,000 netted in the monster entertainment in the Hollywood Bowl the other evening and sponsored by prominent film players, was turned over to the Mississippi Relief Fund.

Practically every star of note as well as other important figures of the industry were on hand to lend impetus to the success of the affair. The $35,000 was netted after all expenses were attended to.

F. B. O. Confab Gets Under Way

The regional sales convention was inaugurated by F. B. O. at the Ambassador Hotel, Sunday. Joseph P. Kennedy, president of the organization, arrived here early in the week and was joined by other officials, who pulled in from the East the day before the opening of the confab.

Among the other New York executives on the coast for the convention are, J. I. Schnitzer, senior vice-president in charge of distribution; Lee Marcus, general sales manager, and E. F. Derr, treasurer.

Have Leading Roles

Charles Ray and James Gleason have the leading male roles in Universal's "Betty's Lady," which James Flood is directing. This will be Gleason's first appearance before a camera following years behind the footlights.

Japanese Star Here

Komako Sunada, Japanese film actress, arrived in Los Angeles this week from the Far East, where she rose to screen stardom in Japanese pictures. Miss Sunada was educated in Los Angeles before leaving for the Orient seven years ago.

Academy Banquet Attended By Greatest Figures in Industry

Guests Representing Five Component Parts of Production Phase of Business Enroll as Charter Members

By Tom Waller

West Coast Representative

WITHIN the next two weeks various working committees of the Academy of Motion Picture Arts and Sciences will launch a general membership drive and put into motion ways and means to secure the collateral for a Hollywood home. At the same time the Board of Directors will meet and the details of a house organ for the Academy, to circulate not only through the trade but to be accessible to the millions of fans, will be discussed. The World learns that one of the biggest nationally known magazine editors is under consideration for the editorial helm of this paper.

The facts concerning the Academy and its founders have been set forth in recent issues of this publication. The securing of the charter was followed by a banquet one night this week at the Biltmore Hotel here when the 250 guests, representing leadership in the five component parts of the production phase of the film industry, paid a total of $25,000 in initiation fees following their unanimous enrollment as charter members. A more brilliantly representative gathering, as the names found elsewhere in this report prove, as well as a greater evincing of enthusiasm and sincerity on their part, was never more strikingly recorded at any mass meeting of any branch of the industry.

Declarations were made by big moguls among the thirteen speakers, that the day of the employer holding a club over the employee is a thing of the past; that grouped meetings of producers behind various closed doors is going into oblivion; that "movie" suspicion and distrust must be exterminated; that filmdom must arm itself to retaliate in the face of adverse propaganda and legislation; that the Academy properly functioning with the support of its banded colleagues should realize a "one for all and all for one policy."

The Academy and its status in regard to other organizations, as well at its hope to aid the world at large, and among other things too numerous for brief summation, its function as a medium where differences of opinion could be settled by a conciliation board composed of "our own people," were explained by the speakers. Each of the thirteen was assigned a certain topic and therefore recounting the highlights touched upon by each speaker will provide *World* readers with the most illuminating account of an occasion significant in its entirety to the trade.

In a short opening address in which he said the Academy's field of endeavor would be thoroughly covered by succeeding spokesmen, Douglas Fairbanks, president of the organization made known that the purpose of the Academy is to organize as a whole the five parts

(Continued on page 178)

Lupe Velez, Hal Roach's sensational discovery from Mexico City, is a fitting and colorful recruit to his beauty brigade. Miss Velez is famous in Mexico as an interpreter of the Spanish dances. Roach has given her a long term contract.

Anna Q. Leaves First National

It has long been known that Anna Q. Nilsson has been dissatisfied with the stories she has been featured in by First National and her break with that company does not come as a surprise. Her contract, which has but a short time to run, has been abrogated by mutual consent.

Miss Nilsson will probably cast her lot with the free-lance players, but should have little difficulty in signing with one of the large producing companies if the spirit moves her. She is one of the most popular actresses on the screen.

Academy Initiation Fees Total $25,000

Herman Raymaker

HERMAN RAYMAKER

Who Weighs Relatively The Importance of Shorts and Features Directorially

By Tom Waller
West Coast Representative

OUT here quite a few within the ropes are inclined to figure that being identified too long with a certain job hampers rather than aids the opportunity to reach the next rung of the ladder. This matter of "identity" even today makes up the fattest chapter of Hoyle's Hollywood edition. That you shouldn't become identified with this and that and that you should continue your identity with that; prevails out here to the extent that many recently arrived aspirants for film honors are told that they should eat at a certain hash house. Even though the food at this parcticular Hollywood night club is so-so some of the time, despite the fact that the prices are superlatively the same all of the time, the advisers wax boldface in their declaration that breathing in the atmosphere of this resort will cut Hollywood's road to success by a decade or so.

On this subject of identity, Herman Raymaker agrees that a few years ago no line in all Hollywood was more pronounced than the differentiation between directors of one and two-reel comedies and the directors of features of five reels and more. Then, it would seem, the two classes were as different as Hollywood's geographical outline is to that of Manhattan. And, Raymaker vouches for us, there seemed to exist as well, the producer opinion that the curriculum of training for megaphone in the two classes was as varied as—for the sake of variety—the seminary and the stage.

There exists in the film capital today probably no authority better versed on the amount of chalk used in the old line of directorial distinction than Raymaker. For the past four years he has been directing feature length pictures. But he entered the game in 1914 by way of the short subject field and a great number of those years were spent with his right hand cupped to his mouth prompting bathing beauties and shouting at Keystone cops.

And while he was seemingly forever destined to make pictures which then were not considered complete unless the camera had viewed some splashing, Raymaker told us, he was yearning for the figuratively longer megaphone—the one that would permit him to mix a tear with a laugh.

Four years ago, Raymaker informed us, an opportunity presented itself whereby this particular short subject director combined his efforts to vault into the feature class with a short subject star who was similarly ambitious. The star, according to Raymaker, was Monty Banks. Together they made their first feature, "Racing Luck," for an independent concerned recalled by the grand name of Grand-Ascher.

The line once cleared and a feature picture on the market to his directorial credit Raymaker's new identity won him almost immediately a contract with a producing company which, he said, had refused to listen to him when he sought a feature megaphone on the years of pioneering with a short subjects amplifier.

Raymaker didn't just tell us the other day that his experience as a short subject director have proved invaluable to him in handling feature length subjects. He started off by telling us that many of the camera angles being credited to the Germans today and being talked about by quite a few of the American folk here were used on the Mack Sennett lots years ago.

He observed to us that achieving success in the direction of dramas is far easier than "coming up on top" with a two-reel comedy. His practical illustration for this claim did not dwell upon time spent in the theatre where both are first previewed.

In the case of the preview of the comedy the audience reaction must be decided and decisive laughs or else the two-reeler may as well, in his expert opinion, be placed in the discard.

Thus a director of short comedies must control the action of his cast so that it hits square on the proverbial head. If it does this on the set in the way it is intended then each "hit" will mean a preview audience chuckle or wide open laugh. And as there must be so many laughs in every comedy and as every laugh represents an incident or a situation, Raymaker easily illustrates his point when he reminds us that just the two reels coming out of the cutting room constitute the maximum latitude in which a short subjects director may cover the incidents and situations spelling box-office salvation for his completed efforts.

As regards the preview of the drama, Raymaker, in his theme of comparisons, observes to us that the director first of all is assured of five reels or more of screen material in which to work up incidents and situations into a well-rounded theme; that the staccato element of the two-reeler is thus eliminated; that the opportunity for the gradual tensing of an audience to the pitch of a climax is afforded. All of this material provides the preview audience with the inspiration for a continuity of thought. If this mental trend is interrupted by pronounced deviations, such as the prolonging of a situation foreign to the screen story, then the feature preview audience reaction manifests itself by patrons leaving the theatre.

Raymaker firmly believes, on the other hand, that such an audience remaining intact, especially in a town like Hollywood where fans sit in nightly on pre-release showings, is sufficient proof in itself that such a feature has won its box office diploma.

Raymaker, who has just finished "Simple Sis," his sixth feature for Warner Brothers, was born, incidentally, in a town near enough to Hollywood to create in him in his high school days the desire to "break into the movies." He made the "break" via Mack Sennett's Glendale Boulevard studios as none other than one of the original "Keystone cops." During his time with Sennett he was an actor for the first six months, then property man for a year, assistant director for two years and finally director.

And Raymaker, who at this point in his film career entered the service, is one of the few ex-service men that we know in Hollywood who does not claim to have occupied one of the highest commissioned ranks among the battlers of 1918. He tells one on himself when he says that a week before he became one of Uncle Sam's ordinary "gobs," ignored by the gold-braided boys and mopping strenuously under the orders of big, bare-throated non-coms, he was lording it over officers and all in the self same training camp where he was then rushing a Mack Sennett bathing crew.

Says Shorts Harder To Direct Than Features

The Cinema Elects Her Immortals

(Continued from page 175)

of the producing end of the industry namely: producers, actors, directors, writers, technicians, including cinematographers, producers and producing executives. Fairbanks stated that the guests present were invited to the banquet because they were considered representative of the five branches mentioned.

Niblo is Toastmaster

As toastmaster, Fred Niblo said that the Academy had realized its origin "so simply and honestly" that that was another reason why it should succeed. This occurred to Louis B. Mayer one Sunday over the supper table in his home five months ago. Niblo said that in addition to himself and Mayer, Conrad Nagel and Fred Beetson, Hays' Coast representative, were also present. Niblo said the war was discussed and that when its inception was blamed to misunderstanding Mayer observed that that was the trouble with the motion picture industry and that this could be largely solved by the people in its production branches getting together in one organization.

Mayer admitted at that time, according to Niblo, that he had thought of such an organization before but that he had refrained from expressing his opinion because he feared that such a suggestion coming from a producer would be misunderstood.

Mayer Conceived Idea

Niblo then accredited Mayer as being the originator of the Academy idea and that the five men at his house on that Sunday night started upon the task of organizing it.

Twenty-five letters, a few days thereafter, were sent out to "a few people who could be thought of that evening" as Niblo described it. Thereafter, or during the past four months, thirty-two meetings, prior to the opening affair at the Biltmore, were held.

Conrad Nagle explained to the audience that the Academy will not conflict with any organization. He pointed to Milton Sills, seated next to him at the speakers' dais, as one of the founders of the Actors' Equity Association and that Sills would not be present were the Academy injurious in any way to the actors' organization.

Nagel Asks Support

In an eloquent plea for motion picture actors to support the Academy Nagel reviewed the industry from the professional viewpoint, showing that actors of the legitimate stage who were made gypsies by roadshows now had come into the motion picture industry and were realizing permanent homes and the opportunity of retiring on the earnings based very often on only an average success in the picture business.

He then explained that one of the ideas of the Academy is to eliminate internal discord and that anyone having a grievance may refer it to the Academy committee covering their particular branch of the industry.

Nagel stressed the fact that the Academy is not in any way under the jurisdiction of Will Hays.

At this point Nagel said that although the Academy is independent, yet the similarity of its work with that of the Hays' organization working together in many respects will eliminate duplication.

Schenck Assails Suspicion

Joseph M. Schenck said one of the things most apparent to him in the course of his twenty-five years of experience in the show business was the element of suspicion. While the legitimate stage and its last minute changes in cast might arouse a feeling of distrust between players and managers, Schenck said that there was no occasion for this in the motion picture industry because "such things do not happen in our industry and the actor is paid for every bit of his work."

DeMille Stresses Influence

Cecil B DeMille observed: "The world is more influenced by the little group in this room tonight than any power in the world."

Getting the spirit of doing something for the world besides "ourselves" was Frank Lloyd's theme. He said that even today people within the industry are apologizing for their positions and that the Academy will be an open testimonial and proof of the power and responsibility of the actor.

Speaking for the American cinematographers Roy Pommerel said that the Academy should do much to advance the technical side of the industry and in making possible such advancement, save materially. Pommerel, in reviewing the technical situation, said that the industry is buying most of the inventions which it is using and which could be made within the ranks where closer contact such as the Academy would provide, established between all branches. He expressed the hope that the Academy may be responsible for inaugurating a movement which will make possible the establishing of a curriculum in the colleges throughout the country for the film engineers or specialists schooled in the technical side of the industry.

Milton Sills observed that the Biltmore gathering was the first time "we are all gathered together" and the first time we have a unified mind co-ordinating the workings of the motion picture industry.

Eligibility Through Work

Carey Wilson, speaking for the writers, said that few writers have a definite recourse for their problems and that because of this condition the general get-together which the Academy would provide would be most beneficial. Wilson revealed that anyone who has done something for the motion picture industry is eligible in the Academy. He said that an associate membership will be started later which will include those who have not reached the peak of success in the game.

Wilson discussed very frankly the political phase of the Academy emphasizing that it was not controlled by producers and that its power was vested in a board of directors composed of fifteen men representing the five branches constituting motion picture production. He described it as being an "open and shut" proposition with "no false mustaches."

To Have House Organ

The subject of an Academy bulletin was touched upon by Mary Pickford. She said that this publication should have a greater circulation than any publication ever conceived in the motion picture industry. She said that it would not be a part of the policy of the publication to compete with legitimate publications but that it would serve as a medium to present the facts of the industry to the world and help counteract false statements emanating from Hollywood.

Miss Pickford said that she looked forward to the day when a roll of honor would be established in Hollywood's potential Hall of Fame upon which would be inscribed the names of notables in the industry who have passed on.

Miss Pickford summed up the purpose of the Academy as that of "helping those who are struggling and protecting those who have succeeded."

Hays Mystery Man

In presenting Will Hays, Fred Niblo called him "the man of mystery" saying that his value to the industry is unknown to ninety-nine out of every hundred people in Hollywood. "Even here," Niblo said, "they associated the word 'Czar' with Hays because of its frequent use in the newspapers." Niblo observed, however, that the industry "does not like 'Czars' and that others, and not the industry, have used the word 'Czar' in reference to Hays."

In his address in which he reviewed facts and figures concerning the offices of Motion Picture Producers and Distributors Association of America which have been repeatedly broadcast throughout the country, Hays stated that nothing could happen for the greater general success of the motion picture industry than the establishment of the Academy. Hays stated that about five years ago when he was establishing his organization he appeared before a Hollywood gathering of two thousand people and outlined his own policy which in spirit and purpose is now practically the same as the Academy.

Urges Follow Through

Hays then told of his check-up on all news matter appearing in the press throughout the country.

Speaking of the Academy and its first open embryonic meeting, Hays stated: "It's not the length of the step. It's the way you take the step and this step is in the right direction." Hays urged his representative audience to "follow through with your idea."

"Willing to be right is the greatest accomplishment" said Louis B. Mayer following his declaration that "the day has gone when the employer needs a club to make the employee behave."

In regard to the Academy Mayer said: "There should be no thought of control." He described Hays as being to "us" what America is to all nations. "If we get behind Hays and the moment should come for a supreme clash he is going to win, not for us but for the whole industry."

Studio's Family Gathering

Mayer spoke of the studios as a family gathering and that the Academy would bring all branches of production into one family.

Before the meeting adjourned and following the announcements by Business Manager M. C. Levee that the charter membership enrollment and payment of initiation fees was 100%, Toast-master Niblo announced that one of the first means for realizing revenue will probably be the combining of "greater moments" of outstanding pictures made since "The Birth of a Nation" into a six reel special; also running in conjunction with these a two reel picture with an all star cast.

Members Elected Through Accomplishment

Coast Theatre Uses Victrola For Overture

Here is a tip to Broadway producers, which from an economical standpoint is a veritable wow! The Orange Grove Theatre in Los Angeles, now playing "The Strawberry Blonde" at $2 top, has dispensed with the usual orchestra or even an organ and feeds the customers their musical score on a Victrola. This cuts the overhead down considerably and at the same time hands the patrons more laughs than the show itself, which is billed as a comedy with a risque touch.

Of course the Victrola was never introduced as an aid to the comedy, but in reality it is the funniest piece of business of the entire evening's program. The scraping needle as it finds its place for the opening strains of the overture catches the audience unprepared and leaves it convulsed in laughter before the curtain rises on the first act. A Victrola in the home has long survived as an instrument of entertainment. As the musical personnel for a large theatre in a thriving metropolis it appears as an exaggerated gesture in the name of economy.

"The Strawberry Blonde" as a comedy is pathethically weak and as free of laughs as the North Pole is of sun strokes. Mabel Taliaferro and Sterling Holloway have the leads but no parts.

Gloria Swanson To Start Next

Gloria Swanson's next picture will be "Woman and Puppet," according to an announcement. Following this one her next two will be "Cleopatra" and "The Battalion of Death."

Production on "Woman and Puppet" will get underway at the United Artists studio within a few weeks. This will be the second of Miss Swanson's independent production for U. A., her first being "The Love of Sunya."

May Direct Again

David M. Hartford, producer and director, has resigned from the producing company bearing his name, according to an announcement. Hartford has just returned from the east where he presented his resignation to the American Cinema Association, through which Hartford productions are released. He will probably return to the directorial ranks with some of the larger producing companies.

West Coast Theatres Silent On Proposed Gigantic Merger

OFFICIAL Hollywood is mute on the subject of the gigantic merger estimated to involve $250,000,000 in film properties, an outline of which was broadcast over the country from Los Angeles a week ago.

In its effort to get further details at the time the *World* was told that the announcement was "premature" and that details would not be forthcoming until Harold B. Franklin's arrival from Manhattan. This was scheduled to have taken place late this week, but upon another check-up we were informed that Franklin's presence here is now more or less indefinite.

That the tie-up, as originally announced, may have aroused more interest at the national capital was no secret theme of conversations on some of Hollywood's main thoroughfares this week.

From a few facts which we have been able to gather since the original announcement, we believe that it can safely be stated that there is little if any cause for any of these apprehensions.

Leo Maloney, supported by Peggy Montgomery in "Two Gun of the Tumbleweed"

Lead in "Beau Sabreur"

Gary Cooper will play the leading male role in "Beau Sabreur," the companion story to "Beau Geste," which Paramount will produce. Cooper first attracted attention in "The Winning of Barbara Worth" with Ronald Colman and Vilma Banky and was signed to a long term contract by Paramount as a prospective western star.

Connie Starts Next

Constance Talmadge has started on her next for First National, tentatively titled "Breakfast." Mal St. Clair, because of his success in sophisticated screen comedy, has been assigned the directorial chair. The production will be photographed at the United Artists studio and will be Miss Talmadge's final picture for First National before becoming a member of United Artists.

Casting Causes Baxter's Rift With Paramount

Warner Baxter has broken with Paramount and will free-lance in future. Baxter, it is known, was opposed to identifying himself entirely with western roles. To bill him as a western star succeeding Jack Holt was the intention of Paramount. This was contrary to the wishes of Baxter, who has earned a place among the front rank leading men in dramatic productions and the breaking of the contract followed.

Rumor Cloaks Raymond's Plans

Raymond Griffith's future as a producer of his own pictures is still rather unsettled at this writing. Rumors have been prevalent since his break with Paramount that he would sign with every company from M-G-M to Grantland Rice's Sportlight. So far he seems to be in the same place that he was when he severed relations with Paramount.

At M-G-M they disclaimed any knowledge of his possible signing with them. Paramount voices the same lack of information as to his future plans.

Bill Patton Recovers

Bill Patton, portrayer of western roles on the screen, is a familiar figure around the studios again after having been laid up for nine months with an injury to his back, sustained while working in "The Winning of Barbara Worth." He has been starred in countless short reelers dealing with the "wild and woolly west."

Stroheim's Latest In Cutting Room

"The Wedding March," Von Stroheim's latest donation to screen artistry, is now in the final stages of cutting and editing. Von Stroheim is the star as well as the author and director and is surrounded by a strong cast including Zasu Pitts, Maude George, Fay Wray, Dale Fuller, George Fawcett, George Nichols, Mathew Betz and Hughie Mack. The picture was produced by P. A. Powers for release through Famous-Lasky-Paramount as a road show special.

Theatre Uses Victrola For $2 Top Showing

The Hollywood Photographic Section

M. P. World Staff Photo

LEILA HYAMS—Has just finished the feminine lead with Johnnie Hines in "White Pants Willie" for First National."

Leila Is Hailed As Screen Find

Producers have been harping for years on the desire for new faces on the screen. However, once in a while a newcomer breezes into Hollywood, gets a chance and before long is being discussed as a "screen find." Leila Hyams dropped off a rattler from the East a few months ago and now seems destined to be one of our best known leading women in a short time.

We ran into Leila on the Tec-Art lot, where she is playing the feminine lead opposite Johnnie Hines in his latest First National comedy, "White Pants Willie." We found her a quiet, unassuming young miss, with a pleasing smile and a clock of ambition.

She spent most of her life on the stage before entering pictures. Her parents, well known to vaudeville patrons as Hyams and McIntyre, and she was introduced to grease paint when just a youngster, appearing with them in vaudeville.

Naturally she had a fling at the legitimate later, a part with William Collier in "Going Crooked." Her first picture work was a bit in "Dancing Mothers," filmed in the East more than a year ago. Her first real part, however, was with George Walsh in "The Kickoff." This led to a part with Madge Bellamy in "Summer Bachelors" for Fox.

Her first work upon arriving on the coast was the feminine lead for Monte Blue in "The Brute" for Warner Brothers. She did so well in this that she is to be signed to a five-year contract with that organization at the conclusion of her work with Hines in "White Pants Willie."

M. P. World Staff Photo

MILDRED WALKER — Former "Miss Pittsburgh" making a strong bid for screen honors.

Mildred Won a Beauty Contest

Beauty contests have provided the key for many an aspiring young girl anxious to project a name upon the screen. Mildred Walker is one of the most recent contest winners to cast her lot with the pictures. Winning the title of "Miss Pittsburgh" she came to Hollywood and had her first taste of grease paint in Marie Prevost's last production, "The Night Bride."

Upon the completion of that picture she was signed to play a part in "Their Second Honeymoon," a Gaiety Comedy with Taylor Holmes and Leah Baird.

Born in Bellevue, then a suburb and now an integral part of the greater Pittsburgh, she became interested in amateur theatricals, while attending Bellevue High School.

In 1925 she was selected to represent Pittsburgh in the annual beauty pageant in Atlantic City, where as "Miss Pittsburgh" she added two cups to her collection.

Miss Walker is being carefully groomed for the screen and no efforts are being made to rush her headlong in such a manner as has proven so disastrous in previous instances of other promising young players. She came to the coast a few months ago accompanied by her mother. Finding the gates of the Metropolitan studio thrown wide open for her she naturally decided to remain awhile. After playing a bridesmaid for Marie Prevost on the screen she concluded the pictures were her forte and bade Pittsburgh a temporary adieu.

Finishing her first picture with Taylor Holmes she was immediately re-signed for another role in the comedian's next two reel domestic comedy, "It's a Secret."

M. P. World Staff Photo

JACK MULHALL—Has the male lead in "The Road to Romance," a First National production.

Mulhall "On The Road" in Next

Director John Francis Dillon called a halt in the filming of "The Road to Romance" at the First National studio long enough for the writer to "shoot" the accompanying photo of Jack Mulhall for *Moving Picture World.* We nominate Mr. Dillon for the Hall of Fame as a result of this generous gesture on his part. Having frequently come in contact with other directors in our daily tour of the studios so conspicuously lacking in the courtesy for which Mr. Dillon is noted, we feel that he is deserving of public commendation, which is herewith voiced.

Mulhall portrays the rapid-fire travelling man in his current picture and from what we saw of him he was doing it with the usual Mulhall finesse. Jack, you find, is a regular fellow, also, and anxious to please at all times, both on the screen and on the "set."

He is now entering the second year of his five-year contract with First National. His recent successes with this company were "Orchids and Ermine," with Colleen Moore; "Subway Sadie," with Dorothy Mackaill; "Just Another Blonde" and the unforgettable wise-cracking garage mechanic in Corinne Griffith's greatest success, "Classified."

Jack was born in Wappingers Falls, N. Y., but when he grew up moved to a town with an easier name to spell, Passaic, N. J. He began his stage career here with a stock company at Whitehead's Theatre. He soon found parts in Broadway productions, the last of which was with Ned Wayburn in "The Producer."

Rex Ingram, then with the old Edison company, gave him his first part in pictures and he later joined the Biograph company which then included Lillian and Dorothy Gish, Henry Walthall, Mary Pickford, Marshall Neilan, Lionel Barrymoore, Antonio Moreno and Blanche Sweet.

M. P. World Staff Photo

JEAN LORRAINE — Just finished an important part with Colleen Moore in "Naughty But Nice" for First National.

Jean Knows Her Picture Values

A few days after Jean Lorraine finished working with Colleen Moore in "Naughty But Nice," the latter's latest First National production, she dropped into the *World's* west coast office for a little chat. She was more than enthusiastic with the opportunities afforded her in Colleen's picture. On the picture value of the picture itself she waxed as eloquent as a studio publicity man.

After posing for the *Moving Picture World* camera a light luncheon resulted in an insight into her picture career. Between the soup and sandwich she informed the writer that she was born in Hollywood. This in itself is unique as the majority of the girls seeking fame before the camera trek here from distant parts of the country.

Her first screen work was in Christie comedies, first as an extra to later in leading roles. Since joining the free-lance ranks she has had important featured roles in a number of big productions. "Pretty Ladies," "Satins in Sables," "The Royal Vagabond," "Fashions for Women" and "Sunrise" are a few of the outstanding pictures in which she has appeared recently.

We found Jean the possessor of a pleasing personality that could do naught but register to advantage upon the screen. She makes many of the so-called Hollywood beauties, billed as stars, take a back seat when it comes to a question of beauty and charm. She has both in large gobs.

M. P. World Staff Photo

STARTED HIS NEXT— Harry Langdon has fired the opening "shot" in his next First National comedy.

Langdon's Next As Yet Untitled

Harry Langdon fans will be interested to know that the popular comedian is now busily engaged in filming his next picture for First National, as yet untitled. The writer found him up around the rafters of Stage No. 3 at the Burbank studio after being carefully guided through a sort of a modern labyrinth of Donn Eddy, Langdon's congenial and "pleasingly plump" press representative.

On a garret "set" several feet in the air, built on a solid parallel, we found Harry pantomiming before the camera with his wonted tragic pathos. The current story shows him in a characterization similar to that of "The Strong Man" and from the little business we were fortunate enough to witness it is more than likely that he may even surpass his success in "The Strong Man."

In a full-page biography and interview that appeared in a recent issue of *Moving Picture World,* Langdon's career upon the screen was gone into thoroughly and most of its salient points stressed. However, a slight sketch of Langdon's earlier life may prove interesting to readers of the *World.* He was born in Council Bluffs, Iowa, and had his first stage experience there as an amateur, winning enough prizes to stock a country store.

Finding it hard to break into the professional fold in his home town he joined a travelling medicine show that toured the Middle West.

He developed pantomime to his present high standard, realizing early in his career that it was his forte. He wrote a vaudeville act, which he called "Johnny's New Car" and played it through the country for six years. It was while appearing in this at the Orpheum Theatre in Los Angeles that he was signed for two-reel comedies by Mack Sennett.

M. P. World Staff Photo

PLAYING LEADS — Ruth Dwyer is now finishing her second comedy with Eddie Horton for Harold Lloyd productions.

Ruth Dwyer Is Horton's Lead

Ruth Dwyer is another newcomer in Hollywood who is beginning to make a distinct impression by her work.

She is now finishing her second role with Edward Everett Horton as his lead in the Horton two-reel comedies being produced by Harold Lloyd. So pleased were studio officials with her performance with Horton in her first assignment that they lost no time in signing her for another picture.

Before returning for the current Horton picture, she did an important supporting part in Johnnie Hines' newest production, "White Pants Willie."

Miss Dwyer was born in Brooklyn and undoubtedly is doing her best to live it down. She had a year with "Fiddlers Three" at the Cort Theatre in New York before casting her lot with pictures. Her eastern work was mainly with Universal, although she did two pictures with Hines on the Atlantic seaboard before that comedian quit the East to do his producing on the West Coast.

Three months ago she came to Hollywood practically unknown but now finds it easy to keep busy. The leading role opposite Monty Banks in "A Perfect Gentleman" did a great deal in the way of attracting attention to the pretty blonde actress.

Miss Dyer might well be included with Leila Hyams, also interviewed in the photographic section of this issue, as one of the new faces that are pleasing screen fans all over the country as well as abroad.

M. P. World Staff Photo

KATHRYN PERRY—Contract player for Fox, who plays one of the feminine roles in the screen story, "Is Zat So."

Kathryn Was In Ziegfeld Band

Kathryn Perry paused in the "Helen and Warren" series of domestic comedies long enough to play one of the important feminine roles in "Is Zat So" for Fox with Edmund Loew and George O'Brien. This picture will be released in the near future.

Miss Perry is probably best known to the screen as Helen in domestic two reelers but has done excellent work in other roles she has been called upon to portray.

Like a number of other well-known screen actresses she is a former Follies girl, having appeared under the Ziegfeld banner with Lilyan Tashman, Billie Dove, Jacqueline Logan, Ann Pennington and Shannon Day. She was with the Follies three years before turning to pictures.

Miss Perry was born in New York at 111 W. 44th Street, where the Belasco Theatre now stands.

About three years ago Emmett Flynn, the director, picked her out for a small part in a picture he was then making. This eventually led to a contract with Fox, which still has some time to run.

In private life Miss Perry is Mrs. Owen Moore, wife of the screen star.

When we came across Miss Perry on the Fox lot she was back making another of the "Helen and Warren" pictures that have become so popular with fans throughout the country.

Graduates to Films

Immediately upon graduation from college, Frank Marion Wheat went to the De Mille studio, was given a long-term contract.

M. P. World Staff Photo

CHARLES ("CHUCK") REISNER—Who will direct Buster Keaton in the latter's next comedy.

Reisner May Leave Warners

From all appearances it looks as though Charles "Chuck" Reisner would soon desert the ranks of Warner Brothers directors. Charles Francis has a contract that will expire in September and it is held more than likely he will move to a spot where the shekels are said to flow more freely.

In the meantime he has been loaned to United Artists to direct Buster Keaton in that gentleman's next comedy. Keaton, it has been openly observed here, seems to have slipped considerably during the past year as a topnotch comedian and the acquisition of Reisner to direct his next picture appears as evidence that Buster and his official family are also cognizant of the fact.

Reisner is rated as one of the screen's foremost comedy directors and has handled Syd Chaplin in all the latter's productions, including "The Better Ole." Incidentally he is generally acknowledge to have been the first "gag-man" introduced on a movie "lot." He opened the field for other gag-men, who are now known by the "ritzy" title of comedy constructors.

"Chuck" is probably more widely known as co-director with Charles Chaplin in a number of the latter's successes, "The Kid," "The Pilgrim," "Shoulder Arms," "A Dog's Life," and "The Gold Rush." He also functioned as an actor in these pictures.

His stage career began in 1906 with stock and vaudeville engagements which kept him busy until 1911. Mack Sennett convinced Reisner that the pictures were his forte and he was starred in a number of these comedies. Later he was under contract to Vitagraph, Century and Universal, writing, directing and acting for all three companies before going with Charles Chaplin.

★ Studio Row ★

JOHN WATERS, Paramount director, has signed a new contract with that organization. Waters was elevated from an assistant director by Jesse Lasky in 1926 and his efforts as a director apparently have proven more than satisfactory to his producers.

* * *

LEOPOLD, who was archduking around Vienna until the citizens up and tossed the royal family out of the picture, is going to play an important character in "H. I. H.," Eric Von Stroheim's next picture. Leopold is a grandnephew of the late Emperor Franz Josef.

* * *

WILLIAM POWELL has been added to the cast of "Beau Sabruer," which Paramount will produce as a companion story to "Beau Geste." Powell and Gary Cooper are the only two members of the cast officially announced as yet.

* * *

PRODUCTION has started at Universal City on "Silk Stockings," starring Laura La Plante. Johnnie Harron has the leading male role in the picture, while the supporting cast includes William Austin, Burr MacIntosh and other well known players.

* * *

MARETTA MILLNER, who has just finished the feminine lead opposite Warner Baxter in "Drums of the Desert" for Paramount, has been signed to a long term contract with that company, according to an announcement by B. P. Schulberg.

* * *

FINIS FOX has completed the screen adaptation of "Romona." Edwin Carewe is to direct it for Inspiration Pictures with Dolores Del Rio in the starring role.

* * *

CARL LAEMMLE announced the purchase of screen rights to "The House of Glass," the celebrated stage play by Max Marcin. George Blaisdell will adapt it for the screen.

* * *

LEON D'USSEAU, formerly of the scenario department at the Paramount Long Island studio, has been appointed assistant to William Le Baron, vice president of the F.B.O. studios.

* * *

"SPRING FEVER," a comedy of the golf links, will be William Haines' next starring picture for M-G-M. Edward Sedgwick, who directed Haines in "Slide, Kelly, Slide," will again direct the popular young star.

* * *

TIM McCOY has started work on "Foreign Devils," his next starring production for M-G-M. The story is by Peter B. Kyne and is based on the Boxer Rebellion.

* * *

LOIS MORAN is now in the east having finished her latest picture on the coast. She is said to have two pictures in the east that will take up her time temporarily.

* * *

JOHN T. MURRAY has been signed for an important part in "Prince Frazil" in which Charles Farrell and Greta Nissen are being featured by Fox. Howard Hawks is directing.

* * *

MARY PICKFORD'S latest picture goes into production this week. "Paradise Alley" is the title selected for the vehicle. It was adapted for the screen from a story by Kathleen Norris.

ETHLYNE CLAIRE has started on her second picture opposite "Hoot" Gibson, Universal star, "Painted Ponies." Ethlyne was recently placed under long term contract by Universal.

* * *

CLAIRE DE LOREZ has one of the important feminine roles in Maurice Tourneur's first European production. The picture will be made at the Rex Ingram studio in Nice, France.

* * *

WINFIELD R. SHEEHAN, Fox Chieftain on the west coast, has left for New York en route for Europe.

* * *

GLENN TRYON has been signed by Fox to play the featured male role opposite Janet Gaynor in her first starring picture, "Two Girls Wanted."

* * *

"HAM AND EGGS" is the tentative title of Louise Fazenda's next picture for Warner Brothers. Roy del Ruth will direct it.

* * *

ROBERT McGOWEN has started direction on another "Our Gang" comedy for Hal Roach.

* * *

MARIAN NIXON had to have her hair bobbed to play opposite Reginald Denny in his current starring production for Universal, "I'll Be There."

* * *

RITA CAREWE, screen actress, recently underwent a throat operation.

* * *

F HARMON WEIGHT has finished directing "Hook and Ladder No. 9" for F.B.O.

* * *

WITH the signing of Gertrude Astor, the cast for "Shanghaied" which Ralph Ince is directing for F.B.O. has been completed.

* * *

RANDOLPH BARTLETT, formerly of the Paramount Long Island studio, has been appointed film and title editor at F.B.O.

* * *

GRACE GORDON has been added to the cast of "The Trail of '98" by M-G-M.

* * *

LILLIAN GISH is now on location on the Mojave Desert for exteriors of her latest starring production for M-G-M, "The Wind."

* * *

BUSTER KEATON and his director Charles Reisner are busy on the frozen-faced comedian's next United Artists production. Keaton is now cutting and editing his latest comedy, "College."

* * *

HARRY WURTZEL is producing a series of pictures starring Charles Paddock, better known as a sprinter than an actor. "The All-American" is the name of the first feature.

* * *

JAMES CRUZE will start directing Thomas Meighan in "We're All Gamblers" this week. Marietta Millner has been selected for the leading feminine role.

Notes On Coast Production Activities

He's A Good Fellow When He Has It

Follow Long Island on Child Admission

EXHIBITORS out on Long Island have arrived at an understanding with the legal authorities whereby matrons will be installed in their theatres and children unattended by adults may be admitted, provided that the consent of the parents has been obtained. This is precisely what has been suggested in the past by the trade papers and exhibitor organizations. It is intelligent, liberal and apparently will be successful.

The compromise covers only a limited section of the State. Others seem to rest content with things as they are. Doubtless they will remain content until some other unfortunate occurrence similar to the Montreal disaster will again bring about an absolutely stringent enforcement of the still unrepealed legislation.

The money loss sustained in the brief period immediately following one of these scares amounts to many times the sum which would be necessary to conduct a campaign to change the existing law to one more in harmony with modern usage.

Concerted action **now**, backed by a very small contribution for legitimate expenses, should erase from the statute book this archaic survival of the early days of the "black holes." This applies not only to New York State, but to every State or community wherein such idiotic legislation still exists.

Such a matter generally could be handled by the State organization. It would involve no great expense of either time or money. It would serve to legalize child attendance at a form of entertainment which particularly appeals to the child, and from which the child undoubtedly does derive real benefit.

It may cheerfully be conceded that there are a few pictures which do not contribute materially to the education or uplift of the child mind. These comprise but a very small part of the total output. To use these few pictures as an argument is absurd.

Against this very small proportion of negative-value pictures there stands a wealth of material presenting standard literature, social studies and subjects which lead to the home reading of related literature.

In addition there is the genuinely educative value of the news reels and scenic subjects, the film magazines and reviews and such wonderful studies as "Alaskan Adventures" and "Chang."

The reformer who earnestly and sincerely desires the betterment of the generation will give thought to such pictures and not center his attention on the negligible few. It is only the prurient-minded disturber who gets his own sex-thrill from the consideration of the morals of others who believe that the pictures have an evil influence, and the evil influence of this class of persons is far more damning to juvenile morals than all the pictures produced in the last thirty-two years.

This Week and Next

The Picture Men Will Go Back to Work When Conventions and Tournaments End

Consolidation Changes Text of Old Prayer New Version Fits the More Modern Times

Jean Le Roy Collects Antique Films But He Lacks First Uncle Tom's Cabin

Story Values Seem Unknown Factor In Hollywood Picture Production Centres

AFTER the conventions and the golf games are over, the business will shake down to normal, but between the two there are a lot of office chairs acquiring a thick coating of dust. Still it might be worse. It might be polo. Equestrian golf is harder, for you have to handle your horse and your putter at the same time.

●

SPEAKING of sports, perhaps you can recall when Commodore Blackton went in for motor boat racing. His Baby Reliance III was so overpowered that she burst into flame every few minutes on her tryouts, and she finally made such a good job of it that she landed on the bottom of Long Island Sound. Never will we forget the dirty look the Commodore gave us when we lightly referred to her as a fire boat.

●

JUST history repeating itself. When the automobile license tag was as brand new as Blackton's first car, he put a big "13" on the rear and ran it through a series of trick accidents. For a finish he backed it over a smoke pot. No one knew that there was a leak in the gas tank and when they found it out it was too late.

●

SOMEONE over at the Pathe Exchange seems to qualify as a fortune teller. That rising young actor, Eugene Tunney, was put under contract for a serial when he was regarded merely as something to be thrown to the lions, and he came through with the title. Now they are reissuing "The Sky Raider" in which Capt. Nungesser was featured in 1925. Might be a good idea for Al Smith to apply for the leading role in their next serial as a preliminary to his presidential race. It's either foresight or a rabbit's foot; perhaps both.

●

WITH all these mergers, consolidations and economy drives, the average home office man has changed his childhood prayer to "Now I lay me down to sleep, I hope the Lord my job I keep. If I should lose it 'fore I wake, I hope I get an even break."

●

OTHERS may collect old books and bottles or what have you, but Jean A. Le Roy is rolling his own. He has the finest collection of old film that there probably exists. Recently he added forty or fifty short subjects of 1896 vintage, including the first two Lumiere programs to be shown at Keith's theatre, while his real veterans date back to 1893. He has the first news event, the first commercial, the first industrial and pretty nearly everything else. He makes the Board of Review collection look really modern.

BUT there is one "first" that Le Roy lacks. This is the first "Uncle Tom's Cabin." "Pop" Lubin made this some twenty odd years ago, and to save a salary he played Simon Legree himself. Ten or twelve years later the Lubin film vaults went up. Pop hurried over from New York. "Was anyone hurt?" he anxiously inquired, and returned a fervent "Thank Gott," when assured that all were safe. "And was 'Uncle Tom' burned up?" "Yes, Mr. Lubin." "Thank Gott!" He didn't have the nerve to destroy it, but he welcomed its removal, for he had been kidded about it for years.

●

"EVERYTHING but the story" seems to be the slogan of the studios. Wonderful advance has been made in camera work, stage setings, lightings and the rest of it, but stories are pretty much where they were in the time of "The Great Train Robbery." They are longer. They cost more. But they have not kept pace with development.

●

YOU can't tell just what a story will be until it has been made, but there same basic principles that should be obvious. For example, it is difficult to conceive how anyone could imagine that the flower-like Lillian Gish could fight the united efforts of the Campbells and the MacDonalds. As well play a flute obbligato to an accompaniment of drums and cymbals. It's a corking story, but not for the fragile star. It would take a Renee Adoree or Dolores Del Rio to fight through that mob of kilties.

●

MISS GISH'S work is delightful, but any competent leading woman would have served as well, so far as the story goes. And this is not the only example, merely the latest. A sense of story values seems to be the last thing that Hollywood regards as important, for all the wealth of fiction-writing talent it employs.

●

TIME and again interest is thrown to the wrong person, wrong motives are played up, or the very substance of the plot thrown all askew. And yet the picture is no more than a story told in action instead of words. Too much dependence is placed upon names and production costs and too little upon the story itself.

●

PUBLIX has made a good movie in offering "Chang" to the children at a minimum price up to six o'clock. Until then a rate of only thirty-five cents is charged. It gives the youngsters a chance to see a picture that every child should witness, and it sends them home to sell their parents into going.

●

A NUMBER of school teachers have urged the picture upon their classes, and the idea is spreading. Verbal advertising is doing more for the picture than the newspaper work, and the word is going out in an ever widening circle. No picture of the season has enjoyed a greater word-of-mouth circulation than this new jungle tale.

●

NEXT week we are going to open a subscription list to buy a new weather vane for the Heckscher Building. Seems a shame to put the Pathe Rooster over the home of Universal Pictures, but that's how it stands.

Epes W. Sargent.

by the way

Formation of Motion Picture Academy to Function Offensively and Defensively For General Good of Industry, With Full Co-operation by All Branches Surely Fills a Long Felt Want

Idea Originated in Brain of Louis B. Mayer

Over Expansion in Theatre Building Field Plus Rising Production-Distribution Costs May Change Whole Face of Industry And Be Independent's Opportunity

THE Academy of Motion Picture Arts and Sciences, formed, after much careful and painstaking preliminary work, at a mass meeting in Los Angeles last week, appears to be something for which this industry has been waiting a long, long time.

●

REPRESENTING all branches of the industry and so organized that it will be impossible for any single group or clique to control or dominate it, the Academy seems to offer an association for the welfare of all, more truly and entirely representative of the diverse elements and classes which go to make up the motion picture business as a whole, than any that as yet has come into being.

●

ORGANIZED for defensive and offensive purposes primarily, with the principle of "one for all and all for one" as its keynote and motivating force, the possibilities of the Academy for furtherng the motion picture art and protecting its development from the attacks of its enemies, within and without, are well nigh limitless.

●

THAT it must first be enabled to iron out the differences and problems, economic and otherwise, which exist within the industry, goes without saying, for unless this is done right at the beginning there will be friction and uncertainty among its membership and this is sure to hamper its operations, however well intentioned and planned they may be, unless measures are taken to eliminate the distrust and suspicions of the other man's motives, which animates certain groups, and which are really a heritage from older branches of show business and properly not a part of the motion picture's growth.

●

THE high and unsefish aims of the Academy, however, together with the fashion of its organization and the character of its personnel, furnish adequate assurance that this end will speedily be secured.

●

TO Louis B. Mayer goes the credit for originating the idea out of which the Academy has developed, with its tremendous potentialities for benefitting the industry and clarifying the public mind as to the merits of the motion picture and its people.

●

YET if it does no more than adjusting and eliminating the misunderstandings which exist within the industry, itself, it will deserve the unqualified support of all and may fairly be regarded as a complete success.

●

WHILE the motion picture business is reported as being the smallest profit-maker in relation to the investment represented, among all the big industries in the United States, Wall Street does not seem to have found it out yet.

●

THEATRE building plans for next year running into hundreds of millions of dollars, the wherewithal for which will be provided by the big banking groups for a number of the larger producer-exhibitors, are widely broadcast and apparently are correct.

SOMEHOW there doesn't seem to be the proper relationship between these two announcements, for a business which shows only a profit of barely two per cent on the entire capital invested, which is the figure estimated for the motion picture industry, hardly offers an inducement for large additional investment unless there is some special reason not apparent.

●

PROFITS in the motion picture business depend on pictures and picture costs, which, of course, include selling, distribution and exhibition overhead, and if the producers are only able to make pictures that bring profits like these on the present investment, what will happen when several hundred millions more are invested in theatres, where the fixed overhead cannot be materially reduced, no matter what kind of an attraction is shown?

●

THE fact also, that there is already overseating in many territories, only adds to the problem, for it needs no second sight to recognize that the enormous investments in real estate, steel, brick and mortar, represented by the theatres, must somehow be made to pay dividends.

●

TO earn these dividends the public must be kept coming past the box office in greater numbers and the costs of theatre operation certainly can not be increased, at least as far as film rentals are concerned, for here, it is already obvious, the saturation point has been reached.

●

THIS is the crux of the whole present problem of the film industry and, as the writer sees it, inevitably will be the starting point for a complete readjustment of the conditions now governing the motion picture business, that is certain to come about shortly, if it has not already begun.

●

MORE economical methods of production and distribution are absolutely essential at once, if the present line-up of financial interests with producer-distributor-theatre-owning groups is to be maintained, and there seems to be no external evidence that these are going to be brought about in the near future even under the compulsion of financial pressure as now applied.

●

RIGHT here is where the showman and the independent producer, who can make box office attractions for a tithe of the cost of his bigger competitor, because he has to use brains rather than bankroll to get the entertainment value in his pictures, is going to come into his own again.

●

TO pay dividends on the enormous capital invested in them, the theatres must have attractions at prices which will enable them to operate profitably and they will have to get these pictures elsewhere, if their producer affiliations cannot supply them, whether they want to or not.

Merritt Crawford

THE decision to postpone discussion of plans for a motion picture golf club and benefit association, until the close of the present convention season is a wise one. Every company should be fully represented at that gathering and every branch of the industry should send it's most important officials and executives, if the project is to be a success.

Al Lichtman has offered what should prove to be a most popular suggestion, in that the film industry ought to have a golf club of its own and a benefit association in connection with it. The idea is entirely practical and the film business is certainly big enough and financially able enough to support such a plan.

Yet it is certain to meet with a certain amount of opposition in unexpected quarters and if not active opposition, at least indifference. "Let George do it" is the motto of many in this industry and few seem willing to undertake anything that does not directly benefit themselves for the benefit of anyone else.

Some time ago earnest efforts were made to organize within the industry a benefit association for the purpose of aiding deserving cases of which there are an increasing number, in a practical and unostentatious way. Every big executive with whom it was discussed accepted the idea in principle, said, "Fine," and immediately passed the buck.

It is to be hoped that Al Lichtman, who has promulgated this new plan, which received such a hearty reception at the Annual Film Golf Tournament at Sound View last week, will have better luck.

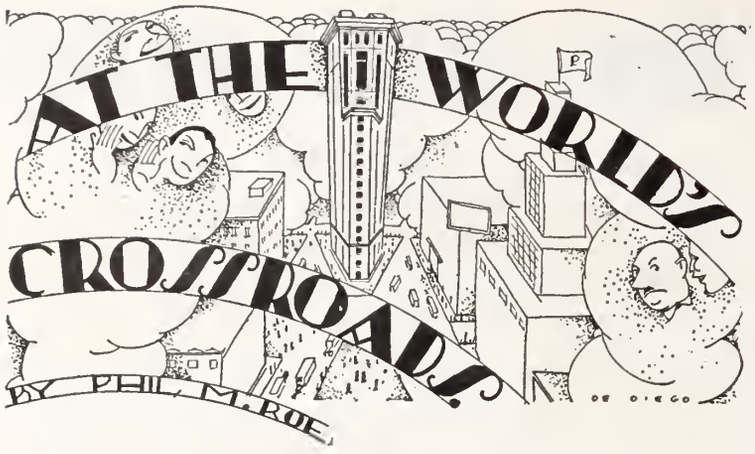
*

Lillian Gish's "Annie Laurie" at the Embassy, is the first really Scottish picture the writer recalls, with a "Scots wha hae" atmosphere. And the fair Lillian makes about as bonnie a lassie, as the most loyal Scot could wish. Ever since seeing it, one confessed to a hankering

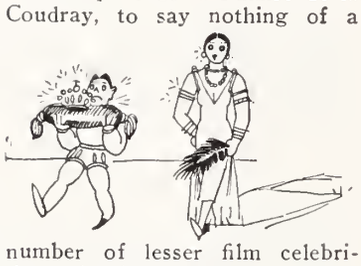
for "scones" and "haggis" not felt for years. That's realism for you.

*

The motion picture industry has done well in the financial relief it has secured for the sufferers in the flooded zone. **Red Cross** officials have been swift to accord the credit that is due. But the levees along the Mississippi are still breaking, the need for aid keeps growing and there should be no pause in the effort to raise funds for this worthy cause.



Titles are surely taking toll from the screen. Just as one gets accustomed to referring to our **lustrous Gloria** as Madame La Marquise de la Falaise de la Coudray, to say nothing of a



number of lesser film celebrities, who have copped coronets or escutcheoned monnikers of one kind or another, along comes the **peerless Pola** as a Princess. Maybe the Pope will slip Adolph Zukor something in the way of a title before he gets back or King George may invite Marcus Loew over to fix up British production and get a knightly accolade for doing it. If they did, no one should be surprised.

*

Just because **J. P. Kennedy, Joe Schnitzer, Lee Marcus, E. B. Derr** and a few other executives have left New York flat for a space, while they busy themselves in inspirational activities, specifically in Chicago and Los Angeles, where the F. B. O. conventions are being held, is no reason why any high holiday will be held at the F. B. O. New York offices. On the contrary.

Nevertheless, the front offices seem all but deserted, with **Colvin W. Brown,** the vice-president in charge of foreign sales, and **Hy Daab** the sole executives on the job.

*

Ford Sterling, famous as a plug hat comedian with spinach on his chin, when Chaplin was an "unknown," is to have a leading role in **"Hell's Kitchen,"** Robert H. Kane's next First National picture, which goes into work this week at the Cosmopolitan Studios, under the direction of Joe Boyle. It would be great if they should cast Ford in his old-time make-up, as a sanctimonious busybody who wants to make "Hell's Kitchen" over and encounters difficulties. Wonder how some of those old Keystones with Ford Sterling would take nowadays?

All reports from the sales conventions, east and west, state that they are decidedly "enthusiastic." Why shouldn't they be, considering that the product of practically all companies this year is away above the average?

The exhibitors are the ones who ought to be "enthusiastic" the most, however, as a lot of these boys are going to find out when they start to step out. That will be the time when they begin to appreciate the value of advertising in their favorite film trade paper.

*

"Shipwrecked" Kelly, according to Terry Turner of Loew's, Inc., undertakes to "remain atop a flagpole 13 days, 13 nights, 13 hours and 13 minutes without coming down" for eats or be-

cause of weather conditions. Terry announces he is now looking for a suitable flagpole.

After he finds it (it must be on top of some tall buildng, possibly a Loew theatre) it will be interesting to surmise what may be the finish of this modern prototype of St. Simon Stylites. Will he nail himself to the mast, lest he dry up and blow away some windy night, or down the pole, "Slide, Kelly, Slide"?

If the police don't interfere, a fair guess is that it will be this last about dinner time.

*

Ray Hall, editor of Pathe News, sends **Merl Lavoy,** the globe-trotting camera reporter of World War fame to China, just as an incident of his daily routine. Except for some casual mention in the trade press, the item as news is unimportant.

It is a fair guess, however, that Lavoy will see quite as much adventure and danger on the assignment as ever Henry M. Stanley did, when the late James Gordon Bennett of the N. Y. Herald sent him into Africa to find Livingston. Times change.

NEXT year looks like the biggest ever for Fox Films. **"What Price Glory"** will lead the list of fifty-two features, fourteen of which will be Tom Mix and Buck Jones westerns de luxe. Then there will be fifty-two two reel comedies, twenty-six Fox Varieties and Fox News.

Add to this the **Movietone** in newsreel and feature and the fact that the entire production line-up is by far the finest Fox has ever had and it is evident that Fox is in for an era of expansion of which it's hard to predict the extent.

By Jan. 1, 1929 there will be thirty theatres in as many key cities, each of them of 5,000 seats or over, which with Fox's other theatre affiliations, just now must be giving some of the other big-timers much food for thought.

Bill Fox's name is never mentioned, when film-folks talk about the "latest merger," for the very good reason, perhaps, that he is the outstanding demonstration that showmanship is what counts in this business, first, last and all the time. This may be a tip from which Wall Street could learn something if it would.

*

Pinchhitting for **Arthur W. Kelly** and **Vic Shapiro** at the United Artists offices are Thomas Patrick Mulrooney and Bruce Gallup, respectively. Kelly is abroad for a three months' trip and Vic is whiling away the hours in Hollywood, so, in order that no cobwebs may form or dust gather on their desks during their absence, their able assistants are sitting in, warming their seats for them, against their return.

*

A side glimpse of "The Gold Mine," Universal's special go-getter sales sheet led to the inquiry as to who was the editor of same, its attractive make-up and readability occasioning the query. Who should it be but old **Ben Grimm,** the famous bard of Union Hill, N. J., or is it Jersey City?

*

Glendon W. Allvine is riding like young Lochinvar, to use a well worn simile, into the West. His determination to take a va-

cation came as a surprise to most of his friends. Now they are wondering whether he is riding "Spark Plug," the speedy steed he won at the recent golf tourney at Sound View by a score of 240 plus.

waking up the town

by Epes W. Sargent

THERE is no cloud without its silver lining nor yet a rose without its thorns. When Jerry North came out of the hospital after nearly two months of intensive surgery and careful nursing, there was already on deposit in the Claxon National Bank the check for $25,000 from the Intrastate Suburban Line, one of whose busses had knocked Jerry for a goal.

From the fact that the claim agent yielded that sum without legal pressure, it may be gathered that Jerry had been pretty badly mussed up, but he counted his hours of pain well spent since it enabled him to realize the ambition of his comparatively brief life.

For five years; or ever since he had been graduated from High School, he had longed to run a motion picture theatre. You can get Jerry's number from the fact that he spoke and even thought of it as a "cinema palace" rather than a movie theatre.

In default of capital, he went into Josh Hardy's store as second clerk and advertisement writer. That meant a quarter page a week for the Claxon Clarion with an occasional throwaway, but Jerry gloried in the self-bestowed title of "Director of Publicity and Advertising," gave a lot of time to eccentric window dressing and even landed a few dog stories on the editor of the Clarion, not so much because they were good stories as because the editor was a kindly old soul.

Jerry was a subscriber to a trade paper and he knew all the exploitation stunts by heart. He had even tried the fake suicide, leaving a suit of clothes and a note on the river bank, the letter explaining that the supposed writer had kicked off because he did not have the money to avail himself of the wonderful shirt bargains at Hardy's.

That very nearly got Jerry in jail, but his mother and the minister begged him off—and it assuredly did help to put over the shirt sale. Jerry was convinced that with his alertness he could pile up a fortune in a cinema; perhaps he could even connect with some production company attracted by his brilliant work.

When he came into the $25,000 it seemed the kindly hand of fate was lifting him to higher things, and as soon as he could navigate on crutches he closed a deal for the rental of the Dream Hour, which had been dark for more than a year.

That five different men had failed to make the theatre pay was nothing to Jerry. He knew that he could put it over. Exploitation! That was the thing. He changed the name to the Claxon Cinema, and it was characteristic of Jerry that he adopted the name after a contest, which was won by Maude Burton. Maude was cashier at Hardy's and knew Jerry's weakness for the word, so it was easy to walk away with the prize: a season ticket for the Cinema's first year.

There was a little delay while painters and decorators refurbished the dingy old place. Jerry knew the value of a good front and he not only used plenty of paint, but he built a flashy ticket booth, down at the building line to replace the cubby hole through which far too few tickets had been shoved during the previous regimes.

Even the editor of the Calrion was moved to write a special story in which he made the glowing prediction that "our young and enterprising citizen is bound to wake up the town."

It was Jerry's first personal press notice, and he mounted it neatly on a card and bought a flashy frame at the ten cent store in which to park it on his desk. He read it a score of times a day, though he could recite it verbatim.

It was that which gave him his idea for his first exploitation stunt. He had duly opened the Cinema with the aid of the Mayor, the Fire Department, the Boy Scouts and the Claxon Cornet Band. There had been fan portraits for the women, free cigarettes for the men and candy for the children, and the first week's business had all that could be desired.

But along in the third week things began to slip a little, and Jerry decided that the time for big things was at hand. Thinking over the hundreds of stunts he knew by heart, his glance chanced to fall upon the clipping and he banged his fist upon the desk.

"That's it," he cried, though there was no one there to hear. "I'll wake up the town for fair."

* * *

It was two o'clock the next morning, and most of Claxon slept the sleep of the just. Probably no one was snoring more loudly than Hank Briggs, but the ring of the telephone bell penetrated the snores and Hank sprang from bed in alarm. A call at that hour could presage no good news, and there was a gasp in his voice as he assured the caller that this was none other than Hank, himself.

"Just thought you would like to know that 'Evil Tidings' is showing at the Cinema tomorrow. "Good night, Mr. Briggs."

Hank thundered into the receiver, but the silvery voice offered no reply. He jiggled the hook, but there was no response, and Hank started back for bed, bumping into the sharp edge of a chair in his progress.

All over town the incident was being repeated, for Jerry had arranged for four girls to take the panels in the local exchange, and between two and four each girl got in an average of eighty calls.

Came the dawn, without the assistance of an art sub-title, and an hour or so later came Jerry to his domain, wondering what was causing such a crowd to collect in front. He had a wonderful lobby idea: a facsimile telegram with a deep black border, but he was saving that for the morning and had not hung it overnight.

He quickened his pace and as he came up the crowd slowly parted, and Jerry gasped. Every glass in the ticket booth was smashed in and the canvas protective cover lay on the floor, cut to shreds.

The gleaming white lobby wall was smeared with a vivid green paint in a message the reverse of complimentary, and a long dead cat swayed in the winter breeze from the handle of the entrance door.

The glass panels of both entrance and exit doors were shattered, and the contents of several garbage cans were strewn on the handsomely tiled floor. Two pigs were lunching on the ample banquet, but not otherwise contributing to the cleanliness of the enclosure.

Jerry gave one startled glance and dashed to City Hall, where Homer Bacon, Chief of Police, lounged on the steps. Breathlessly Jerry explained the havoc which had been wrought and demanded that the sinners be brought to the bar of justice.

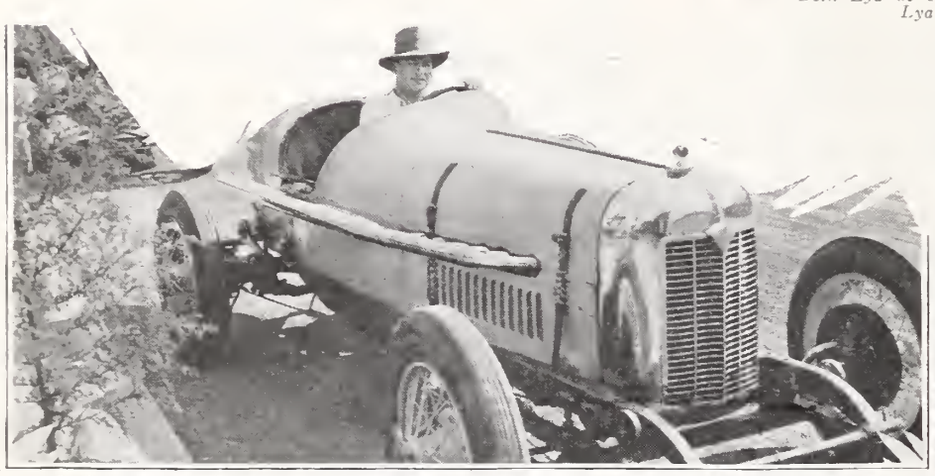
"Going to be kinda hard, Jerry," was the unsympathetic response. "Abel Crane is the only officer on duty at night. He told me when he come in that he saw a lot of fellers going in your direction, but he was watching the bank. No. He didn't recognize any of them. Just thought it was funny so many were out. I'll do what I can and let you know. So long."

He turned up the steps to indicate that the interview was over, and winked at the Mayor as he passed inside. Had not Jerry made the mistake of including them on his telephone call list something might have been done.

It is still the great Claxon mystery.

The Racing Season Is On

COERCION? A dramatic moment from Universal's "The Midnight Rose." Both Lya de Putti and Henry Kolker are in a state of grave concern. Lya recently signed a contract with Universal.



RARIN' to go. Reginald Denny Universal star, is all set for his new super-productions. He is at the wheel of a racing automobile he drives in his forthcoming production "Slow Down."

WE can't imagine why Gwen Lee should be hiding behind that parasol. She is appearing in M-G-M's "Adam and Evil," starring Aileen Pringle and Lew Cody.

ANNE CORNWALL all dressed up in an Eskimo outfit and ready to sic Fido on some bold person. She is appearing in Paramount-Christie Comedies.

WE just had to show you a picture of Gwen Lee without the parasol, so there you are. She is appearing in M-G-M's "Adam and Evil."

LILLIAN GISH, M-G-M star, is appearing in "The Wind." The story is by Dorothy Scarborough, directed by Victor Seastrom.

Nellie Revell To Title Goldwyn's "Magic Flame"

Nellie Revell, pioneer female publicist and prominent New York newspaper woman, has been signed by Samuel Goldwyn to write the titles for "The Magic Flame," the Henry King production, co-featuring Ronald Colman and Vilma Banky.

In making the announcement from Los Angeles by telegram to United Artists' home office in New York, Mr. Goldwyn said that he had signed Miss Revell not only because of her lucid literary style, but because her several generations of circus background eminently qualified her, in his opinion, to title "The Magic Flame," which has circus life for its setting.

This is the first time Miss Revell has titled a motion picture, Mr. Goldwyn said. She is now in Los Angeles.

Maloney's Next

Leo Maloney, Pathe producer-director-star, directs all of the players in his feature length Westerns, except himself. When he works before the camera, Joseph Kane, the assistant director, handles Maloney. Don F. Osborne is Maloney's production manager, and the latter has a large, well-organized staff in addition. Maloney is now at work on "Border Blackbirds."

"Spring Fever" Next

Edward Sedgwick, who made the current country-wide success, "Slide, Kelly, Slide," will begin direction soon of William Haines's first starring vehicle for Metro-Goldwyn-Mayer, "Spring Fever."

Metzger's "U" Sales Staff Launches "Cat and Canary"

Nationwide Previews for Exhibitors and Trade Papers Inaugurates Selling of Paul Leni's Great Film

THE UNIVERSAL SALES FORCE, headed by Lou B. Metzger, this week launched the first big Universal super-production for the 1927-1928 season, by the country-wide presentation to the trade of "The Cat and the Canary," the mystery drama directed by Paul Leni from the stage play by John Willard.

In the last ten days several thousand exhibitors and representatives of almost every trade paper, national and regional, as well as hundreds of newspaper screen critics from Coast to Coast, have seen Leni's gripping picture unfold itself on the screen.

"The Cat and the Canary" is the first of Universal's twelve super productions for next year, a list which includes: "Uncle Tom's Cabin," "The Man Who Laughs," "Show Boat," "The Cohens and the Kellys in Paris," "The Big Gun," "Les Miserables," "Love Me and the World is Mine," and the four Reginald Denny supers, "Out All Night," "Ask Me Another," "Good Morning, Judge," and "Watch My Speed."

Universal supplied Leni with an exceptional cast for this first picture. In addition to the star, Miss La Plante, the players include: Tully Marshall, Creighton Hale, Flora Finch, George Siegmann, Arthur Edmund Carewe, Martha Mattox, Lucien Littlefield, Gertrude Astor, Forrest Stanley, Joe Murphy and William Engle.

As a result of Leni's good work with "The Cat and the Canary" he was chosen by Carl Laemmle to direct another big Universal super-production for next year. It will be "The Man Who Laughs," an adaptation of Victor Hugo's great romance, "L'homme Qui Rit."

Conrad Veidt, the European screen star, brought over from Germany by Laemmle for this role, was put under a long time contract with Universal.

Veidt has worked under Leni's direction before, having been associated with him in Germany.

Leni now is completing work on a Universal Jewel picture featuring Marian Nixon. It is "The Chinese Parrot," a mystery picture adapted from the popular novel by Earl Derr Biggers.

Embassy Shows "Annie Laurie"

Three rousing cheers and a Scotch tiger greeted the world premiere of Metro-Goldwyn-Mayer's eagerly awaited production of "Annie Laurie," starring Lillian Gish, at the Embassy, New York City, last week.

A volley of enthusiastic reviews from the metropolitan critics was followed by an advance sale at the theatre which left no doubt in the minds of everybody interested that M-G-M had brought to Broadway another outstanding hit.

"Annie Laurie" was directed by John S. Robertson from an original screen story by Josephine Lovett based on the immortal Scottish love ballad. The picture was produced on a lavish scale, with a notable cast in support of Miss Gish, including Norman Kerry, Creighton. Hale,. Hobart. Bosworth,. Brandon. Hurst, David Torrence, Patricia Avery and Frank Currier.

Keaton Begins New Picture

Buster Keaton will have no vacation this summer. As soon as Keaton and his staff complete editing and cutting of "College," the star's second United Artists comedy, Buster and Charles ("Chuck") Reisner, who is to direct the next Keaton picture, will begin work on the new story. Reisner has been loaned to Keaton by Warner Brothers.

Night clubbing. Thomas Haines and Doris Hill in a convivial scene from "The Beauty Shoppers," a Tiffany Production.

Alaska Film Hit

"Alaskan Adventures," the Pathe outdoor picture produced by Captain Jack Robertson in the northernmost part of our possessions, had a brilliant showing during the week starting May 7th, at the Roxy Theatre.

Oh for the life of a beachcomber. Esther Ralston as she appears in her latest Paramount picture, "Ten Modern Commandments."

A Sterling Story

An original story for the screen, "Marry the Girl," has been purchased by Henry Ginsberg, president of Sterling Pictures Distributing Corporation, as one of the "Quality Eight" listed as Sterling's program for 1927-28. The author, Norman Houston, is a playright, scenarist, and humorist.

Another F. B. O. "Gold Bond" Is Nearing Release

Final scenes have been made for "The Great Mail Robbery," the big F. B. O. "Gold Bond" film which has been under production by Director George B. Seitz for the past several weeks.

The story deals with the protection afforded mail shipments by U. S. Marines and the scenes photographed on the closing day were laid at the Marine Base at San Diego, where the company was accorded the complete co-operation of the federal government.

The cast of "The Great Mail Robbery" includes Theodore von Eltz, Frank Nelson, Jeanne Morgan, Lee Shumway, DeWitt Jennings and Charles Hill Mailes.

"Heart of Yukon" An Early Release

"The Heart of the Yukon," a stirring drama of Alaska of gold rush days made by the H. C. Weaver Productions of Tacoma, Washington, will be released as a Pathe feature on May 29th.

John Bowers and Anne Cornwall head the cast, which also includes Frank Champeau, Russell Simpson and Eddie Hearn.

John Bowers plays the part of a pioneer who has found gold near "Halfway." Ann Cornwall is seen in the role of the girl who has come into this bleak country to seek her father. Russell Simpson appears as the saloon keeper and Frank Campeau as the girl's father.

Monte Blue in "Bush Leaguer"

Production details for the filming of the first of the twenty-six Warner Winners for next season were announced this week. This initial feature is Monte Blue's starring vehicle, "The Bush Leaguer," now in work with Howard Bretherton directing the story by Charles Gordon Saxton.

Leila Hyams has been selected as the star's leading lady and Clyde Cook has been chosen for an important role.

Marion's Titles

George Marion, Jr., the writer who brought wise-cracking to the dignity of a well-paid profession, will write the titles on Adolphe Menjou's next Paramount release, "Service for Ladies," made under the working title of "The Headwaiter." It is Marion's second consecutive Menjou picture, the other having been "Evening Clothes."

Milwaukee Woman Wins Goldwyn's $2,500

A. C. Backus, publisher of the Milwaukee Sentinel, will act as the representative of Samuel Goldwyn in awarding, next week, a check for $2,500 to Mrs. Winifred S. Osborne of Milwaukee, whose suggestion of Baroness Orzey's novel, "Leatherface," was accepted by Mr. Goldwyn as a suitable screen vehicle for Ronald Colman and Vilma Banky.

Mr. Goldwyn informed the public that he would pay $2,500 for an accepted suggestion for a screen story for a Colman-Banky picture, to be directed by Marcel de Sano, Goldwyn's new director.

Mrs. Osborne is the wife of John G. Osborne, vice-president of the Wisconsin Malleable Iron Company.

Mr. Goldwyn received more than 100,000 letters in one month from all parts of the world.

"Corporal Casey" Visits New York

J. Farrell Macdonald, Fox Films character actor, returns to New York, Friday, after an absence of eleven years.

He is coming to play a part in "East Side—West Side," a screen version of Felix Riesenberg's novel, to be made shortly by Allan Dwan at the eastern studios of the Fox company.

George O'Brien and Virginia Valli will play principal roles.

"The Return of Boston Blackie"

"The Return of Boston Blackie," the vehicle in which Strongheart will make his re-appearance on the screen, adapted from the story by Leah Baird, now being produced in the Chadwick Studios, is being directed by Harry O. Hoyt under the supervision of Arthur F. Beck.

Mr. Hoyt is famous for his masterful special production for First National Pictures, "The Lost World."

William Norton Bailey and Eugenia Gilbert hatching some villainous plot in "Melting Millions," a Patheserial starring Allene Ray and Walter Miller.

Woman Snaps White "Rhino"; Columbia Film

Joe Brandt, president of Columbia Pictures, announces that his company has acquired the distribution rights to the feature "Through Darkest Africa" from the Big Three Exchange and is now proceeding to distribute it nationally through the Columbia exchanges.

"Through Darkest Africa," which had a successful run at Moss's Cameo in New York, was produced by Colonel and Mrs. Harry Eustace. The explorers spent four years in the Congo.

Mrs. Eustace did the camera work. The main purpose of the trip was the photographing of the white rhinoceros the only living specimen of his kind now in existence, which was finally found after years of patient search.

"U" Signs Stage Star's Daughter

Lillian Gillmore, daughter of the famous actor-playwright, Barney Gillmore, has been engaged by Universal to play the leading feminine role in Fred Gilman's new "Texas Ranger" series of two-reelers for next year's market. There will be thirteen in the series. Joe Levigard is the director.

Miss Gillmore is a newcomer to the screen. She is eighteen years old and has been on the stage for several years, her first role being in one of the road companies of "Lightning." Her mother was one of the famous Shirley Sisters, long popular in vaudeville.

Ramona Prepared

Finis Fox, who wrote the screen play of "Resurrection," now playing the New York Mark Strand, has completed in Los Angeles the adaptation of Helen Hunt Jackson's "Ramona."

This second Inspiration-Carewe Production for United Artists is Dolores del Rio's first starring vehicle.

"Tarzan" Repeats

"Tarzan and the Golden Lion," an F. B. O. film, played a return engagement at the Alcazar Theatre, Chicago, for a week, from April 22nd to April 29th.

Miss Mattox Signed

Martha Mattox, one of the best known character actresses of the screen, has been signed for the Universal Jewel production, "Honor and the Woman."

New Cosmopolitan Productions Given Unrivalled Exploitation

AT NO TIME in the history of the screen can any motion picture company boast of such internationally wide exploitation and promotion as can Metro-Goldwyn-Mayer in connection with the group of Cosmopolitan Productions to be released next season.

Not only does this newspaper co-operation include special advertising in the twenty-five Hearst newspapers scattered from Coast to Coast, consisting of half pages and quarter pages and other large display copy, but it embraces extensive promotion that is given to the serials published in the Hearst morning and evening papers. The majority of Cosmopolitan Productions are serialized, and these serializations run for a period of one to two months, preceded by an elaborate advertising campaign of half pages and full pages.

When it is considered that the Hearst papers have a circulation of more than six million (actual papers sold—the number of readers, of course, must extend far beyond that figure), the vast publicity value of Cosmopolitan Productions is appreciated.

In addition, all advertising of Cosmopolitan Productions is supplemented by a huge publicity campaign which includes columns of matter in every Hearst newspaper preceding and during the release of the picture.

The Hearst newspapers are located in the important key cities of the United States—in New York, Chicago, Los Angeles, San Francisco, Boston, Baltimore, Detroit, Milwaukee, Seattle, Oakland, Atlanta, San Antonio, Rochester, Syracuse and Albany.

In addition to the daily newspaper field, Cosmopolitan Productions also has the co-operation of the chain of magazines published by Mr. Hearst.

With the magazines and newspapers combined, Cosmopolitan Productions reach and are read by more than one third of the population of this country, or more than thirty million people.

Cosmopolitan's product for next season is the most elaborate that has been offered since the alignment with Metro-Goldwyn-Mayer.

The schedule next season calls for six Cosmopolitan Productions. Among these are "Becky," an original newspaper serial by Rayner Seelig. This picture, already made under the direction of John P. McCarthy. It will be released early next season, with Sally O'Neil and Owen Moore in the featured roles.

In addition to the Hearst papers, "Becky" will be publicized by a large group of newspapers scattered throughout the United States and Canada, through arrangements with King Features Syndicate.

Probably the most publicized feature which will appear next season under the Cosmopolitan Production label will be "Bringing Up Father," the cartoon comic strip by George McManus.

A third Cosmopolitan Production will be "Business Wives," an original newspaper serial by Winifred Van Duzer to be published in the Hearst afternoon papers and others by arrangement with King Features Syndicate.

A fourth Cosmopolitan Production will be "The Lovelorn" by Beatrice Fairfax, with screen story by Hazel Livingstone. This feature will also appear serially in the Hearst newspapers under the same title.

Another Cosmopolitan Production to be made next year will be a story by Ibanez with Columbus and his discovery of America as the theme.

There will be three Marion Davies Productions. These will include "Quality Street," which has already been made, an adaptation of Sir James Barrie's famous play, in which Maude Adams starred.

The second Marion Davies Production will be a film version of the popular comic strip, "Dumb-Dora" by Chic Young. This feature appears not only in the Hearst papers but in other papers throughout the United States and Canada.

The third Marion Davies Production is yet to be selected.

Norma Shearer's Next For M-G-M Will Be Bell's "After Midnight"

"AFTER MIDNIGHT" has been selected as the title of Norma Shearer's new starring picture, formerly known as "Liberty Bonds," which Metro-Goldwyn-Mayer will put into production shortly under the direction of Monta Bell.

Bell, who recently signed a long-term directorial contract with M-G-M, has come to the front in the last two years as one of the most successful directors in the industry. He has worked with Miss Shearer on many other films, and directed her recent vehicle, "Upstage." "After Midnight" is an original by Bell.

Miss Shearer has just completed a co-starring role in M-G-M's picturization of "Old Heidelberg," directed by Ernest Lubitsch.

Members of the cast of "After Midnight" chosen to date include Lawrence Grey and Gwen Lee.

Ambassador Martino of Italy (left) with Emanuel Cohen, director of short feature production for Paramount, who was decorated with the Italian cross making him a Commander of the Crown of Italy.

Universal Will Remake First Air "Thriller" Ever Made

"WON IN THE CLOUDS," produced by Universal in 1911 as the first air picture ever made, will be refilmed with Al Wilson, noted stunt aviator, in the starring role.

Although "Won in the Clouds" created a sensation when released sixteen years ago, it had been virtually forgotten until Carl Laemmle, president of Universal, who personally supervised its direction, ordered the script taken from the files and rewritten for present day conditions.

The story was written and directed by Otis Turner, one of the first pioneers of the motion picture industry to become famous. Turner died several years ago.

Roy Knabenshue played the leading role. He was a balloon stunt man.

Herbert Rawlinson played his first important part, as did Frank Lloyd, the villain. Rawlinson is still in pictures and Lloyd is considered one of the most capable directors in the field. The picture was two reels in length.

In the present version, the adaptation of which was made by Karl Krusada, Wilson is supported by twenty-two players, just sixteen more than were in the original picture.

Gloria Swanson in "Cleopatra"; Follows "Woman and Puppet"

GLORIA SWANSON this week made her first production announcement since arriving in Los Angeles, a month ago. By telegram to United Artists' New York office Miss Swanson announced her next three independent film productions.

The first, she said, will be "The Woman and the Puppet," based on a Spanish romance by Pierre Louis, in which Miss Swanson plays the part of Conchita Perez, an impulsive senorita.

The second, Miss Swanson's telegram explains, will be "Cleopatra," based on an original screen story of the loves of Egypt's Queen.

The character of Cleopatra has appealed to Miss Swanson for several years as "an especially desirable interpretation." The third film (which was to have been Miss Swanson's next picture, and now is deferred) will be "The Battalion of Death," a story of the women who fought for Russia in the World War.

Miss Swanson will have a different characterization in each story, the first being a romance, the second a drama of love, and the third an "heroic drama."

The announcement states that the triple program marks the culmination of Miss Swanson's plans since she became an owner-member of United Artists last year.

"The Love of Sunya," which opened the Roxy Theatre, was Miss Swanson's first independent production for United Artists release.

Miss Logan To Start Shortly

Jacqueline Logan, who has the feminine lead in "For Ladies Only," which Columbia Pictures will produce, will start to work next week. Harry Cohn, vice-president of Columbia in charge of production, will announce the supporting cast shortly.

Marjorie Beebe looks at her sweetie's picture and heaves a deep sigh in Fox's "Rich But Honest."

Fox's "7th Heaven" Follows "What Price Glory" at Harris

THE WILLIAM FOX PICTURIZATION of John Golden's stage play, "7th Heaven," by Austin Strong, will have its premiere metropolitan performance at the Sam H. Harris Theatre next Wednesday evening, May 25.

"What Price Glory," the Laurence Stallings-Maxwell Anderson film epic of the war, will close at this theatre next Sunday night, after a run of twenty-six weeks.

Janet Gaynor and Charles Farrell are featured in "7th Heaven," essaying the roles made famous by Helen Menken and George Gaul in the stage version. Frank Borzage, who directed, among other pictures, the immortal "Humoresque," directed this picture from a scenario by Benjamin Glazer. Katherine Hilliker and H. H. Caldwell edited and titled the picture.

Representing an approximate cost of $1,300,000 and taking one full year to complete the film, "7th Heaven" emerges as one of the finest efforts on the screen. It is a monumental picture of courage and undying love, replete with dramatic interludes. It tells a simple love story against a picturesque background.

The cast includes Ben Bard, David Butler, Marie Mosquini, Albert Gran, Gladys Brockwell, Emile Chautard, George Stone, Jessie Haslett, Brandon Hurst and Lillian West.

Winfield R. Sheehan, Vice-President and General Manager of the Fox Film Corporation, supervised the production of "7th Heaven."

Following the premiere performance next Wednesday evening, "7th Heaven" will be shown twice daily. All seats will be reserved.

Natalie Joyce lands on the net in Fox's "The Circus Ace," starring Tom Mix.

Otto Lederer's Comedy Role in "Jazz Singer"

Casting of the principal roles for the screen version of the Broadway stage success, "The Jazz Singer," continues at the Warner Bros. Studio where Alan Crosland is getting ready to direct.

Otto Lederer, it is announced, has been given the leading comedy part portrayed on the stage by Sam Jaffe.

"The Jazz Singer" is listed as on of the Extended Run Productions on Warner Bros.' release schedule for the coming season.

Tim McCoy In Chinese Story

With the eyes of the world centered upon the Chinese political situation, Metro-Goldwyn-Mayer will give picturegoers a glimpse into the intriguing Oriental mind, in that organization's next historical drama starring Tim McCoy, which went into production at the studio last week.

The story, as yet untitled, prepared especially for McCoy by Peter B. Kyne, is based on the Boxer uprising.

Hopkins Titles

Robert Hopkins, San Francisco newspaper man now under contract to Paramount as a title writer, has been assigned to the preparation for titles for "Drums" of the Desert," the Zane Grey story which John Waters directed, with Warner Baxter and Marietta Millner and Ford Sterling, in the leading roles.

Star Signed By Columbia Film

Harry Cohn, vice-president in charge of production for Columbia Pictures, announces that he has signed Marguerite de la Motte for the feminine lead in the company's newest feature "The Kid Sister."

"The Kid Sister," a drama of sister love, unwinds its action in a backstage atmosphere. The production presents Miss de la Motte in the role of a Broadway chorine who tries to guard her younger sister, a small town girl, from the temptations and glamor of the Great White Way.

Malcolm McGregor will have the male lead. Ralph Graves will direct.

First Division Release List

"Finnigan's Ball," James Hogan's production of the Max Graf story, has been completed at the Chadwick West Coast studios and is now being cut and titled.

Scheduled for release on October 15, it will be the third release of First Division Distributors, Inc.

"The Ladybird," starring Betty Compson, on August 15, and "The Return of Boston Blackie," with Strongheart, the screen's first great dog star, on September 15, are the first releases of the new company for the 1927-1928 season.

BEWARE OF BOGUS AGENTS

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Our designated representatives possess a letter of authority on our stationery, the date of which is never more than three months' old. This letter is signed with pen and ink by our Circulation Manager as follows:

D. J. Shea

Duncan Sisters' "Topsy and Eva" Is Being Edited

"Topsy and Eva," the film debut of Vivian and Rosetta Duncan, is the screen version of their own stage success, for United Artists, is being edited.

Del Lord directed the sisters, who are supported by Gibson Gowland, Nils Aster, Myrtle Ferguson, Marjorie Daw, Noble Johnston, Henry Victor and Lionel Belmore.

The Figueroa Books "Rivals"

"Quarantined Rivals," the farce comedy made by Gotham Productions from George Randolph Chester's story, has set a new mark for bookings by an Independent production. One of the most important theatres in Los Angeles, The Figueroa, is the latest to fall in line with a first run booking. An indefinite run is scheduled.

Unusual importance attaches to a first run Los Angeles booking, on account of the unlimited selection of pictures offered for pre-release in the world's motion picture capital.

The booking was arranged by Mr. L. Hyman of the All Star Feature Distributors of San Francisco and Los Angeles. The West Coast distributors of Gotham Productions.

F. B. O. Fun Special

Final scenes of "Clancy's Kosher Wedding," in which George Sidney, the character actor is featured, have been completed at the F. B. O. studios.

Winsome Barbara Kent, 1927 Wampas Baby Star who is appearing in Pathe's "No Man's Law." We hope the sun doesn't set.

"Gingham Girl" Completed At F. B. O. Studios

"The Gingham Girl," an F. B. O. production featuring Lois Wilson and directed by David Kirkland, was completed and has entered upon the process of editing.

Miss Wilson's supporting cast comprises many well known players, including George K. Arthur, Maude Fulton, Jed Prouty, Betty Francisco, Jerry Miley, Derelys Perdue and Charles B. Crockett. Jules Cronjager was responsible for the photography.

"The Gingham Girl" was adapted for the screen from Daniel Kusell's play of the same name.

Baseball Epic In the Capitol

Metro-Goldwyn-Mayer's baseball comedy, "Slide, Kelly, Slide," now sweeping up records at prominent theatres throughout the country, is scheduled tentatively to come to the Capitol Theatre, New York, on May 21, following the engagement of "Mr. Wu," Lon Chaney's new starring release, at that theatre.

"Slide, Kelly, Slide," in which William Haines has the title role, left the Embassy, New York, after a run of three months, to make way for "Annie Laurie," Lillian Gish's new starring film.

Paramount Famous Lasky Corp. Sends More Authors to Coast

EIGHT RECOGNIZED AUTHORS AND PLAYWRIGHTS have been engaged by Paramount to come to Hollywood to write directly for the screen, it was announced today by B. P. Schulberg, associate producer, through the home office in New York City. The writers are:

Ernest Pascal, author of "The Dark Angel" and "The Marriage Bed," who will prepare a story for Florence Vidor.

Wilson Mizner, co-author of "The Deep Purple," who will write an original story of back-stage life in New York.

Jack Larric, author of "The Easy Mark," who will write an original for Thomas Meighan.

Oliver H. P. Garrett, reporter of the New York World, who will write an original crime melodrama.

Kenyon Nicholson, author of "The Barker," co-author of "Love Is Like That," who will write an original story, 'The Tent Show Girl."

John Thomas, author of the novel "Dry Martini," who will write an original for Adolphe Menjou.

John Kirkpatrick, author of "The Book of Charm," who will write a story of young love for Paramount's 1927 Junior Stars.

Nunally Johnson, author of "Rough House Rosie," who will write an original for Clara Bow.

Sending these writers to Hollywood to write directly for the screen is a revolutionary movement to obtain new stories for the screen. The first step was taken some time ago when Jesse L. Lasky, first vice president of Paramount, announced the formation of an Authors' Council, with a bureau in New York and in Hollywood, with Owen Davis in charge of the New York office and Herman J. Mankiewicz in charge of the Hollywood council. This council will interest established authors and dramatists in writing directly for the screen. First, the writers will be instructed in the requirements of the studios so that they will write for a specific purpose.

Under the direction of Mankiewicz, the Authors' Council will take a direct, day-by-day interest in the progress of the writers' work. Many writers have complained heretofore that they have been swallowed in the immensity of studio organizations; that no one has paid any attention to their work, and when they wrote something they could not find any one to read it. This is to be changed.

The first of the authors to arrive under the new system is Jack Larric, who accompanied Mankiewicz on the latter's return from the East. Ernest Pascal will arrive May 24. Each author will remain in Hollywood about five weeks.

McCoy's Leading Lady

Claire Windsor has the featured feminine lead in Tim McCoy's forthcoming M-G-M starring production, based on the Boxer uprising in China.

Miss Hurlock Signed

Mack Sennett has chosen Madeline Hurlock for a comedy role in Johnny Burke's feature comedy, "Johnny of the U. S. A." to be a Pathe release.

Line is busy! What? Fresh! Madge Bellamy playing a sonata on the switchboard in Paramount's "The Telephone Girl."

Marjorie Beebe should be serenaded instead of her serenading. She is appearing in Fox's "Colleen."

Eddie Gribbon, ZaSu Pitts, in "Buck Privates"

Eddie Gribbon and ZaSu Pitts have been signed by Universal for important roles in "Buck Privates," the Jewel production to be started this week under the direction of Mel Brown.

"Buck Privates" is a comedy drama of the world war. In variance with other war pictures, the action starts after the signing of the Armistice and deals with the American soldiers assigned to guard duty on the Rhine.

The story was written by Stuart N. Lake and the screen adaptation made by Brown himself, under the supervision of Joseph Franklin Poland.

Dolores Costello's "Heart of Maryland"

Several of the large stages at the Warner Studio are being occupied for the filming of the picturesque scenes in Dolores Costello's picture, "The Heart of Maryland."

The largest interior sequence, President Lincoln's Inaugural Ball, was taken this week.

This David Belasco play is being made on an elaborate scale, with Lloyd Bacon directing.

Conklin Signed

Heinie Conklin, well-known character comedian, has been signed by Universal for an important role in "Silk Stockings," Laura La Plante's current starring vehicle.

Ince Starts On "Shanghaied," a Special F. B. O.

Taking with him a company of more than fifty persons, Ralph Ince, film star and director, set sail this week on the schooner "Alice" from the Isthmus at Catalina Island to inaugurate work on the sea scenes of "Shanghaied," the maritime picture he is making for F. B. O.

In addition to being starred in the part of "Hurricane Haley," Ince will direct "Shanghaied." Members of the cast who accompanied him on location include Patsy Ruth Miller, Tom Santshi and others. With him also went Joe Walker, cameraman, and Wally Fox, assistant director.

"Buster" Has Splendid Cast

Supporting "Buster" Keaton in "College," his second United Artist's release, are his leading lady, Anne Cornwall, and Grand Withers, Harold Goodwin, Snitz Edwards, Florence Turner and James Mack.

Outstanding athletes who make their film debuts in "College" are Bud Houser, Morton Kaer, Charles Borah, Lee Barnes, Kenneth Grumbles and James Stewart.

Keaton and James W. Horne directed "College." Devereaux Jennings and Bert Haines were the camera men.

Hope Loring On Meighan Script

Hope Loring's first "solo" assignment since the writing team of Hope Loring-Louis D. Lighton was dissolved by the appointment of Lighton as a Paramount editor-in-chief, is the preparation of the script of Thomas Meighan's next picture, "We're All Gamblers," adapted from the Sidney Howard stage play, "Lucky Sam McCarver."

James Cruze will direct Meighan.

Gilda Gray in "Devil Dancer"

Samuel Goldwyn will offer Gilda Gray as "The Devil Dancer" in that actress's first Goldwyn production for United Artists release.

Harry Hervey, author of "Congai" and "King Cobra," will write "The Devil Dancer," an original story.

According to Mr. Goldwyn, the story of "The Devil Dancer," as outlined by Mr. Hervey, opens in a monastery in Tibet. Later scenes are laid in Bombay.

Fans Want Percy Marmont For Role of Father in "Sorrell"

SINCE ANNOUNCEMENT of his decision to let the public suggest the players suitable for the two leading roles in his first independent production, "Sorrell and Son," for United Artists, Herbert Brenon has received at his New York residence, 277 Park Avenue, an average of twenty one letters a day.

Thus far, the fans seem largely in favor of Percy Marmont for the part of Stephen Sorrell, the father.

The latter has received one hundred nine votes; H. B. Warner, eighteen, Ronald Colman, twelve; Clive Brook, six; with Hobart Bosworth and Alec Francis also mentioned.

For the role of Kit, the son, Richard Dix leads with twenty-six votes; Neil Hamilton, twenty-one; Willim Collier, Jr., ten; Richard Barthelmess, eight; Glenn Hunter, five; and Gary Cooper, Francis X. Bushman, Jr., and several others mentioned.

The voting closes Wednesday, May 18.

Brenon will announce selection of the two leading players as soon after that as possible.

"The Meddlin' Stranger," Wales' Pathe Feature, Ready June 12

"THE MEDDLIN' STRANGER," film version of Christopher B. Booth's tale of the cow country, "Lucky Star's Secret," which appeared in Western Story Magazine not so long ago, is Wally Wales' latest screen vehicle announced by Pathe for release on June 12th.

This film affords Wally with the most serious part he has ever attempted. The role is that of a boy who is searching for a man who, years before, had murdered his father.

In addition to a gripping story, Lester F. Scott, Jr., the producer, has surrounded his star with an exceptionally capable supporting cast.

Nola Luxford is seen as the heroine, and the veteran character actor, Charles K. French, portrays her father. Mabel Van Buren is Miss Luxford's screen mother, and James Marcus and Boris Karloff keep up the excitement by their villainy.

Marjorie Bonner couldn't be asking for a necklace judging from the smile on Edmund Burns face, so she must be whispering sweet nothings. They are appearing in Columbia's "Poor Girls."

Buster Keaton's "College" Is In Cutting Room

"College" Keaton's second United Artists comedy, in production at the Buster Keaton Studios for four months is ready to be cut and edited to exhibition length.

This work will be done by Keaton at his new Beverley Hills home, where he has installed a projection room and laboratory.

Anne Cornwall is Buster's leading lady in "College," which the comedian co-directed with James W. Horne.

Louis Wolheim's Post-War Film

"Two Arabian Knights," a Caddo Production for United Artists, directed by Lewis Milestone, is being edited. It has in its cast William Boyd, supported by Mary Astor and Louis Wolheim, who is once again seen in a "hard-boiled" role similar to that which he created in the Captain Flagg of "What Price Glory," the stage play.

The film is concerned with the humorous post-war experiences of two American doughboys in Arabia.

Alice Day Chosen

Alice Day, the dainty little Pathe comedy star, has been selected by Mack Sennett to play the lead opposite Johnny Burke in Sennett's forthcoming feature length comedy, "Johnny of the U. S. A.," based on a tabloid sketch, "Dirty Work."

Added to Cast

Louise Lorraine, diminutive charmer of "Rookies," "The Frontiersman" and other Metro-Goldwyn-Mayer successes, has been added to the cast of "On Ze Boulevard," the French farce in which Lew Cody and Renee Adoree have the principal roles.

"Resurrection" In Argentina

United Artists Corporation reports the receipt at the home office in New York City of a cablegram from Max Ehrenreich, the U. A. representative in the Argentine Republic, in which the latter says "Resurrection," the Edwin Carewe production starring Rod LaRocque and featuring Dolores Del Rio, broke all opening night records for the Empire, Buenos Aires. Seats sold at $4 each.

First Division Distributors, Inc., Independent Company, Formed

JESSE J. GOLDBURG, independent producer and distributor, this week announced the organization of First Division Distributors, Inc., an independent distributing company offering eighteen pictures for the 1927-1928 season. Six of the new season's offering, which includes the entire output of the Chadwick studios, have been completed.

Associated with Mr. Goldburg, who has been elected president of the new company, is Joseph Simmonds, vice-president and treasurer. Mr. Simmonds, who has long been identified with the industry, will operate as financial executive, and supervise the foreign sales. Mr. Goldburg, who will act in a general sales capacity, will also serve in an advisory capacity on all productions.

Jack Lustberg, formerly associated with Mr. Goldburg and more recently with Mr. Simmonds, as assistant secretary, will be general manager of the New York offices. Harry G. Kosch, well known attorney, is secretary of the company.

"The purpose of First Division Distributors," said Mr. Goldburg, "is to perfect an independent distributing organization, broader in scope than any the industry has yet known. Our product will include all of the productions of Chadwick Pictures Corporation for the next five years, in addition to such other outstanding attractions as are available. Twelve Chadwick productions, six First Division Pictures and one road show picture will comprise our first year's offering.

"In developing our plans, we have provided for a closer cooperation between the producer, territorial distributor and exhibitor than has ever before been attempted. An active exploitation department at the Chadwick studios, where all of our product will be made, will assure such exploitation potentialities as would be possible under no other plan.

"Our productions will be widely advertised to the trade and to the public. Arrangements have been completed for 24 sheet stands on a yearly basis in every exchange center in the country. Newspapers and motion picture magazines, carrying our advertising and publicity, will reach millions every month of the year. We will establish our product as a standard of meritorious attractions that will be recognized by the public as such through our exploitation."

Six of the season's eighteen pictures have been completed. Harry O. Hoyt, director of "The Lost World," recently completed "The Return of Boston Blackie," one of Jack Boyle's best known "Boston Blackie" stories. Strongheart, the screen's first great dog star, and Corliss Palmer, one of the most widely publicized players of screendom, are included in the cast.

Betty Compson has completed two of the four productions which will be included in the eighteen. "The Ladybird," a story of the New Orleans Mardi Gras, with Malcolm Macgregor, Ruth Stonehouse, Hank Mann, John Miljan and Sheldon Lewis is the first.

"Say It With Diamonds," also completed, is a sophisticated comedy of modern society, from the pen of Arthur Gregor. Jocelyn Lee, Betty Baker and Armand Kaliz are in the cast.

Miss Compson's third picture of the year will be "Temptations of a Shopgirl," from the well known story by that name.

"Finnegan's Ball," which is expected to be one of the season's outstanding comedies, is completed and is now being cut. Max Graf wrote the story, which was directed by James Hogan. The cast includes Blanche Mehaffey, Aggie Herring, Mack Swain, Kewpie Morgan and Westcott Clarke.

"Death Valley," the first motion picture ever made in this sensational locale, is also completed. Suggestive in its fidelity to the locale of "Chang," and that of "Stark Love," it is said to be a faithful representation of the alluring value of wealth from which few prospectors have returned.

"The Lure of the South Seas" company, now on location at Tahiti, is expected to return to the studios for interiors within two or three weeks.

"The Age of Sex," "Brunettes Preferred," "Algerian Love," "Love in a Cottage" (with Betty Compson), "Friday the 13th," "Comrades," "Free Kisses," "The Belle of Avenue A," "Foul Play," "Rag Time" and "Creole Love" complete the eighteen.

"The Steel Frontier," planned as a road show attraction for the late fall season, will go into production shortly.

To be made with the active cooperation of the Union Pacific and associated railroads, this production will be an epic record of the struggle of the railroading pioneers and the Indian wars of the Grant administration.

Allene Ray seems to be in a precarious position in Pathe's "Melting Millions."

Vitaphone Signs Frances Williams

Frances Williams, known especially as the star of George White's Scandals and long familiar to the musical comedy and the vaudeville stage as a singer and dancer of tremendous personal charm, has been signed by Vitaphone and will appear on the screen within the next few weeks.

Miss William's beauty, coupled with her musical talent, makes her a very happy choice indeed for Vitaphone.

Edwards to Direct

Harry Edwards, who directed Harry Langdon for Mack Sennett, will hold the megaphone for Johnny Burke, on the latter's feature length comedy, "Johnny of the U. S. A." which Sennett will produce for Pathe release.

H. S. Drago Signed By Fox Pictures

Harry Sinclair Drago, author of many novels, has signed a contract with Fox Films to write stories for that organization. He will go to Hollywood on June 1st. He was formerly the editor of the Macaulay Company, book publishers.

Among his novels are "Following the Grass," "Smoke of the 45," "Suzanna," "Playthings of Desire," "The Woman Thou Art," "Down Home," "Whispering Sage," already screened by Fox Films, and "The Snow Patrol," to be produced as a play on Broadway next season.

Drago was born in 1888 in Winnemucca, Nevada, and educated at the University of Michigan. He spent most of his early years in the West.

Won't someone buy this little girl a pair of shoes? She is Caryl Lincoln and is appearing in Paramount-Christie Comedies.

Warner Pictures In Cutting Room

In the Warner cutting room are two important productions for release on the current schedule.

One is "Dearie," directed by Archie Mayo and starring Irene Rich.

The other, "What Happened to Father," is based on Mary Robert Rinehart's story.

It was directed by John Adolfi and features Warner Oland in the title characterization.

Norma Shearer's "After Midnight"

Norma Shearer's starring film, "After Midnight," has gone into production at the Metro-Goldwyn-Mayer studios, under the direction of Monta Bell, who was responsible for such early Shearer successes as "Lady of the Night," and "The Snob."

"After Midnight" is an original story by Bell dealing with the career of two sisters, one of whom is industrious and thrifty, the other a devotee of jazz parties. The background of the story is New York City. The supporting cast includes Lawrence Gray, Gwen Lee and Avonne Taylor.

Anne Cornwall seems to be appealing to the better self of Frank Campeau in Pathe's "The Heart of The Yukon," a drama of Alaskan gold rush days.

"Colleen" and "Secret Studio," Early Fox Releases, Completed

WITH THE COMPLETION this week of "Colleen" with Madge Bellamy and "The Secret Studio" with Olive Borden, Fox Films has finished its feature pictures for the current season.

"Colleen" has been scheduled for the week of July 3, playing to Fourth of July business. It is the story of a winsome Irish lass directed by Frank O'Connor. Miss Bellamy boasts of Irish ancestry, and the supporting cast includes such good Irish names as J. Farrell Macdonald, Tom Maguire, Ted McNamara and Charles Morton, with Sammy Cohen thrown in to leaven the lump.

"The Secret Studio," based on Hazel Livingston's serial, will be shown at first run houses on June 19. In bringing this story of New York's gay artistic circle to the screen, Miss Borden had the support of Clifford Holland, Joseph Cawthorn, Margaret Livingston, Noreen Phillips, Walter McGrail and Ben Bard. Victor Schertzinger directed.

Fox leads off its summer releases with "Rich But Honest," now in the midst of a successful run at the New York Hippodrome.

"Slaves of Beauty," described as a permanent wave in the fountain of youth, is listed for June 5.

In addition to these light comedies, two fast-moving western features are scheduled by Fox: Buck Jones in "Good as Gold" on June 12 and Tom Mix in "The Circus Ace" on June 26.

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CHALMERS PUBLISHING CO.

Richard Arlein the Juvenile In Columbia's "Blood Ship"

COLUMBIA PICTURES has arranged with Famous Players for the services of Richard Arlen, one of their junior stars, as the juvenile lead in "The Blood Ship," thereby adding another prominent name to the imposing line-up that Harry Cohn, vice-president in charge of production is signing up for the screen version of this picturesque novel of the sea.

Richard Arlen, who has just finished "Wings" and "Rolled Stockings" for his company, is considered both by exhibitors and screen audiences the juvenile "find" of the past year. The selection of Mr. Arlen is in keeping with Columbia's promise to make "The Blood Ship," first of the new season's "Perfect Thirty" to go into production, one of the outstanding productions of the coming year.

In their search for the best talent obtainable Columbia has signed so far: Hobart Bosworth for the leading role of the production, the picturesque portrayal of a shanghaied sailor; Jacqueline Logan for the feminine lead, who, with Richard Arlen, will introduce a new romantic team to screen audiences and George B. Seitz, of "Vanishing American" fame, to handle the megaphone.

These names assure exhibitors playing Columbia Pictures that there will be no scarcity of stars of outstanding box office importance in next year's production.

Bob Custer Out Of "Westerns" In Society Stuff

Bob Custer, well known Western star, whose productions for Jesse J. Goldburg have been distributed by F.B.O., has made his last Western production.

Mr. Goldburg, who discovered and developed Custer, believes that he offers greater possibilities in society dramas than in the outdoor pictures, with which he has always been associated.

I. E. Chadwick, who will produce twelve pictures this year for First Division Distributors, Inc., Mr. Goldburg's new organization, is now seeking a first vehicle for Custer.

Gibbon Next

A lotta guys are playing "hard-boiled sergeants," these days. Eddie Gribbon, one of the cleverest character actors, will do his stuff along this line in Universal's "Buck Privates."

"U" Cameraman Tries New One With Success

The latest in a flexible camera tripod has been invented by Jackson Rose, head cinematographer for Ernst Laemmle who is directing Neil Hamilton and Francis X. Bushman in Universal's story of the north, "Eternal Silence."

A sequence in the picture necessitated a close-up of Hamilton choking Bushman.

Rose placed the camera on a wooden base mounted on a regular eight-inch railroad bumper spring, allowing the grappler to choke the camera and at the same time register facial emotion on the film.

By gripping handles on the front of the novel apparatus the actor may push the camera around, backwards or sideways, and still be in the picture focus as the camera grinds under electrical power.

May McAvoy Scores Greatest Hit in Warner's "Irish Hearts"

FOLLOWING the arrival of the first print of "Irish Hearts" at the New York office of Warner Bros. and its preview screening before the executives of the company, the verdict of the officials is that May McAvoy, star of the picture, gives the greatest performance of her career.

Story, direction and cast surround Miss McAvoy with a strong box-office setting, and the way in which the actress has made the most of her opportunities makes Warner Bros. feel she is one of the best bets in their organization.

"Irish Hearts," set for release on May 21, deals with the adventures of a little immigrant girl who comes to America from Ireland.

It was written by Melville Crossman, directed by Byron Haskins and features in its cast Jason Robards, Les Bates, Walter Perry, Warner Richmond and Kathleen Key.

Mack Sennett Appoints Smith His Supervisor

Vernon Smith has been appointed supervising director of all Mack Sennett units making Pathe comedies.

Smith returns to the Sennett fold after an absence of ten months. He was formerly a scenario editor for the dean of comedy producers for a period of three years before leaving last summer to freelance in other fields.

During his absence from the Sennett Studio, Mr. Smith wrote for Famous Players-Lasky and Metro-Goldwyn-Mayer Studios, his work for the latter including the adaptation of their new release, "Frisco Sally Levy."

Pathe Release For Dog Star

"Avenging Fangs," newest of the Pathe feature productions, starring Sandow, the canine actor, is now in the cutting and titling stage and will be released on June 5th.

"Avenging Fangs" is Sandow's third picture to date, and is replete with action and entertaining incidents throughout.

The human cast in support of Sandow includes Kenneth McDonald, Helen Lynch, Jack Richardson and Max Ascher. Ernest Van Pelt directed.

Mack Sennett's Newest Comedy

Mack Sennett, the Pathe comedy producer, has started work on his first feature length comedy since he made "The Extra Girl," with Mabel Normand, six years ago. It will be "Johnny of the U. S. A."

The comedy stars Johnny Burke, whose vaudeville monologue, "Dirty Work," known to lovers of vaudeville throughout the United States, is the basis of the feature.

Van Dyck Directs

Pathe's "Eyes of the Totem," a feature length drama of the North and West, with Wanda Hawley and Tom Santschi in leading roles, was directed by W. S. Van Dyke, well-known, for his outdoor features.

Dorothy Revier In "The Clown"

One more important player as added to the cast of "The Clown," Columbia's forthcoming drama of circus life, when Harry Cohn, vice-president in charge of production, signed Dorothy Revier for the feminine lead in this new production.

Fox Film Corporation Lists "Matchless Varieties" Series

Watch the birdie! Allene Ray takes a picture of someone instead of posing herself. She is playing in Pathe pictures.

"Tex" O'Reilly To Help Dix On Shanghai Film

Edward S. (Tex) O'Reilly, writer, soldier of fortune and world traveler, has arrived in Los Angeles from New York where he will confer with Paramount studio executives and Richard Dix on the adaptation of the star's story, "Shanghai Bound."

O'Reilly will aid the adaptation of his story and will also act as technical advisor in the filming of it. "Shanghai Bound" will be the first of his works to reach the screen.

Camera Expeditions Throughout the World Bring Exhibitors Gems of Novelty for Their Programs

FOR THE SEASON OF 1927-28, Fox Varieties offers a treasure chest of entertainment—and profit for the exhibitor. Performance, not promise, is the guarantee of Fox Varieties. With pictures already completed, with negative actually in work and with expeditions now photographing, Fox Varieties has *in hand,* the material which guarantees 26 matchless releases for 1927-28.

Six continents and the seven seas have been searched to give to the theatre, the glamour of exploration in strange lands, the thrill of adventure, the beauty and romance of the tropics, the grimness of life in the Arctics, and the magic of modern progress. Every issue of Fox Varieties is constructed upon the basis of delightful entertainment, entertainment which appeals to women patrons as strongly as it does to redblooded men. Varieties are especially attractive to women through charm and artistry and an intelligent conception of women's new place in The World We Live In.

The elements which have won for Fox Varieties first place in the field of Short Subjects, are novelty of conception, thoroughness of production, regardless of expense, beautiful photography, and perfect prints from the Fox laboratories de luxe.

Camera expeditions are carrying the banner of Fox Varieties in Central Africa, South America, in the Arctic, in Australia and New Zealand, in the central plateaus of Asia, in the South Seas, in Europe and in North America. Some of the pictures now being photographed in far off places will go to the exhibitor this coming season; many others are on schedule for the following season, since Fox Varieties plans and accomplishes far ahead.

Among the outstanding Fox Varieties releases which have been completed or which are near to completion from negative in the cutting room are:

"The Desert Blooms," a beautiful photographic study of the one time desert, which has been made to bloom like the rose—the great Imperial Valley of the American Southwest.

"Whale Hunting," a little pictorial epic of the life of the whale hunters of the storm-tossed north Pacific.

"The Land of Evangeline," being camera impressions of the picturesque country wherein Longfellow placed the story of his memorable poem, Creole Land as it is today.

"Over the Andes." Looking down from the roof of a continent with the llama and the condor.

"Colorful Italo." Capri and the Bay of Naples, being fleeting impressions of one of the world's most beautiful playgrounds.

"My Lady's Coat," with the first seal hunters in Alaskan waters and with the fur adventurers, who risk life and limb to supply My Lady with her shimmering garments.

"The Arkansas Traveller," a leisurely journey to an old tune, through a quaint and picturesque region first visited by De Soto four centuries ago.

"The Alhambra." Old Spain and the atmosphere of Moorish days—Granada.

"Under Colorado Skies." The magnificent scenery of the Rocky Mountains of Colorado.

"Lights and Shadows of Sicily." Camera adventures in the beautiful isle at the toe of Italy's boot.

"My Old Kentucky Home." Kentucky today; a charming film story of the Bluegrass state.

"Around Cape Horn," where the waters of the Pacific and the Atlantic meet in turbulent union, being adventures in the land of giants, cannibals and hurricanes.

Here are 12 releases, each of 12 minutes delightful entertainment, selected at random from the season's schedule of 26.

Foxites Start Another O. Henry

Another of the O. Henry comedies, which have been greeted so favorable by screen audiences, has been started at the Fox studio.

"Cupid and the Clock," directed by Gene Forde under George Marshall's supervision, has a cast which includes Sally Phipps, who played the lead in "Love Makes 'Em Wild;" Nick Stuart, who made a successful debut in "Cradle Snatchers;" John Hilliard, newly contracted by Fox Films; George Stone, the sewer rat of "Seventh Heaven" and Fred Spencer and Ella McKenzie.

Jungle Serial Cast Now Taking Scenes With Al G. Barnes Circus

LOUIS WEISS, vice-president of Artclass, who is supervising production on the Coast, took the full cast of "Perils of the Jungles," the wild animal chapter play which Artclass is making, to San Francisco last Monday to film the scenes in which the animals of the Al. G. Barnes Circus, now playing in that city, will be used.

Telegraphic advices to the home office state that many thrilling "shots" were secured, in one instance, not called for in the script, Eugenia Gilbert, the featured feminine player, having a narrow escape from the circus' prized but ugly tempered hippopotamus in one of the water scenes.

Frank Merrill and Bobby Nelson also had their own troubles with the zebras, which bite and kick worse than any mules.

Jack Nelson, who is directing under the supervision of George Merrick, secured a number of scenes showing a water buffalo being stalked by a lion that were realistic enough to have been taken in the jungle.

F. B. O. Press Sheets Helpful To Showman "Selling Public"

F. B. O. PRESS SHEETS for 1927-28 are now being planned with the end in view of helping the exhibitor sell his product.

Exhibitors know that the material supplied in F. B. O. press sheets is always practical and available at a minimum cost. No difficult to apply stunts are crammed down the throats of exhibitors in the guise of exploitation.

Film Booking Offices does not deal in gaudy covers and blatant displays. Their motto is showmanly simplicity. Press sheets like those issued with "The Gorilla Hunt" and "One Minute to Play" cannot help but give an exhibitor confidence in his product.

Everything that the theatre manager needs to exploit a picture may be found ni an F. B. O. press sheet. Crisp, newsy articles that the editor of the local paper will use without argument. Powerful, compelling display ads, that catch and hold the attention. Live, dramatic copy in the ads. Exploitation suggestions that may be utilized without any trouble or expense.

Every type of audience is considered when the F. B. O. press books are compiled. The first run house in the big town will find lobby displays worthy of his theatre. The smaller houses in smaller towns will find ideas that can be utilized, cheaply.

M-G-M Holds Cooper

M-G-M has signed George Cooper to a long-term contract. He now is playing a character role in "The Trail of '98." He started in pictures 17 years ago with Vitagraph.

Antonio Returns

Antonio Moreno and Mrs. Moreno have returned from London, where the actor held an English contract. Gertrude Gerum, German actress, also came in on the Leviathan.

E. W. Hammons, president of Educational, arriving at Los Angeles for the Educational Pictures convention, was greeted by Lupino Lane (left), Dorothy Devore and Jack White. Hammons is second from left.

Marco Gonzales, Hope Hampton and Nancy Kelly in a scene from "The Call of the Sea," a technicolor picture produced by the Colorart Picture Corporation to be released in the Fall.

Langdon, in "His First Flame," One of Four Pathe's in Strand

THE PATHE Harry Langdon feature-comedy "His First Flame," in its successful metropolitan premiere showing at the Mark Strand theatre during the week of April 30th to May 6th, headed a program of four Pathe productions presented at that theatre.

Mack Sennett, producer of comedy films, and to whom the skyrocket rise to screen popularity of Harry Langdon is attributed, is also the producer of "His First Flame."

Will Rogers, with his witty titles and inimitable type of comedy, brought much laughter and applause from the Strand audiences during the screening of his single-reel feature "With Will Rogers in Paris."

This picture is one of a series of highly humorous single-reel Rogers' subjects which Pathe is releasing titled "Will Rogers, Our Unofficial Ambassador Abroad."

Other Pathe pictures on the Mark Strand bill for this week were an entertaining number of the Pathe Review, and a timely issue of the Pathe News reel.

Agnes Ayres Star of Hal Roach Comedy on Pathe List, May 29

AGNES AYRES, the screen star, headlines in "Eve's Love Letters," a Hal Roach two-reel comedy on the short feature program for the week of May 29th.

Other fun films on the schedule are: "Smith's Fishing Trip," a Mack Sennett comedy; a Will Rogers single-reeler; Topics of the Day and "Digging for Gold," one of Aesop's Film Fables.

The schedule also offers "Chills and Fever," a Grantland Rice Sportlight; the eighth chapter of the Pathe serial "Melting Millions," Pathe Review Number 22 and two issues of Pathe News.

In "Eve's Love Letters," Miss Ayres is supported by Stan Laurel, Forrest Stanley and others, under the direction of Leo McCarey.

Pathe Review Number 22 presents: "Terpsichore, The Temptress": The jester in the role of the muse of dancing. A little comedy relief on the joyous sprightly steps of Terpsichore; "Penetrating the Stream of Life": Conquering the mysteries of the blood with a microscope. An instructive and entertaining unit outlining the flow of blood to and from the heart and dissecting the myriads of corpuscle workmen in a single drop; "The Fashion Farmer": Raising foxes in Wisconsin, the feeding, the harvesting and taking the previous pelts; "The Geysers of the Yellowstone": The streaming jets caught in their unique formations and grandeur.

Hal Roach Has Edna Marion Under Contract

Another beauty has been added to the roster of long term contract players at the Hal Roach Studios, in the person of Edna Marian.

Charley Chase, one of Roach's comedy stars, selected Miss Marian as his leading lady in his latest Pathe production, just completed and not yet titled. Her work proved so highly satisfactory that Roach, ever on the look-out for a good "bet," lost no time in signing her to a five year contract.

Stuart Holmes On Roach Lot

Stuart Holmes, the "mustachioed" villain of the screen, has turned to comic capers again for relaxation from the strenuous business of being very wicked. About six months ago he played in two Pathe comedies for Hal Roach, and the success of the pictures indicated that even very "bad" men can be funny in their wickedness. So he's back at Roach's now, playing in a western burlesque in the Hal Roach Star comedy series, directed by Louis Gasnier.

The balance of the cast includes Martha Sleeper, Theodore Von Eltz, Gene Pallette and James Finlayson.

F. B. O. Meets in West

Opening the third general F. B. O. sales convention with district managers and salesmen from the entire Pacific Coast region at the Los Angeles Ambassador on Sunday, J. P. Kennedy, president; J. I. Schnitzer, senior vice-president in charge of distribution; Lee Marcus, general sales manager, and E. B. Derr, treasurer, outlined the new product for 1927-28. J. Leo Meehan, director of Gene Stratton-Porter productions, addressed the convention. It closed with a dinner dance at the Ambassador on Tuesday evening.

M-G-M Has Convention Song

Metro-Goldwyn-Mayer's new company song "Roar, Lion Roar," has been completed for M-G-M distribution and also recorded by Cameo Records. It was prepared especially for use at the annual sales convention.

Write for Fox

May Edginton, author of the Saturday Evening Post serial, "The Joy Girl," left on Tuesday for Hollywood to write original stories for Fox Films. Miss Edginton stopped in New York only a week on her arrival from her native England.

Sennett Credits Public Demand For "Jimmy Smith's" Comedies

MACK SENNETT thinks he is meeting public demand in giving the Jimmy Smiths a life upon the screen in a series of Pathe domestic comedies. It is a demand of curious folk eager to know how other people live and who can appreciate the many laughs and funny situations which occur each day within the four walls that we call home.

These comedies are somewhat akin to the former popular Sydney Drew series of home-life productions, only they have been brought up to date and in addition they are geared high in situations, actions and gags. They have been woven around the home of the middle class, the heart of the nation. Each comedy is bound up with a real story with gripping interest, suspense and surprise.

The actors who "are" the Jimmy Smiths are an interesting trio: Ruth Hiatt—Mrs. Jimmy Smith—is one of the Sennett beauties, who recently had the honor of being the leading lady for Harry Langdon in his new feature comedy, "His First Flame." Ruth is a living proof that beauty and dumbness do not necessarily go hand in hand. In fact, she is the managing directress of the family and by her tact and cleverness manages to extricate Jimmy Smith from most of his difficulties.

Raymond McKee—Jimmy Smith—is a young man of pleasing personality and keen comedy sense, with a reputation made in many dramatic features. He is possessed of an amazing professional facility for getting himself into trouble and always taking the wrong way out.

The "Jimmy Smith" comedy trio of Sennett-Pathe. Left to right: Ruth Hart, Mary Ann Jackson and Raymond McKee.

Mary Ann Jackson—Bubbles Smith—is a four-year-old tot approximately two feet and one-half of concentrated star ability. Mary Ann, with her freckles, is one of the most refreshing personalities that has come to the screen in many a long day. She is a born comedienne, never conscious, apparently, that there is a camera within a thousand miles of her. Mary Ann's best pal and most riotous helper is "Balto," a famous dog owned by Raymond McKee.

Every town has hundreds of Smiths and thousands of Jimmy Smith fans. Current releases of this Sennett series are: "Smith's Kindergarten," "Smith's Surprise," "Smith's New Home," "Smith's Customer" and "Smith's Pets."

Contract for Edna

Edna Marian has been signed to a new contract (five years, this time) by Hal Roach. Edna was a Wampas Baby Star last year. Hal is a good picker.

Added to Cast

Richard Travers and Tom O'Brien have been added to the cast of John Gilbert's new Metro-Goldwyn-Mayer starring vehicle, "Twelve Miles Out."

Herbert Hoover Writes in Praise Of International

Herbert Hoover, Secretary of Commerce, who was sent to the Mississippi flood district by President Coolidge, sent the following telegram to International Newsreel:

New Orleans, La., May 10, 1927.

Editor, International Newsreel Corporation,

251 West 19th Street, New York, N. Y.

I would like to take this occasion to express the appreciation that both I and Mr. Fieser who is acting chairman of the Red Cross feel for the fine service that the International Newsreel is undertaking in support of the Red Cross drive through its flood pictures. It has been indeed most helpful.

(*Signed*) Herbert Hoover.

International Newsreel's serial survey of the flooded district was recently viewed by President Coolidge and the members of his Cabinet in Washington.

Tribute to Randolph

The motion picture industry in Seattle prepared a remarkable tribute to T. G. (Shorty) Randolph, International Newsreel cameraman, who recently lost his life while making a picture of an enormous blast on the Columbia River near Seattle. The tribute, which was signed by seventy-nine executives, exhibitors, cameramen and salesmen in Seattle, was was brought to the recent Universal salesmen's convention in Chicago by Matt Aparton, branch manager of Universal Film Exchange, Seattle, and was afterwards sent to International Newsreel through P. V. Anderson, its representative at the Chicago convention.

Rogers Returns

Budd Rogers, vice-president of Lumas, has returned from an exchange tour. Sam Sax is due to leave for the Coast in a few days, to take charge of production while Rogers runs New York end. end.

MacRae to Direct "U" Chapter Play

Following his return to active participation in the production of motion pictures and the completion of his first feature since his return, Henry MacRae has been assigned by Carl Laemmle to direct "The Trail of the Tiger."

Jack Dougherty has been signed for the leading role in this ten episode production, which will be started shortly by William Lord Wright. The story, a stirring circus narrative, was written by Courtney Riley Cooper.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"The Kangaroo Detective"

Fox—Two Reels

A hotel bellboy keeps a pet kangaroo hidden in the cellar. A mysterious bandit who disguises himself as a mouse, terrorises the place, and before the final fadeout the kangaroo escapes and aids in capturing the bandit by knocking him cold with the aid of the bellboy. Add to this a pretty girl and her domineering mother and shrimp of a father, and have the girl and boy secretly in love with each other and you have the ingredients of this Fox comedy in which Jean Cameron, pictured here has the lead, with Sally Phipps as the girl. There is considerable slapstick and the kangeroo is responsible for some unusual comedy effects. It is an amusing two-reeler.

'George's Many Loves'

Universal—Two Reels

George, portrayed by Sid Saylor, pictured here, leaves home because his father wants him to marry a girl he has never seen, and of course, the way this idea is usually worked out, George finally falls for this particular girl. In the meantime he goes to a summer resort and all of the girls try schemes to cause him to rescue them and call him their hero. This part of the comedy has been ingeniously worked up with an auto rescue, a rescue from drowning, etc., and there is a novel stunt in the opening where George is playing checkers on a table where the squares are caused by shadows from a window and when the sun goes behind a cloud the game stops. Thelma Daniels has the role of the girl that George eventually wins.

"Tabloid Editions"

Pathe—One Reel

N THIS SPORTLIGHT, Grantland Rice shows that there are miniature arrangements by which sport lovers can enjoy their favorite diversions. The most ingenious of which is a completely equipped gym on an ocean liner taking up the space of an average room. He also shows miniature adaptation of elaborate trap shooting devices and how ice boating can be adapted to skating by using a sail.

"Horses, Horses, Horses"

Pathe—One Reel

THE TITLE OF this Aesop's Fable Cartoon is certainly justified for the screen seems filled most of the time with cartoon horses prancing over the place. Our familiar friends, the cat and the mouse also figure in the action and there is a kidnapping and considerable western atmosphere to the stunts which include the stealing of a barn. It is a clever and amusing number with several laughs.

"Jungle Heat"

Educational—Two Reels

Elephant hunting in the African jungles with Al St. John, pictured here, as the mighty hunter assisted by Clem Beauchamp as his pal, furnishing the humor in this comedy in which St. John is starred. The familiar device of having the hero exceedingly timid and being forced by circumstances into making good as a brave man, is utilized with moderately amusing effect, so we see Al after the huge beasts and finally running away from a baby one. Real elephants are used in some of the scenes while in others clever use is made of mechanical animals, apparently plastic miniatures. The gags should get the laughs although most of them are of a familiar type and there is plenty of slapstick. Lucille Hutton appears as the girl and Glen Canender as a real hunter.

"Crazy to Act"

Pathe—Two Reels

An unusually attractive girl who is a comparative newcomer in the Mack Sennett ranks, Mildred June, has the leading role in this comedy built around the idea of a girl who accepts a wealthy man on condition that he will star her in the movies. One of her friends acts as director and all of her pals are in the company with her real sweetheart as the leading man. Oliver Hardy, pictured here, is cast as the millionaire. This comedy is really a burlesque on picture making and several amusing effects have been introduced together with considerable slapstick comedy. It should prove of average amusement value.

"Eye Jinks"

Educational—One Reel

THE MAGNIFYING power of lenses is cleverly used in this Felix cartoon when the mischievous mice put a pair of eye glasses on the cat. The mice then look like monsters to Felix and he runs away in fear. This is the climax to an amusing cartoon in which Felix is hired to protect the oculist's stock. Another clever stunt is having the mice steal the spectacles and use them for bicycles. This is one of the best of the recent Felix subjects.

"That's No Excuse"

Universal—Two Reels

Superstitions, especially the one centering around 13 furnishes the idea for this number of the Excuse Makers series of Stern Brothers comedies, although black cats and other hoodoos figure. Charley gets married and everything connected with the event is bound up in some way with 13, which is even the number of his new home. Naturally under these conditions spooky things begin to happen and a half-crazy cartetaker fits in with the atmosphere and there is eventually a murder scare in which a doll is mistaken for the victim. The timely arrival of the police straightens matters out satisfactorily. It is a moderately amusing comedy built along familiar lines and is hardly up to the standard of the earlier issued.

"Atta Baby"

Educational—Two Reels

An exceptionally good comedy even for the "Big Boy" series which has set a high mark already, is this offering in which Big Boy is punished and told he cannot go to the circus. He dreams he manages to slip in and gets mixed up with all of the performers. The manner in which he is hurled all over the place by the acrobats and animals is exceptionally clever, and makes one wonder how some of these effects are produced. You seem to actually see this little kiddie hurling through the air, landing on trapeses, nets, etc., and having encounters with the animals and the ring master. There are some real thrills and laughs a plenty from start to finish. It is an exceptionally good comedy.

"Tired Business Men"

Pathe—Two Reels

In the newest of the series of "Our Gang" comedies, the gang starts a club of their own, modeled after their ideas of the kind their fathers belong to. Much of the fun is centered in the initiations and they certainly have some ingenious devices. Little Joe Cobb, pictured here, appears as an outsider who tries to butt in. He is the son of a policeman, and with the aid of his father's whistle he makes the others do just as he likes until Farina's little brother swipes the whistle and what the bunch do to Joe then is a plenty. Eventually all ends well for the gang aids in capturing a real thief who hides in their club house. One of the cleverest bits shows the gang in an encounter with the cops, leading them a merry chase.

"Do or Diet"

Universal—One Reel

In this Charles Puffy comedy in which Elsie Tarron, pictured here, appears as the girl, Puffy is shown deciding to get married because his mother will not give him enough to eat. He is so late at his wedding that he almost loses out and his table manners are so bad that a butler eats a whole turkey to show him how it should be done, so our hero loses out after all. A fairly amusing comedy but hardly up to the usual issues starring this heavyweight comedian. One of the best gags shows Puffy selling his swell suit for a five spot and then leaving it in his vest. In fact he has hard luck all through this one-reeler.

"Pathe Review 21"

Pathe—One Reel

OPENING WITH another installment of interesting picture of the silk industry in Turkestan this Review shows the spinning of the silk in modern mills as well as by primitive methods in the homes of the peasants. There is another installment of the adventures of the Putnam expedition to Greenland, showing a real stunt, the capture of a walrus by lassoing the animal in the water. Pathecolor views showing the types of inhabitants in the Virginia mountains complete the reel.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau, Chicago, Ill., May 19.

THE bad winds of the past week caused some damage to the theatres in the residence sections of the city, among them was the demolishment of the large electric sign on the Ascher circuit Colony Theatre.

The management of the Freiburg Passion Play pictures at the Woods Theatres will give the profits of the next three weeks to the Red Cross for help to the flood sufferers.

Will Hollander, chief of the publicity bureau of the Balaban and Katz Circuit, returned to the Chicago headquarters from New York with Sam Katz, president of the Publix Circuit, who was out here to attend the Paramount meeting.

Decatur

Charles Elliott has opened the Elliott Theatre at Decatur, Ill., and will show motion pictures exclusively.

Rochelle

A new movie theatre is projected for Rochelle, Ill., by local capital and it is expected that the cost will exceed $125,000.

Wenona

H. R. Barricklow, owner of the Isis Theatre at Wenona, Ill., will also manage the new Sunset Theatre at Chillicothe, Ill., which was recently opened.

Granite City

The Columbia Theatre at Granite City, Ill., has been sold by Paul Lutostanski to J. L. Price who will make some improvements in the house.

Ottawa, Ill.

Gregory and Bernasek circuit have added the Crescent Theatre at Ottawa, Ill., to their circuit of theatres and will fix the house up for pictures.

Roy Bruderhas has been promoted to the management of the McVickers Theatre by the Balaban nad Katz circuit. A new radio station has been opened at the Oriental Theatre by the circuit.

The first bathing beauty contest of the season was put over last week by Manager Louis Judah of the Diversey Theatre of the Orpheum circuit and he reported plenty of interest in the event, even if it is too cold to use the lake as yet.

Six legitimate theatres were dark here last week and one of them, the LaSalle Theatre which is being released by Shuberts will go into movies until the building is torn down this fall to be replaced by a huge office building.

Willis Kallis, Paul P. Robinson and E. Rushmore have organized Robinson and Kallis Company to operate theatres and other places of amusement. The offices of the new company are located at 410 South Michigan avenue, Chicago.

Thomas J. Lynch, the theatre circuit owner, has sold a tract of land bounded by Belmont avenue, Roscoe street, Oak Park and Newcastle avenues, to Joseph P. Caracol and Michael J. Rudnick who plan to erect a combination movie theatre store and apartment building on the site, the cost of same will exceed a half million dollars.

The Rose Theatre has opened for business at Bastrop, Ill., and will show movies exclusively in that territory.

Oklahoma-Texas

Moving Picture World Bureau, Oklahoma City, May 19.

MANY changes are taking place in the theatre map of Oklahoma and Texas. The following are some recent developments: Fox Theatre, Higgins, Tex., purchased by D. W. Judd from Oskar Korn; Wewoka and Olympia Theatres, Wewoka, Okla., sold by J. L. Poole to Wewoka Amusement Company; Rex Theatre, Yale, Okla., sold by Griffith Bros. to E. V. Weaver; Opera House, Geary, Okla., leased by Elwin Senn from Horace Truman; Annex Theatre, Perry, Okla., sold by D. Tucker to Henry Tate.

Crystal Theatre, Cherokee, Okla., leased by Hawk & Hawk from C. L. Wilson; Lyric Theatre, Perry, Okla., sold by J. McCullum to Harryman & Hopkins; Dixie Theatre, Spiro, Okla., leased by R. S. Hunt to Holland & McGill. Theatres closed: Pampa, Texas, Grand Theatre, burned; Panhandle, Texas, Nusho Theatre (Dudley Tucker) closed and dismantled; Salina, Okla., Salina Theatre (Roy Williams) closed Tuesdays; Hastings, Okla., Cozy Theatre, closed and dismantled.

Coweta, Okla., Broadway Theatre, closed on Sundays; Mountain Park, Okla., Dixie Theatre, burned; Floydada, Texas, Royal Theatre (T. L. Kennedy, manager, closed, permanent; Allen, Okla., Majestic Theatre (E. L. Hunter) closed, temporary; Kiefer, Okla., Palace Theatre (R. P. Waid) closed, permanently; Jennings, Okla., Ritz Theatre (Herbert Spencer) closed, indefinitely; Chandler, Okla., Odeon Theatre (H. G. Stettmund, Mgr.) closed, indefinitely.

Two theatres at Shawnee, Okla., are being built to be named The Ritz, one by Griffith Amusement Co., and the other by the Seminole Amusement Co. So much for a name. C. R. Bridges has purchased the Auditorium Theatre at Tupell, Okla.

Hot Springs, Ark.

Sidney M. Nutt has purchased the Princess and Lyric Theatres at Hot Springs, Arkansas, from Sam Blumensteil and John C. Wolf, consideration $500,000.

The Circle Theatre at Dallas, Texas, has installed a $25,000 cooling system and after remodeling, will add road shows, as the stage has been enlarged.

Donald C. Douglas, executive secretary of the Dallas, Texas, Film Board of Trade, and Miss Pauline McClaran of Hamlin, Texas, were married at Dallas, and after a brief honeymoon, will be at home to their friends at 4500 Junius avenue, Dallas, Texas.

The new Ritz Theatre will open at Shawnee, Okla., July 1.

Richard Bradley has been named as manager of the new Portage Theatre of the Fischer Paramount circuit, which opens this month. Kenneth Uglow has been named as manager of the Strand Theatre at Whitewater by the same circuit.

W. C. Mills has leased the Dreamland Theatre at Marseilles, Ill., and will make some improvements in the house.

James Casey has been named as house manager of the North Center Theatre of the Karzas circuit and will also assist Harry Corbett, general manager for the circuit. It is expected that work will start on the new Woodlawn Theatre, on the south side, at an early date, as the work has been held up on account of negotiations with another big circuit in the Chicago field, according to word from Film Row.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., May 19.

LEASE of the Gayety Theatre at Fourteenth street and Locust boulevard, St. Louis, Mo., has been sold to Sidney C. Anschell, operator of the Star and Garter Theatre of Chicago, Ill., Roy Crawford, vice-president of the Amusement Syndicate Company, owners and managers of the Gayety has announced. The lease is for five years with an option for a five year renewal. It becomes effective on June 27, and the new management will open the house about August 1. The policy of the Gayety under tne new managers has not been announced but it is expected to do a continuous performance with a stage show and motion pictures, as is given at the Star and Garter in Chicago.

Callao

Goodrich Brothers have sold the Strand Theatre, Callao, Mo., to B. F. Johnston.

Emden

Sharp & Son have purchased from C. M. Carlile the Carlile Theatre in Emden, Mo.

Mrs. Hurley B. Gould has taken over the Palace Theatre, formerly operated by J. H. Borden. Borden plans to re-open the Phoenix in Lawrenceville.

Missouri ranked ninth in the amount of Federal taxes for admissions to theatres and other amusement places during the nine months of the fiscal year which ended on March 31, 1927. In that period the state paid into the Federal treasury $334,912.08 in this form of taxes compared with $534,870.29 for the same period in 1925-26.

Members of the St. Louis Electrical Board of Trade on Tuesday, May 10, were shown an industrial film depicting the composition and manufacture of brushes by J. A. Robinson, engineer for the National Carbon Company.

Out-of-town exhibitors seen along Picture Row during the week included Mrs. I. W. Rodgers of Cairo, Ill. Jim Reilley of Alton, Ill., and H. Clay of Mexico, Mo.

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New York

Moving Picture World Bureau, Albany, N. Y., May 19.

LAST week brought many visitors to Albany's Film Row. Included in the number were: Charles Henschel, eastern division sales manager for Pathe; Charles Klang, of New York City, connected with Timely Films; H. Landsman, an auditor for F. B. O.; Edgar Hollander, of New York City, becoming ad sales manager at the Famous Players exchange; Sam Shapin, home office representative for Warner Brothers; Oscar Frick, of Mt. McGregor; Jimmy Daniels, of the Lyric, in Utica; W. L. Foote, of Delanson; Julius Byck, of Tannersville; Max Milder and George Lynch, of Gloversville; Ben Straus, of the Palace at Saratoga; Lew Fischer, of Fort Edward, and Chris Marx, of the Highland and Rialto Theatres in Utica.

Charles Henry, a theatre owner in Theresa, who was shot a few mornings ago by patrol officers under the impression that he was a bootlegger, is on the road to recovery and was able to leave a Watertown hospital last week.

The boys along Film Row in Albany, have been smoking cigars of late, with John Garry of the Clinton Square Theatre doing the honors. This time it was a son. While Mr. Garry was a resident of Glens Falls, handling the Empire Theatre, he handed out cigars on a similar occasion, but that time it was a daughter.

Amazement turned to amusement with Alex Sayles, of Albany, one morning last week, when he noticed a man sent from one of the local florist shops to water palms in the Leland lobby, sprinkling a box of artificial tulips and hyacinths that were so natural that they even fooled the florist's representative. The lobby had been elaborately decorated in connection with a week's run of a well known feature.

Utica

"Pop" Linton, of Utica, has probably shaken hands with more persons this past week, than any other resident of that city. You see this past week has been the first anniversary of the Olympic Theatre, owned and operated by Mr. Linton and his son and of which they are justly proud. Business has been so good with Mr. Linton during the past year, that he has just purchased an extremely handsome residence, fronting on one of the city's parks.

There were two important happenings in Albany last week. Chris Buckley, well known theatre owner, shaved off his moustache and Jack Bulwinkel, manager for First National, followed suit. One thing more, Jimmy Rose, owner of several theatres in Troy, beat them to it by a week.

J. D. Redmond, of New York, arrived in Albany last week, to become a member of the Pathe booking staff, succeeding Bernard Goetz, who has been transferred to the Buffalo office. Elizabeth Murphy has succeeded Mrs. Heavenor, as an inspector in the same exchange.

Tony Veiller, of the Mark Ritz, in Albany, is once more wearing his customary smile. For several days Tony was down in the dumps, literally speaking, following the loss of a valuable bulldog. But the bulldog returned and Tony is once more himself.

It's the little things that count in life. For instance, C. R. Halligan, of the Universal exchange, handling the screening and dinner given to exhibitors at the Hotel Ten Eyck in Albany last week, had the foresight to prevent the waiters serving the dinner, from passing the customary plate seeking a tip. Mr. Halligan took care of all this before hand, as he did many other little details in connection with what was generally conceded as one of the most successful and pleasant occasions of the kind ever given in Albany.

Jake Rosenthal, owner of the Rose Theatre in Troy, N. Y., furnished not less than twenty-two acts of vaudeville last week, costing him exactly $50, or a little over two dollars per act. Here's the story. Mr. Rosenthal was observing jubilee week at his theatre and ran these amateur acts, so many per night, all different, along with double features and with a $50 prize in gold for the winners at the end of the week, as judged by the applause. When Saturday night rolled round, there were three who received an equal amount of applause, and so the fifty was split three ways.

Ogdensburg

Frank Lapine has been made manager of the Strand in Ogdensburg, as Lawrence J. Carkey, present district manager for Schine in the northern part of the state, has just moved to Watertown. There is a possibility that vaudeville may be added to the Strand program during the next few months.

Corinth

Corinth may have a new motion picture theatre, but just who is behind the proposed deal is not being made known. The chamber of commerce has been asked by a New York City theatre manager relative to a site for a theatre in the northern village.

Watertown

The Olympic Theatre in Watertown, entered heart and soul into the Music Week observance in Watertown. Miss Ruby Mann played at the theatre Friday noon, when the program was offered free to the public by Manager Manheimer, as the contribution of the Schine theatres.

The Avon Theatre in Watertown, of which L. J. Carkey, is district manager, was closed last week, during which time many improvements were made by workmen laboring both day and night. With the reopening of the house, the orchestra is now seated on the stage in presenting its overture.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., May 19.

SALE of a half interest in the company operating the Ohio Theatre held by Charles M. Olson, president of the Central Amusement Company; Jean D. Marks, treasurer, and Martin M. Hugg, attorney, to the Circle Theatre Company has been recently completed. The purchase gives the Circle Theatre Company complete control of the theatre, as it has held a half interest since the organization of the operating company four years ago. The new acquisition is the fourth in the fast growing chain which includes, besides the Circle, the Indiana Theatre under construction and the Uptown Theatre at Forty-second street.

Tupper Lake

Bill Donovan, who runs the theatre in Tupper Lake, catches them coming and going. Last week, the weather was so cool that one morning there was a six-inch fall of snow. The weather was all to Mr. Donovan's liking so far as the theatre was concerned. It so happens, however, that Mr. Donovan runs a gents' furnishing store and the wintry weather put a terrible crimp into his business so far as summer toggery is concerned.

Schroon Lake

A Catholic priest will operate the motion picture theatre in Schroon Lake this summer and will also do all the buying. The priest is Rev. J. M. Blaise, who is no novice at the business, for two years ago he also ran a theatre in the well known resort.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., May 19.

A DESPERATE hand-to-hand duel took place in the darkened Excelsior Theatre, 4633 Mission street, on the morning of May 9, between a police officer and two youthful cracksmen, ending with the death of one of the bandits and the capture of the other. While patrolling their beat two officers noticed that a rear door of the theatre had been jimmied. One explored the downstairs, while the other went upstairs. The latter stepped into a darkened room, felt a revolver pressed against his ribs and heard a command to "stick 'em up." Stepping backward he secured his revolver and commenced firing, the bandit returning the fire. When it was over Harry F. Tubbs, an army deserter, lay dead on the floor, and his fifteen-year-old accomplice stood cowering in a corner. The youths were at work on the theatre safe when surprised.

The midnight show arranged by San Francisco theatre owners for the benefit of the Mississippi flood sufferers, netted almost $17,000. It was originally intended to put on but two shows, one at the Granada Theatre and the other at the Warfield, but so many tickets were sold that it was found necessary to press the Golden Gate into service also. The same acts were given at all three houses.

Plans are being made to enlarge the Excelsior Theatre, Mission street, by a large addition at the rear. The house now seats 1,500 and it is planned to enlarge it by 1,000 seats.

The Allied Amusement Industries of California has been incorporated without capital stock by Clifford Work, J. A. Brehany and Sam Gordon.

Frank Said has purchased the Regent Theatre on Fillmore street, from A. Blanco, who has been operating it for several months.

J. E. Smith, for years owner of the Butler Theatre, Tonopah, Nev., and S. J. Kastner, who recently took over this house were recent visitors at San Francisco, as was also Mrs. T. H. Dixon, of Knight's Landing, California.

Corcoran

Art O. Leino, for years operator and assistant manager for Mrs. Mattie Shiebley at Reedley, Cal., has taken over the Harvester Theatre at Corcoran.

Oroville

A. C. H. Chamberlin, of Crockett, and Harry C. Siepel, of late with the New Stanford Theatre, Palo Alto, have taken over the two houses of the late Louis Slissman at Oroville, Cal. Mr. Siepel will also be a partner with Mr. Chamberlin in the business at Crockett.

Loleta

The George M. Mann interests have taken over the theatre formerly conducted by F. Bertsch.

Oakland

Charles A. Welch, Jr., has purchased the Fern Theatre from Ivo N. Sherko.

Santa Maria

The Principal Theatres Corp. has purchased property at Broadway and Church streets and plans the erection of a theatre building to cost about $250,000.

San Jose

Maurice Klein, of San Francisco, who recently purchased the Victory Theatre, one of the oldest amusement houses of San Jose, is planning some extensive improvements.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, May 19.

PRESENT indications point to an abandonment of the proposed Loew Theatre at Akron, Ohio, which was to be erected at a cost of $1,500,000. The Loew interests purchased the Hippodrome Theatre, Akron, which is not entirely finished, intending to complete the house, part of which was to extend over the bed of the Miami and Erie Canal. However, when the Ohio Legislature at its recent session failed to pass the bill proposing authority of extended lease of canal property in Akron, the building plans have been seriously affected, and the possible abandoning of the theatre work has resulted.

Manager Weed of the Keith house, Dayton, Ohio, staged a special midnight show at his theatre for the benefit of the southern flood sufferers

Excavation work has been practically completed for the new theatre to be erected at Salem and Grand avenues, Dayton, Ohio, and the house will be ready by August 1, it is announced. Lease on the theatre, which will have a capacity of 1,000, has been secured by R. C. Wells and B. F. Keister. It covers a period of ten years.

Trade circles and the local public were greatly shocked at the recent passing of Nestor Lavene, manager of the Columbia Theatre, Cleveland, Ohio, whose death resulted from a breakdown recently suffered as a result of overwork. His wife, known theoretically as "Babe" Abbott, as also four brothers, all managing theatres, survive. Lavene was 39 years old at the time of his death.

Incorporation papers have been filed for the Frankel Amusement Co., Cincinnati, by Raymond and Jules Frankel, J. A. Culbertson, G. Jolly and Walter M. Locke.

Albert J. Corey has employed a firm of architects to draw plans for a new house at Toledo, Ohio, for vaudeville and pictures at an estimated cost of $500,000. Seating capacity between 2,800 and 3,000.

Keith's Theatre, Cincinnati, under the management of Ned Hastings, will close its vaudeville season this week, and go in for a summer run of pictures, opening at once with "Return of Peter Grim."

The Lyric, Cincinnati, becoming famous for attendance records, is holding over "The Night of Love" for a second week.

A new theatre is to be erected at Sidney, Ohio, to be located in the K. of C. building, now under consideration in that city.

Chifos Bros., Middletown, Ohio, who operate several houses in that city, donated 20 per cent. of the "gate" for one day for the benefit of the flood sufferers in the South.

The Oxford Theatre, Oxford, Ohio, dedicated their new Wurlitzer organ during the past week. Manager Keene is particularly proud of the new instrument, which is presided over by Geo. Hug.

The East Ninth Street Theatre, a new house in the U. B. chain, of which Dr. I. B. Brody is executive head, in Cleveland, is under managerial direction of J. J. Mellert, who formerly operated a house of his own in Cleveland. L. J. Mellert, a brother, who formerly managed Loew's Allen in the same city, has been made manager of the New Broadway, which house is being entirely redecorated.

Mansfield

Through courtesy of Harry Brown, Jr., manager of the Opera House and Majestic Theatre, Mansfield, Ohio, motion pictures, taken locally, showing how local relief agencies functioned, were exhibited at both houses in the interests of the local community fund. Jack Greenbaum, manager of the Royal, likewise donated the use of his house for a subsequent showing.

Michigan

Moving Picture World Bureau, Detroit, Mich., May 19.

JOSEPH COSCO has again increased his Detroit theatre holdings by taking over the lease of the De Luxe Theatre, one of the largest houses on Detroit's east side. The lease was formerly held by the Robertson Theatrical Enterprises.

Charles Heard is the new owner of the Quo Vadis Theatre in the Hamtranck section of Detroit.

Maurice J. Caplan, president of the Metropolitan Motion Picture Co., sailed Saturday of this week for Europe, where he will tour foreign countries as a member of the American Rotarion delegation. Sam Caplan, vice-president, will be in charge during his absence.

Manager Fred North of the First National exchange and four of his sales force, are off for the coast to attend the company's annual convention. John Flynn, district manager, and John Downey, resident manager of Metro-Goldwyn-Mayer, will leave for their coast convention next week.

Several clever publicity stunts were staged by Oscar A. Doob, chief of advertising for the Kunsky theatres when "Babe Comes Home," first picture featuring Babe Ruth, made its appearance at the State at the same time Ruth was playing ball in Detroit against the Tigers.

A. Raoul Clever of the Universal exchange has made arrangements with the Golf Ball Corporation of Detroit to name one of its leading products the "Collegians" ball in honor of the series of short subjects released by his company.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., May 19.

FINKELSTEIN & RUBEN managers are already laying plans for their annual convention, which will be held in Minneapolis July 12, 13 and 14. An unusually large committee has been named to work out the convention arrangements. This committee, announced last week, includes Ben Ferriss, chairman; Theodore Hays, H. D. Finkelstein, Hal Daigler, James T. Stroud, Ralph Branton, Ed Prinson, Eddie Ruben, Bob La Piner, Art Abelson, Harry French and Charlie Winchell. The convention will be the largest the managers have ever held, with representatives from most of Finkelstein & Ruben's 125 theatres expected to be present.

Duluth

Duluth exhibitors have returned triumphantly from the Northwest M. P. T. O. convention in St. Paul, happy in the knowledge that the 1928 convention will be held in their city. The convention is usually held in Minneapolis, but when the 1927 convention in St. Paul proved so successful, it was decided to yield to the urgent invitations of the Dulúthians, and as a result 1928 will see the exhibitors treking to the city at the head of the lakes.

Deer River

The Lyceum Theatre at Deer River, Minn., has been purchased from Charles Perrizo by Clarence Mullins of Cass Lake.

Chisholm

The Opera House at Chisholm, Minn., run in opposition to a F. & R. theatre, is to be enlarged to accommodate 1,200, it has been announced by its owner, George Jacobs.

M. A. Levy has been named manager of the Fox exchange in Minneapolis, succeeding Max Roth. Mr. Levy comes from Omaha, where he was in charge of the Fox office.

Canada

Moving Picture World Bureau, Ottawa, Canada, May 19.

PREMIER THEATRES, LTD., operating a chain of moving picture theatres in Eastern Ontario and the Ottawa Valley, has relinquished the Empress Theatre at Kemptville, Ontario, and E. B. Gravelle, manager, is now the proprietor of the house. The Empress Theatre sprang into prominence during the Ontario political campaign last fall when a "reformer" from Montreal addressed an audience at Kemptville in opposition to the proposed re-introduction of liquor sale in Ontario. He used a series of pictures allegedly showing vice conditions in Montreal as a horrible example, but the views were seized by the Kemptville police because they had not been censored by the Ontario Board of Moving Picture Censors. And Ontario has the liquor once more, also.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, returned on May 13 from a trip to New York where he spent a week in looking over coming attractions. Joe brought back with him the story about the press agent who staged a Lady Godiva stunt in Times Square. "A great crowd gathered to see the horse."

Bandits will probably avoid the box office of the Centre Theatre, Ottawa, Ontario, following the publication of the announcement that Don Stapleton, manager of the theatre, was the winner of the first twilight shoot this season of the St. Hubert Gun Club, Ottawa, a leading trapshooting organization of Eastern Canada.

Belleville

J. C. McCarthy, owner of the Belle Theatre, Belleville, Ontario, leased the Regent Theatre, Belleville, some weeks ago. The Regent Theatre is now closed, however, because of differences between Mr. McCarthy and the Toronto Film Board of Trade, it is announced.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., May 19.

KENTON FRANKLIN, formerly in charge of exploitation at the Newman Theatre, Paramount-leased house, took over his new duties as city manager for Universal theatres in Kansas City this week. The theatres are composed of the Isis, Apollo, Linwood, Gladstone, Gillham and Lincolm. Franklin will be in charge of booking, exploitation and advertising.

Kansas City motion picture theatre patrons crowded eight downtown and suburban theatres Friday night for the benefit of the Red Cross fund for the relief of Mississippi Valley flood sufferers. About $3,000 was obtained for the fund.

The excavations for the two new theatres under construction in Minneapolis are nearing completion. The Publix Theatre, at LaSalle and Ninth, will probably not be ready for use for a year, although it is progressing rapidly. The excavation will be finished this week for the new $125,000 house which is being built by the Lake Amusement Company at Lake street and Thirty-fifth avenue. It is expected that the theatre will be finished in about three months.

Argyle

L. E. Gray has purchased the Star Theatre at Argyle, Minn., from Hilmer Lindberg. Gray operates theatres at Drayton and Bowesmont in North Dakota.

St. Paul

Frank Drassel recently supervised the annual Palace-Orpheum harmonica contest at that theatre in St. Paul.

Shadows in Shadowland

"HER lips tell me no, no"—Mildred June talking to her loved one, we suspect, in Pathe's "Crazy to Act."

IN olden days—they went to hunt with falcons on their wrists. Dorothy Gulliver, Universal player, lets the falcon ride on her head.

EVEN her shadow is lovely. But then—who wants a shadow? Louise Lorraine, who plays with Tim McCoy in his latest M-G-M starring vehicle, "The Frontiersman."

OH, what a mandarin garb will do to a girl. Olive Borden as she appears in Fox's "The Secret Studio."

NIGHTIE NIGHT! Doris Dawson, Paramount-Christie player, ready to throw herself into the arms of Morpheus.

SHE was lunched toward film fame. Because Doug Fairbanks and Erwin Carewe were hungry, Eve Southern became Doug's leading lady in "The Gaucho," his latest for United Artists release.

YIPPEE! Ride 'em, cowboy! Fred Thomson and his horse, Silver King. Thomson recently signed a contract to release his pictures through Paramount. He will star in two specials, "Jesse James" and "Davy Crockett."

A LA MODE. And believe us we like the mode. Nancy Phillips in the Paramount "youth" picture, "Rolled Stockings." She is wearing an evening gown and the socks are the mode.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Edgar Hart Develops Amateur Night Into a Week Getting Unusual Business for Small Cash Prizes

GETTING away from the usual idea of Amateur Night, Edgar Hart recently used the improved idea to put over a tabloid for an extra good week at the Colonial theatre, Portsmouth, N. H. It worked for the tab, and it will work just as well for a straight film show. It combines the local talent stunt with the competitive idea, and gains an increased interest from the latter angle. This should be a good Summer business builder, and will stand repeats at fairly regular intervals, the spacing depending largely upon the reception of the idea.

Where the idea goes over to big enthusiasm, the stunt can be worked one a month. It should not be used more frequently, no matter how well it succeeds, or the audiences will tire and a standby will be lost for six months or a year.

As Edgar worked it, there were three acts each night between Monday and Friday, Friday offered the four winners of the previous nights, and the winner at this event was presented as part of the tabloid at the Saturday shows, and paid for these appearances. Where there is no tabloid for the Saturday showing, the act can be offered as a straight feature that evening.

How It Is Done

Under the Hart rules all acts must be registered the previous week, so as to permit them to be scheduled. The prizes were $20, $10, $5 and two admissions to each of the next six shows. No limit is placed as to the number of persons appearing in an act, but the number does not affect the value of the prizes. A soloist or a quartet is all the same, and the act splits the money its own way.

Each act is to run between five and ten minutes. The latter is the outside limit and the act is closed in if it runs longer. Award is made in accordance with the applause.

An act failing to win the decision at one performance may try again the following night, if there is room. The winner, of course, is reserved for the finals.

On Friday night the winners of the four previous evenings again appear and the audience awards the four prizes. This is the only performance at which the prizes are given, the reward the first four nights merely being the advancement to the finals.

Where the idea proves popular it might be a good idea to hang up a cup for the winner, to be held until the next contest, when the holder will compete against the winners at the new contest. Winning three times in succession should entitle the holder to retain the cup permanently. This will give a carry over angle to the idea that will keep up the interest in a small town or the more intimate sections of a city.

The idea should be to entertain the patrons, not merely to provide them with an excuse for baiting the players. Strict order should be insisted upon and every aid should be given the contestants. Edgar, who is himself an old trouper, made his contestants up and gave them many valuable pointers. With the assurance that the competitors will be given real assistance, the character of the entertainment can be materially improved. To this end it might be advisable to require contestants to give a rehearsal, that their abilities may be determined and the unfit weeded out.

The stunt worked well for the Colonial.

Had a Free Act

In addition to the usual fire department cooperation on The Fire Brigade, the Avon theatre, Utica, N. Y., took a page from the circus and used a high diver to exploit the picture, the tank and the ladder being bannered for the show. It helped them to get a turnaway.

Universal Arranges For Six Good Cooperations

Universal announces six new tie-ups with national scope that should be helpful to exhibitors all over the country. Perhaps the most notable is to tie Laura La Plante and "Snookums" to this summer's campaign of the Jantzen bathing suit company. The Jantzen bathing girl has been legally debarred from windshields and back windows in most states, but Laura is going to beat all channel records by swimming from coast to coast. And wherever she goes, the Universal credit will be there, too.

Margaret Quimby and Lola Todd, in fetching track suits, will go over the hurdles in all Pepsodent advertising, and the Golf Ball Corporation, of Detroit, are putting out a "Collegian" golf ball, using the Universal series for its pictorial advertising, while the Nemo Hat Company will put out a series of "Miss Collegian" hats, a new one each month, which will be worn by various Universal stars, a new set of stills going out each month.

Tre-jur toilet products are also lined up and will provide exhibitors with sampling outfits, to hook to their counter cards, and finally "Snookums" is to be the official announcer of Children's Day, which falls June 18. This is a project of the National Toy and Doll Association, which urges parents to give the kiddies toys on this day. Buster Brown, Mary Jane and Tige have also been hooked to this drive.

Useless Rings

Useless wedding rings were decidedly useful to E. P. Briggs, in putting over Children of Divorce at the Rialto Theatre, Colorado Springs.

Six hundred of the accessory rings were mounted on cards with the printing: "For Sale. This ring is no longer needed. For particulars see Children of Divorce at Publix Rialto Theatre, etc."

This was backed by 40 mounted stills, as many window cards, 15 inserts and 1,000 heralds.

FLAPPERS OF '27 AND VAMPS OF '77 MANNED THE BRAKES IN SALT LAKE CITY

Carl A. Porter, of the Victory Theatre, turned his ushers into exploitation for The Fire Brigade, manning Pioneer No. 1 when the old company was not parading it. They gave fire hats to the Mayor and Fire Commissioner and rode around on a hose truck to help put the picture over as a part of Mormon Conference Week.

Montagu Salmon Is First Circus Parade Tailer

Salmon Takes Record As First Circus Tail

Montagu Salmon, of the Rialto Theatre, Macon, Ga., seems to get the 1927 record as the first manager to tail a circus parade. Most of the shows were still in Winter Quarters when the Sparks show, which had been hibernating in Macon, opened the season on the home grounds.

Salmon did not buy the elephant blankets, but he hired seven husky darkies to lug a pair of mounted 24-sheets for "The Music Master" at the tail of the parade. The sheets were mounted on opposite sides of a light frame with cross pieces for handles at either end. Four men bore the sign and were relieved by others so that the entire route was covered as a close-in for the parade proper.

Letters about the show were mailed to a list of those interested in music and a music store contributed a nice tie-up.

Three valuable old violins were used for the lobby attractor and commanded much attention.

Question Contest Gave Nine Days of Publicity

Framing six sets of questions about the fire department of Albany, N. Y., gave the Leland Theatre a nine-day break in the Times-Union. In addition to the six sets of questions, the paper carried two advance announcements and the reports of the winners, all of which served to help put over "The Fire Brigade." Naturally the paper had to dress up the space, and this meant nine cuts.

The success of such a contest is not determined by the number of replies, for hundreds will be interested in the answers without taking the trouble to compete for the prizes, although the top prize in this instance was ten dollars with $8, $5 and $2, with twelve pairs of seats for the next dozen.

Kiddle Did It

Mel Kiddle, publicity Director for the Million Dollar Theatre, Los Angeles, calls attention to the fact that the Kid Brother advertisment of the Cameo Theatre, Cleveland, shown in a recent issue of this department, was derived from a layout drawn for the Million Dollar. Apparently the Cameo saw and liked the display and adapted it.

The advertisement was clipped from a Cleveland exchange and was not sent in as an original by the house. It is just as legitimate to take a suggestion from another paper as from the press book. It just goes to show that the Cameo knows a good one when it sees it. And has the good sense to make use of those gifts the gods provide.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

An atmospheric prologue was put on in conjunction with Wallace Beery in "Casey at the Bat," in addition to which there was a special film tribute to Mothers, the Topical Review and 4 other musical incidents. Altogether this made a show of 2 hours even, of which time "Casey at the Bat" used up 1 hour and 4 minutes.. Forty minutes were given over to the musical subjects, leaving 9 minutes for the Topical Review and 7 minutes for the Mothers' films.

The orchestra played Leoncavallo's "Pagliacci" as the overture, using 10 minutes and lighted as follows: dome 2 amber floods on orchestra, going white on cue; bridges 2 orange floods on draw curtains and side; blue side strips, lemon ceiling spots, deep and light blue foots on production stage, blue borders.

The Mothers' film, especially made and compiled by James A. Fitzpatrick, was given a strong finish by a baritone singing "Mother of Mine" off stage.

Harry Breuer, xylophonist, played the new "Doll Dance" by Nacio Broun. He used three minutes and lights were: dome amber spot; bridges color blend full; amber ceiling spots, blue borders, deep blue and light blue foots; blue side strips.

After the Topical Review came the full stage presentation, "The Moth and the Flame" in 6 minutes. The setting represented a huge candle holder, in which was a white candle. The flame on the candle was made by gauze fastened at the bottom end and blown upward by a fan. A red light on this gave it the desided effect. Vlasta Masluova, the Russian ballerina, assisted by B. Rauth of the Greenwich Village Follies and the Mark Strand Corps de Ballet. The setting was designed by Thomas Farrar and the choreography by Michio Ito. Lights for this were as follows: 4 orange and red side spots hitting the candle stick; dome light blue floods on girls' entrance; light blue spot on premier dancer; bridge red spots on male partner; light blue and deep blue production stage foots; blue borders.

The sixth incident of the show was the reappearance of the Happiness Boys. They were lighted as follows: dome and bridges picked up Jones and Hare as they entered stage right and stage left; amber spots for the first 3 numbers; steel blue for the last number and the encore.

Another full stage incident was the prologue, "Play Ball." The set represented an old-fashioned ball park. There was a landscape backdrop in front of which there was a fence running across the stage, 5 feet high. The entire action was in pantomime, with Carlton Gerard as "Casey" and 9 girls of the ballet in ball togs. The skit was all of a humorous nature and closed with a slow motion ball game in a flicker light from the booth to represent a motion picture. Five minutes were given to this prologue. Lights: dome and bridges 4 lemon floods, stage lemon and magenta, aluminite borders and production stage foots.

THE LOBBY FRONT AND PERAMBULATOR FOR THE FOURTH COMMANDMENT IN PITTSBURGH

Theodore D. Davis put this Universal over very effectively with the Postal Telegraph supplying a working desk set for the lobby which was manipulated by the cashier from the box office. The tieup was to the "send a telegram to mother" from The Old Nest. The suggested wire was done in exact facsimile, but 22x28 inches, just above the set.

Another Useful Goodwill Idea from J. J. Scanlon

A FIRE DEPARTMENT TIEUP THAT HELPED MUSKEGON

Adding a band to the parade of apparatus had a definitely beneficial effect on the box office of the Regent Theatre, according to the report of Manager Schlossman, who credits the F.-D. with much of the increase.

Another Goodwill Idea From Fertile Scanlon

John Scanlon sends in another good idea from the Alhambra Theatre, Torrington, Conn. He is strong for putting over the house and it will be recalled that lately he made up a special slide for a local drive before the commttee could get down to ask his manager, Joseph H. Quittner to help them.

More recently the Police Department began a drive for their annual entertainment for the benefit of their relief fund. It would have been the simplest matter to have typed a slide and let it go at that. Everyone but Scanlon would have been satisfied.

But Scanlon felt that a pictorial slide would be better selling. He has a friend who is a camera expert, and they made a trip to the school about time it was letting out and got a splendid shot of the crossing policeman guiding the children across the street.

This gave reason for the line "help the ones who protect you and yours," and put a great deal more punch into the appeal. It did not cost much, but since he started out to do a favor, Scanlon did not stop until he had sold the idea as thoroughly as he would one of his own shows. Naturally the police appreciated this co-operation, and will be ready to help when Scanlon wants to put a stunt over.

Lockport Employed A Real Taxi Dancer

George Cruzen got a real taxi dancer when The Taxi Dancer showed at the Palace Theatre, Lockport, N. Y.

The town was still talking about a recent Black Bottom contest, so Mr. Cruzen hired the winner of that contest to do her stuff on behalf of the film, working in the local taxicab company to supply the taxi in which she was transported about town.

This taxi, the pick of the fleet, was lavishly decorated with advertising matter and furnished with a small phonograph. The taxi would dash around the business district, stopping now and then to let the girl do her steps on the sidewalk. By shuttling back and forth over the territory, they managed to run up a good mileage and get the largest number of spectators.

The stunt was put on in mid-afternoon, while the shoppers were all on the street, and was repeated the following day, which provided a hand-picked distribution for a bunch of heralds.

Almost every town has a champion dancer, or one can be created, and most towns have taxicabs. It make a good advertising stunt for this picture at comparatively little cost.

Got a Free Loco

Edward Harrison borrowed a locomotive from Burlington system when he advertised A Little Journey at the Rialto Theatre, Lincoln, Neb. The road supplied a miniature and provided the labor to put it on a Fordson tractor contributed by a local dealer. All it cost the Rialto was $7 for gas and the chauffeur. That's what you can get when you know what's what and where it is.

Lobby Fashions

W. F. Brock permitted the leading dry goods shop and the largest shoe store to make a display of Fashions for Women in his lobby in return for store advertising for the Paramount release with Esther Ralston. Six large display cases were used the entire week before the showing, and helped to sell the prior attraction as well as the Ralston picture. This is decidedly good where you are unable to swing a fashion show.

Phoned the Brides

C. Clare Woods, of the Colorado Theatre, Pueblo, dated all the recent brides by phone when he played The Demi-Bride. He did not get in bad with their husbands as he suggested that they come along, too, to see the Norma Shearer picture. What made it interesting was the fact that they were to be guests of the house. Every couple married within 90 days were personally phoned, and of course they proudly spread the word, which is where Woods collected.

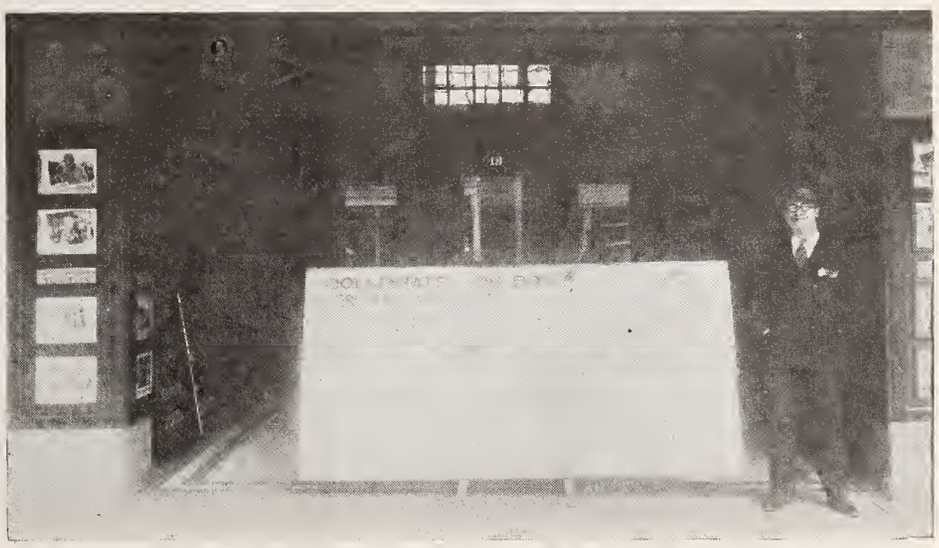
Priests Help Strogoff

A. J. Sharick found the Polish and Russian priests helpful in putting over Michael Strogoff at Keith's Palace, Cleveland. Seven priests of the Greek Orthodox Church mentioned the picture in their sermons and the Dean wrote an editorial for their monthly paper.

The two large Polish churches also collaborated.

A Wu Wow

At the State theatre, Johnstown, Pa., L. M. Conrad made his doorman up into a very respectable impersonation of Mr. Wu, and the customers seemed to enjoy the experience of handing over their strip tickets to the menacing Celestial. The girl ushers wore fancy kimonas.



JACK GROSS ADMIRING HIS OWN HANDIWORK ON COLLEGIANS

The inventor of the Hog Calling Contest poses in front of the Crane Theatre, Carthage, Mo., with his poster on the Universal series picture. With the pictures coming along every week, it pays to make a special effort on them.

Jay Emanuel Comes To Life With A Real Report

Used Many Angles for Philadelphia Brigade

Jay Emanuel and the M-G-M gang in Philadelphia, put over The Fire Brigade for the Stanton theatre with a campaign that went well beyond the ambitious press book, but Jay never did need anyone to do his thinking for him. He knows the ropes, but he braided new ones for this picture.

From a spectacular angle the best bet seems to have been putting a banner across the street. This banner carried the personal endorsement of Mayor Kendrick and was large enough to be seen well up and down the street.

Another good bet was persuading the trolley company to donate its space reserved in each car for the company's own advertising. This was done Fire Prevention Week and the text read "A Lesson in Fire Prevention. The Fire Brigade. Stanton theatre. Fire Prevention Week." This was signed by the Fire Chief. Recently the city paid $4,000 for these same signs for Cleanup Week, but Jay got it gratis.

He also wrote speeches to be made by 50 prominent men at as many business lunches and similar gatherings. In addition the Fire Department Band gave a concert over the radio with speeches by the Fire Chief and by Jay.

The Chief also supplied a horse drawn steamer for a perambulator and an older model to stand in front of the theatre. He also told off a fireman to each school to make a talk during Fire Prevention Week, and mention was made of the picture by each speaker. Eighty-six fire houses were bannered and there was a parade of ten pieces of apparatus and 200 uniformed men the opening night. Jay made a short length of the Chief to precede the picture.

In addition to his personal endorsement, the Mayor issued a proclamation regarding Fire Prevention Week and called on everyone to see the picture, mentioning the fact that a percentage of the receipts was to be paid the International Fire Chief's Association to further prevention work.

Banners were shown at both ball parks and on the circus grounds the week the circus played there.

And for a final kick 22,000 fire plugs and 4,000 alarm boxes were placarded as shown in the cut.

Naturally the picture did business. Jay doesn't come in very often but he brings something when he comes.

Don't wait for Greater Movie Season to get a move on. Go to it right now and you will be able to make a bigger clean-up when the big noise starts. Last year's season is not over yet.

TAKING THE KID BROTHER FOR A RIDE IN CARTHAGE, MO.

Jack Gross, of the Crane Theatre, sent a Lloyd impersonator around town with a three sheet to make certain the customers would know what it was all about. It helped to make business on the Paramount without much cost.

Scared Austin

Recently plans were announced for the erection of a ten story office building in Austin, Texas. When the site blossomed out with the announcement "Hotel Imperial. Here soon," the people wondered if the plans had been changed and one newspaper even interviewed the owner and came out with a story announcing that Hotel Imperial would be at the Majestic theatre, and not on the site indicated. T. W. Erwin made a drive on the fact that "there are some pictures greater than the star" because Miss Negri is not a draw in Austin. It helped materially to overcome sales resistance.

HOW JAY EMANUEL AND OTHERS PUT OVER THE FIRE BRIGADE IN THE STANTON, PHILADELPHIA.

The top line shows two of the fire department vallys arranged for the picture. Below is a cross street banner with the Mayor's endorsement, the engine with disc wheels and a carded hydrant. In addition to those stunts Jay got the Transit Company's own space, for which the city not long ago paid $4,000 for a city drive. Jay is right on the job.

Made A World Premier From Popular Price Drop

Got a World Premier From Popular Prices

You can make a noise about anything if you go about it in the right way. Down in San Antonio, Texas, B. K. Gersdorf, of the Empire theatre, made a great to-do over the fact that the Empire would offer the "world premier at popular prices" of Michael Strogoff.

This may not seem to be anything to write home about. Michael Strogoff already had had three or four premiers, which may have given Mr. Gersdorf his idea, but in any event he took a series of four open letters to tell about the signal honor paid San Antonio in permitting it to be the first to see Strogoff for less than $2.

The first of these letters, which is reproduced on this page, carried a heading of "A Letter to the Public." This announced that "for the first time in the history of a local theatre," it has been selected to inaugurate the popular price idea.

The second letter was headed "A Tribute to San Antonio" and intimated that the city was singularly honored in being the first to be permitted to cut prices, while the picture was still showing in New York at the two dollar top.

In the third letter Mr. Gersdorf declared that if he had a voice like a foghorn his tones would match the importance of the event, while the fourth was headed "Twenty-four hours from now," and was issued the day before the showing.

These spaces ran from six to seven inches, double, and were all uniformly set. They were backed up with an opening day "At last" with a press book cut.

Really these letters mean very little, but skillfully worked they boomed the production in San Antonio into something out of the ordinary and the public felt that it was an event requiring attention. It was all perfectly legitimate and excellent showmanship, but it proves that you can raise the value of a picture with advertising, and if you have the picture to back you up, you'll collect. If you make too much noise about an inferior product, it is likely to boomerang and be a frost in the same extra proportion but with a picture like Strogoff you can feel safe in making a little extra noise.

Look over the reproduction and gather in the picture "written in fire and spoken in thunder." That's what might be termed opulent language.

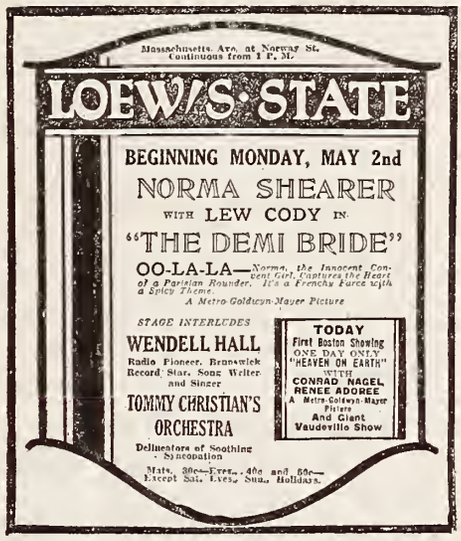
However the big point is that Mr. Gersdorf made an extra clean-up with the picture, which ordinarily might have been difficult to sell from a flat start because of its foreign players.

Rule Panels Replace Cut Attractor Here

Experimenting with various styles of attractor to go with the new idea of all type advertising, Loew theatres in Boston are trying a variety of styles, most of which seem to carry over well and which serve to supply forms to other exhibitors. For that reason we are watching the Loew accomplishments with more than usual interest. Here is one from the State in which rule work is employed to draw the eye to the space and with a good measure of success.

Boston theatres cannot afford to take overlarge spaces. The rates are high and there are a number of papers to be used, so that this 70 line double, the equivalent of two fives, is a generous space, though in some cities, Baltimore, for example, it would be regarded as too small.

Not only is the space small, but a special Sunday show must be carried along with the Monday feature, and of course the supporting features must be given mention, so the space is fairly crowded.


Massachusetts Ave. at Norway St.
Continuous from 1 P. M.
LOEW'S STATE
BEGINNING MONDAY, MAY 2nd
NORMA SHEARER
WITH LEW CODY IN
"THE DEMI BRIDE"
OO-LA-LA—Norma, the Innocent Convent Girl, Captures the Heart of a Parisian Rounder. It's a Frenchy Farce with a Spicy Theme.
A Metro-Goldwyn-Mayer Picture
STAGE INTERLUDES
WENDELL HALL
Radio Pioneer, Brunswick Record Star, Song Writer and Singer
TOMMY CHRISTIAN'S ORCHESTRA
Delineators of Soothing Syncopation
TODAY
First Boston Showing
ONE DAY ONLY
"HEAVEN ON EARTH"
WITH
CONRAD NAGEL
RENEE ADOREE
A Metro-Goldwyn-Mayer Picture
And Giant Vaudeville Show
Mats. 30c—Eves. 40c and 60c—
Except Sat. Eves., Sun., Holidays.

ANOTHER BOSTON ACHIEVEMENT

In this example the selling lines below the title are set in six point italic, but they get over well because a light italic is used instead of the full face, which is almost unreadable in that and the eight point sizes. The rule border takes an inch and seven-sixteenths from a space only four and one-eighth inches wide, but the rule work is what gives this space distinction, and it pays to go to a smaller letter to gain the display value of that design. With the rule getting the eye, smaller lettering will have the same display value as two or four points larger with the text running full width.

Strictly speaking this is not rule work, since it is hand drawn, but much the same thing can be accomplished with straight rule and a reverse.

The big point is that this space in all type has much greater legibility than most of the Boston spaces, though other agents are now waking up, and some of the dramatic theatres are going away from the all hand lettering that has made the Boston amusement pages a typographical disgrace for many years.

Nicely Proportions a Divided Sales Appeal

Having more than the usual show in support of its feature, Loew's Palace theatre, Washington, D. C. does not follow the usual idea of blending the components but divides the space giving about two-thirds to The Demi Bride and the remainder to the special features, which sells both sections to greater advantage.

This arrangement is best where the supplemental features are strong enough to warrant a decided play-up. In this instance the leading feature was big enough to hold over, and this fact can be brought out with proper emphasis without detracting from the incoming film feature, which is given full value as a new attraction. In this instance the Shearer offering has been very attractively presented, the small type builds up on the cut idea, and while the cut area is smaller than is usual in these Loew displays, it is more effective than most, since it has a direct application to the story.

This layout is particularly commendable in that it permits the supporting features to be given larger type faces than would be practicable

A Letter To The Public

For the first time in the history of a local theater, the EMPIRE has been chosen to present a motion picture for the World's Premier at popular prices!

That picture is "MICHAEL STROGOFF," which is now running in New York City at an admission price of $2.00

As manager of the EMPIRE THEATER, I unhesitatingly recommend and personally endorse this gigantic picture. The entire staff of the EMPIRE watched the preview of this picture with me and they all concur with me in that it is the most outstanding production in the past year

It is from the pen of Jules Verne and was for years not produced because it was considered even too big for the screen. It will be presented at the EMPIRE, beginning SATURDAY, JAN. 29TH.

Sincerely.

B. K. GERSDORF.

If I Had A Voice Like A Fog Horn;—

If my voice and the voices of the entire staff of the EMPIRE THEATER could be heard like fog horns we would get on top of the EMPIRE and shout the praises of the Mighty "MICHAEL STROGOFF" to all San Antonio! We could then speak in the thunder that this masterpiece deserves!

But as it is, I am shouting the praises of "MICHAEL STROGOFF" as I have never done for any picture before! It is amazing—stupendous—and is personally indorsed by myself and the entire EMPIRE staff.

Thirty-six hours from now this picture, which is written in fire and spoken in thunder, will rock San Antonio with its gripping impact

It's the world's premier at popular prices!

Sincerely,

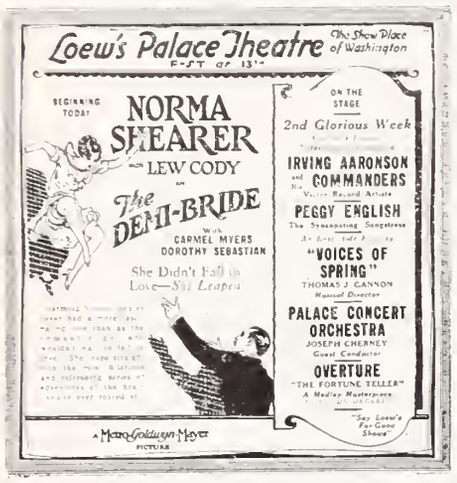
B. K. Gersdorf,

Mgr. EMPIRE THEATER

TWO OF MR. GERSDORF'S OPEN LETTERS ON STROGOFF

Star Design Should Supplement Circle Attractor

in a space less distinctly divided. Put all of the announcement in a single enclosure and the lesser announcements would pull down the dis-



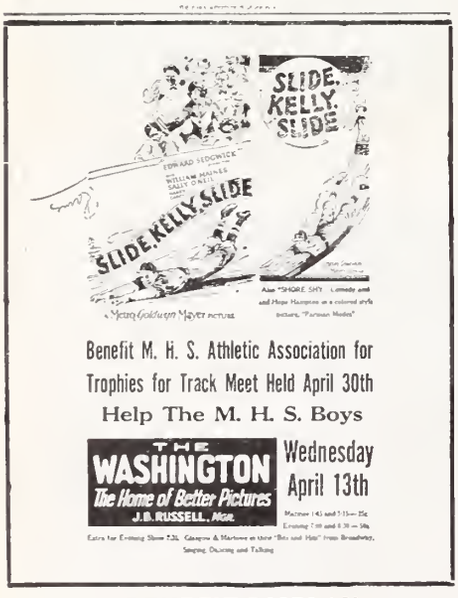
PLAYING UP BOTH

play value of the film title.

Even without the linear border we think that that space would ride well as a whole, but of course the border not only brings additional distinction, but through frequent use this border has become almost as much of a trademark as the house signature, and yet it does not ride down the type announcement as would a more solid rule. We think that this display is just a little bit better than usual. It is rare to find a poor example from the Palace or Columbia.

Uses Two Large Cuts To Gain a Full Page

Probably a portion of this space on Slide, Kelly, Slide was donated by the newspaper, since the attraction is a benefit for the local highschool of Maysville, Ky., but that does not alter the fact that it helps to give the Washington credit for a full page display.


SLIDE, KELLY, SLIDE
EDWARD SEDGWICK
WILLIAM HAINES
SALLY O'NEIL
SLIDE KELLY SLIDE
A Metro-Goldwyn-Mayer PICTURE
Also "SHORE SHY" Comedy and Hoot Hampton in a colored style picture, "Famous Models"
Benefit M. H. S. Athletic Association for Trophies for Track Meet Held April 30th
Help The M. H. S. Boys
THE WASHINGTON
The Home of Better Pictures
J. B. RUSSELL, Mgr.
Wednesday
April 13th

A BENEFIT DISPLAY

J. B. Russell, manager of the Washington, had no full page cut, so he ingeniously uses a two and a three set so close together that they seem to be one, filling in the shorted cut with type announcement of the other features. The result is that the average layman will not notice that this is a makeshift, but will accept the whole as a single cut, this being helped by the fact that in the two column width the title is carried on the baseball.

Had the titles been similar, the effect would not have been as good. Here a little cropping has given what seems to be a five column width, which is better than splitting the cuts with space to show two of them. The page has been ingeniously handled, but Mr. Russell knows his garden truck, and avoids the usual mistakes. This is further demonstrated by the general layout of the page. He does not make the too common error of using ten times as much talk as he would use in a smaller space. He has no more to say, so he merely uses larger type faces and get the idea over with a smash.

Some of these comparatively small town managers can show the city men a lot of wrinkles. They have to be expert, for their success depends upon the intelligent meeting of handicaps, and in the past Mr. Russell has demonstrated his ability to meet all situations as they arise.

Net Background Has An Attraction Value

P. F. Schwie, of the Garrick theatre, Duluth, Minn., uses mostly house drawn displays for his theatre, and he sends in a neat 100x2 for The Demi Bride in which the story is

NEATLY DONE

cleverly sold in a few lines at the top of the space. Unfortunately this is partly hidden by neat but too close hand lettering. The copy runs: "All her romance she had found in the pages of lurid love stories, and with a genius for getting into trouble they sent her away to school— and they sent her back again."

With Norma Shearer as the star of The Demi Bride, most readers are apt to get the idea that the story should be worth while. They probably would receive that impression even without knowledge of Miss Shearer.

Most of the talk is carried in the reverse panel, and some of it is lettered too small to be useful. You cannot get the "A rollicking French farce" which runs just below the title, and the players names are not properly valued. The paste over for Our Gang comedy get more of a play-up than Lew Cody.

Apart from the lettering, the design is neatly done and the network background offers a new suggestion for a ground where solid white is not desired for any reason.

The star and title come through well enough to do plenty of selling, but we think Mr. Schwie looks too much at his cut original and too little at the newspaper reproduction.

Star Design Achieves A Maximum of Display

This is a simple looking design from the Rialto theatre, Washington, D. C., but it is not as simple as it looks. It combines two unusual attractor shapes with the value of white space and looks like a three sheet at a cost of less than 18 inches.

TWO GOOD DESIGNS

The star shape puts over the idea of a star attraction, while the circle gives the usual effect. Keeping most of the space for the title and players gives a strong display, and the stage features are nicely cared for in a small panel at the right, with its own illustration. This not only gets the necessary publicity, but it serves to break the bare regularity of the star without detracting from its value.

Touted Local Game

Advertising a local ball game was what brought home the bacon for Montagu Salmon.

When he found he had Slide, Kelly, Slide at the Rialto Theatre, Macon, Ga., he tied into a local game, providing a truck for advertising the boys, and supplying it with a cutout of Beery. Some of the boys rode the truck to help make a noise.

In return the truck was admitted to the field and run around the grounds between the fourth and fifth innings. The boys had their crowd and were willing to pass it along to Salmon.

It made a better drive than a purely house display.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Annie Laurie"

Lillian Gish in Her Latest Production Makes a Shift From New England to Old Scotland Locale

ANNIE LAURIE, as a song is known the world around. As a play title it suggests no particular plot, leaving the scenarist free to fill in an outline with any desired material, unhampered by the genuinely useful selling title. In the new Lillian Gish production one of the famous Scotch feuds has been used as the background for a love story in which romance is considerably overshadowed by virile melodrama. But it is melodrama of epic quality, and as entertainment it should possess greater audience appeal than "The Scarlet Letter."

There is historical basis for the story of the feud of the Clan Macdonald against the Camerons and all who sided with them. But history is not laboriously developed at the cost of plot action. It is the background, not the backbone of the story as told. It never intrudes, and the result is rapidly moving plot, rising to a strong climax; scenes of fighting men and women with hearts as brave. It is a stern and rugged, but gripping picture of the Scotland of the past century, colorful, appealing, and convincing in spite of a large number of painted exteriors that clearly are paint and paper mache. That the story rises splendidly above this handicap is the greatest tribute to the author and director; more particularly to the latter, for John S. Robertson has painted with a master stroke.

As a vehicle for Miss Gish the result is not so successful. It is seldom that even her fine art enables her to dominate the story. This is a story of men, and she often has to yield to Norman Kerry, as the fighting leader of the Macdonalds. Kerry, as a cave man Scot, has one of the best roles of his career, and he makes the most of it. In tender moments Miss Gish does come into her own, and she shares the interest in the climatic scenes, but the story is such that the greater plot interest always lies to the Macdonald. Her work has never been more free from the mannerisms which marred many of her early roles, and she played with an emotional sincerity that gripped whenever the situation enabled her to overcome the fact that she merely was the objective and not the protagonist of the story.

Creighton Hale was admirable as the villainous son of the Campbells. He avoided overplaying and stayed well within the picture. Joseph Striker made an appealing Alastair, younger son of the Macdonalds, who won the love of Enid Campbell, and the role of the latter was well played by Patricia Avery whose few fine moments were not cut through the petty jealousy of the star. Miss Gish let her make the most of her scenes; a rather unusual situation in a star production.

Hobart Bosworth, Russell Simpson, Brandon Hurst and David Torrence all contributed to the general good effect, but it was Kerry's picture and he dominated the men players.

The fight scenes were magnificently handled, and there were many charming natural settings to offset the painted sets. Composition, lighting and photography united to make the play an artistic treat to the eye, just as the story appealed to the mind. "Annie Laurie" may not be an ideal vehicle for Miss Gish, but it should be an unusual popular success.

Metro-Goldwyn-Mayer present
"Annie Laurie"
with Lillian Gish
Suggested by the famous song
Directed by John S. Robertson
CAST:

Aunie Laurie ..... **Lillian Gish**
Ian Macdonald ..... **Norman Kerry**
Donald ..... **Creighton Hale**
Alastair ..... **Joseph Striker**
MacDonald Chieftain ..... **Hobart Bosworth**
Sandy ..... **Russell Simpson**
Enid ..... **Paticia Avery**

Length—8,730 Feet.

In the feud between the Camerons and the MacDonalds, Donald Cameron finds a reason for more personal enmity as Ian MacDonald wins the love of Annie Laurie whom he loves in a self-centered way. Through treachery he nearly decimates the MacDonald. Annie brings them aid, definitely casting her lot with Ian. A romance of stirring Scottish days.

"Is Zat So?"

A Prize-Fighter and His Manager in Society Provide Thoroughly Enjoyable Entertainment

William Fox presents
"Is Zat So?"
with George O'Brien and Edmund Lowe
Based on play by James Gleason and Richard Taber
Directed by Alfred E. Green
CAST:

Chick Cowan ..... **George O'Brien**
Hap Hurley ..... **Edmund Lowe**
Marie ..... **Kathryn Perry**
Parker ..... **Cyril Chadwick**
Sue Parker ..... **Doris Lloyd**
Florence ..... **Dione Ellis**
G. Clinton Blackburn .. **Doug. Fairbanks, Jr.**
Little Jimmy ..... **Philippe De Lacy**
Gas House Duffy ..... **Jack Herrick**

Length—6,940 Feet.

Hap, a fight manager, picks up Chick to make a fighter out of him. After losing out they are befriended by Blackburn, a young millionaire, and take the place of servants who have left. After a misunderstanding, Chick wins the championship and he and Hap wins the girls of their choice. Chick also proves Blackburn's brother-in-law to be a crook. Amusing farce comedy.

WHEN THE GLEASON-TABOR play "Is Zat So?" was produced on the stage it scored an instantaneous hit and was acclaimed as one of the biggest and most genuinely amusing comedy successes of recent seasons. William Fox secured the screen rights and with George O'Brien and Edmund Lowe in the leading roles is offering a film version that is crammed with laughs from start to finish.

"Is Zat So?" is built around the idea of a tough slow-witted prize-fighter and his equally tough but somewhat brighter manager who get mixed up with swell society. The crux of the plot shows this pair as butler and footman in a Fifth Avenue mansion. Both are so ignorant of their duties that when it is explained to the fight manager that a butler is a sort of a house manager he demands a private office and a stenographer. The result of this complication is some of the most realistic and refreshing comedy that this writer has seen in a long time.

Considering the fact that as a play much of the success depended on the clever slangy lines, those responsible for the adaptations have turned out an excellent job. Although several of the lines are retained the picture is not overburdened with subtitles, most of the humor being sustained by the situations.

Both of the leading players are not only excellent types but give fine performances. Edmund Lowe as the manager has a role which has many points of resemblance to his Sergeant Quirt in "What Price Glory," and George O'Brien with his fine muscular physique is convincing as the fighter. All of the supporting

cast do good work, Doris Lloyd who has hitherto scored in human interest roles is surprisingly good in a bit of comedy pantomime and Douglas Fairbanks, Jr., is excellent as the young millionaire.

Both sexes should enjoy this picture, for, there is a wealth of human nature and a deep undercurrent of realism in this picture despite its improbable story and the characterizations are sound, interesting and amusing. There is also romance and touches of pathos and although it is a story of the prize ring with three fights a minimum of footage has been given to them.

The slangy title is derived from the fact that the fighter is continually using this expression to which his manager answers, "Yes, zat's so." However, only once is this conversation used in a subtitle although several times you can read these lines on the lips of the players.

So well drawn and acted are the characterizations of the fighter and his manager and so smoothly is the picture built up that "Iz Zat So?" should prove thoroughly enjoyable for all classes of patrons.

"Convoy"

Actual Wartime Shots Provide Thrills in Film Depicting U. S. Navy's Role in the World War

UNDER THE APPROPRIATE and attractive title "Convoy" Robert Kane is presenting through First National an epic story of the United States Navy in the World War, with Dorothy Mackaill and Lowell Sherman in the featured roles.

While there have been many pictures dealing with the army during the recent titanic struggle, the navy has been somewhat neglected probably because of the fact that it saw little fighting service, but there was a strongly dramatic and important role performed by our sea forces in convoying the troop ships and protecting them from enemy subs, and this is the keynote of the pictures appeal.

Profuse use has been made of real wartime shots of the loading and sailing of the transports, battleships in action, destroyers chasing and sinking subs and there is a striking though rather gruesome shot of the sinking of a German battleship with men jumping into the water as it turns over.

Patriotism is the keynote of the appeal and this is further worked up in the fiction plot which concerns an American girl who sacrifices her own reputation and suffers in silence but saves the lives of thousands of our boys.

The story is slight and some of the situations rather illogical, and the activities both of the German spy and the secret service are more theatric than real, also the film conveys the impression that our battleships participated with the British vessels in a big sea encounter, presumably the battle of Jutland. While the picture falls considerably short of being a big epic production it is interesting, thrilling, dramatic and strong in patriotic appeal and should prove a good box-office attraction in American theatres.

Robert Kane presents
"Convoy"
With Dorothy Mackaill and Lowell Sherman
Based on story "The Song of the Dragon" by J. T. Foote
Directed by Joseph C. Boyle
A First National Picture
CAST:

Ernest Drake ..... **Lowell Sherman**
Sylvia Dodge ..... **Dorothy Mackaill**
John Dodge ..... **William Collier, Jr.**
Wyeth ..... **Lawrence Gray**
Smith ..... **Ian Keith**
Eddie ..... **Eddie Gribbon**
Jack ..... **Jack Ackroyd**
Mrs. Wyeth ..... **Gail Kane**

Length—7,724 Feet.

During world war Sylvia joins secret service and saves a big convoy of troops by pretending to love a German spy. Her sweetheart misunderstands and she is snubbed by her friends, but after the war she is awarded a medal of honor and wins her sweetheart. Stirring naval story of war.

"Tracked by the Police"

Rin Tin Tin Performs Several Excellent and Thrilling Stunts in an Exciting Melodrama

AS USUAL WITH the starring vehicles for Rin Tin Tin, "Tracked by the Police," the Warner Brothers production, is a melodrama in which the situations have been built up so that the dog is the centre of interest and the human characters subordinate.

According to the plot, which does not seem to bear any relation to the title, a big dam is under construction and as usual in such circumstances there is a villainous foreman and his cohorts who seek by underhand means and finally by open resistance to delay the buildiing of the dam. Rin Tin Tin is the pal of the superintendent and not only proves a valuable aid to him but helps in protecting the owner's daughter and checkmates the villains.

It is an exciting melodrama, and as a vehicle for showing what this clever dog can be made to do is exceptionally good. There is a real thrill and excellent suspense in a scene where he hides in a grandfather's clock and the villain shoots at it, and an excellent scene of a familiar type where he jumps out of a pit to go for help. The high light of the picture, however, is where he finds that the levers to the water gates are missing and he throws off a switch turning off the current. While revealing an intelligence that seems incredible it is good entertainment and shows fine training. It should please the Rin Tin Tin fans and delight the children.

Warner Brothers present
Rin Tin Tin in
"Tracked by the Police"
Directed by Ray Enright
CAST:

Rinty ..... **Rin Tin Tin**
Bob ..... **Jason Robards**
Marcella ..... **Virginia Browne Faire**
Sandy ..... **Tom Santschi**
Princess ..... **Nanette**
Crook ..... **Ben Walker**
Tom Bradley ..... **Wilfred North**

Length—5,813 Feet

Bob is placed in charge of construction of a dam which must be finished on time. His foreman Sandy is a crook who seeks to prevent this. In a series of complications, Bob's dog Rinty aids him in saving the day and also in rescuing Marcella from the villains. Exciting dog story melodrama.

"The Love Thrill"

Breezy and Amusing Entertainment Offered In Farce Comedy Starring Laura La Plante

A LIGHT BUT decidedly amusing farce comedy that offers a pleasant hour's entertainment for the average patron is "The Love Thrill" a Universal-Jewel production starring Laura La Plante.

With characteristic farce comedy disregard of probabilities we find the star as the daughter of an almost bankrupt insurance agent posing as the wife of an explorer who is reported as having been killed in Africa. Her object is to meet the explorer's millionaire friend and sell him a big policy. With feminine cleverness she succeeds but, the explorer returns under an assumed name and does not reveal his identity until he is satisfied that she is willing to be his real wife instead of his fake widow.

There are a number of bright and amusing situations developed from the fact that both the supposed husband and wife are occupying the same apartment unawares and in the complications with the millionaire friend as well in the situations where the hero humors the joke. While they are of a familiar type, the smooth direction of Millard Webb and the good comedy work of Miss La Plante, Owen Moore as the explorer and Bryant Washburn as the millionaire result in a number of smiles and chuckles.

While not one of the stars' best vehicles, it should please generally as light entertainment.

Carl Laemmle presents
Laura La Plante in
"The Love Thrill"
With Tom Moore and Bryant Washburn
Directed by Millard Webb
A Universal-Jewel Production
CAST:

Joyce Bragdon ..... **Laura La Plante**
Jack ..... **Tom Moore**
Creelman ..... **Bryant Washburn**
Paula ..... **Jocelyn Lee**
Bragdon ..... **Arthur Hoyt**
Solomon ..... **Nat Carr**
Sharpe ..... **Charles F. Smiles**

Length—6,038 Feet.

Jack, African explorer, is reported killed and Joyce, in order to get to his rich friend Creelman to sell him insurance poses as Jack's widow. Jack's return alive complicates matters but the difficulty is finally solved when she becomes Jack's wife. Amusing farce.

"The Telephone Girl"

Paramount Presents an Engrossing Melodrama Based on a Stage Play by the Elder DeMille

UNTIL YOU STOP to analyze "The Telephone Girl" it's a rip-snorter of a melodrama. Under critical scrutiny it is inconsistent in spots, but it still is a gripping story, and not one patron in a thousand will sense the implausibilities. This being so, just set it down as one of the best bets in recent weeks. It is fast moving, always interesting, and well played in the heavy, melodramatic manner. Unlike some political plays, the issue is so clear that it can be followed without puzzlement, and it moves at rapid pace with only one lapse of time.

Kitty Kelly is the telephone girl. Jim Blake, the political boss, faces defeat at the hands of the opposition. Defeat is all the more bitter for his own candidate for governor is his son-in-law, Mark Robinson. His opponent, Standish, is running on the reform platform. They discover his name on a hotel register as "Matthew Standish and wife" three years before his marriage. The newspaper demands the name of the woman and Blake traps Standish into telephoning to warn her. Kitty realizes that the woman must be Blake's own daughter, so she refuses to reveal the name, because she loves Tom Blake. Eventually the facts come out and Blake assents to her marriage to his son.

Madge Bellamy does exceptionally good work as Kitty, but the entire cast is equally deserving of praise, helping to make this exceptionally good melodrama. It should appeal to practically all classes of patrons.

Adolph Zukor and Jesse L. Lasky present
"The Telephone Girl"
A Herbert Brenon production
Based on play "The Woman" by William B. DeMille
A Paramount Picture

CAST:

Kitty O'Brien	**Madge Bellamy**
Jim Blake	**Holbrook Blinn**
Matthew Standish	**Warner Baxter**
Grace Robinson	**May Allison**
Tom Blake	**Lawrence Gray**
Mark	**Hale Hamilton**
Van Dyke	**Hamilton Revelle**
Detective	**W. E. Shay**
Mrs. Standish	**Karen Hansen**

Length—5,455 Feet

A melodrama in which the political boss unavailingly pits his strength against a telephone girl, who refuses to divulge information that will bring shame to her sweetheart's sister. An absorbing political melodrama.

"Pirates of the Sky"

Hutchison Lives Up to Reputation as Stunt Man in Thrill Melodrama of Air Mail Service

EFFORTS OF THE secret service to run down a band of air mail pirates furnish the basis of a thrill melodrama "Pirates of the Sky" featuring the daredevil stunt actor Charles Hutchison, which is being released through Pathe.

While there are several inconsistencies in the story and the action of the players, there is certainly no dearth of stirring action, villainy, heroism, stunts and excitement of a regular serial type and fans who care more for fast melodrama than for plot logic should find this to their liking.

The story is built up around Manning of the secret service and Doris a reporter with whom he has quarreled. Both are put on the case and eventually work together and of course there is a reconciliation and the usual happy ending. During the development of the plot, Doris infatuates the gang leader and apparently joins the pirates, her scheme is discovered and she is rescued by Manning.

Wanda Hawley is satisfactory as the girl and Crauford Kent makes a good gentlemanly villain. Charles Hutchison has a congenial role and his stunts include leaping from a cliff into the sea and swimming ashore with hands and feet tied, transferring from a motorcycle to an aeroplane, then to a second plane in midair and dropping on to a haystack. The fact that most of his stunts have been done before does not keep them from being good thrillers.

Productions Inc. present
"Pirates of the Sky"
With Charles Hutchison
Directed by Charles Andrews
A Pathepicture

CAST:

Bob Manning	**Charles Hutchison**
Doris Reed	**Wanda Hawley**
Bruce Mitchell	**Crauford Kent**
Jeff Oldring	**Jimmy Aubrey**
Stone	**Ben Walker**

Length—4,828 Feet.

Doris, newspaper reporter, and Bob a secret service man, quarrel. Bob is sent to stop a series of air mail robberies. Doris, using her enmity works with gang and finally aids Bob in capturing the culprits, and there is a reconciliation. Exciting airplane melodrama.

"The Heart Thief"

Joseph Schildkraut and DePutti in Colorful Drama With European Theme and Atmosphere

ADAPTED FROM A PLAY "The Highwayman" by Lajos Biro, the Producers Distributing Corporation production "The Heart Thief" is a colorful drama of European life involving a peasant girl, a handsome male flirt and an aged wealthy nobleman, with Lya De Putti, Joseph Schildkraut and Robert Edeson in the respective roles.

The story has been given a high class production and there are several picturesque scenes, especially the fete of the peasants in celebration of the harvest of the grape crop, and there are several dramatic moments, with good suspense in the climax. The comedy relief furnished by the hero's flirtation with his employer's wife is also amusing. The story, however, deals with types that are distinctly European and due also to the fact that none of the roles are such as to gain much audience sympathy, nor is the story very convincing, this picture will probably arouse only moderate interest with the average spectator.

Joseph Schildkraut gives a finished performance but is handicapped by the fact that the story presents him as a trifler with women who willingly consents to compromise a girl he has never seen, he however, redeems himself when he finds it is his own sweetheart. Lya De Putti gives a good portrayal of the peasant girl but seems not altogether suited to the role. Robert Edeson gives an excellent account of himself as the old nobleman and many will probably prefer to see him win out instead of the younger man. The other roles are in capable hands.

Hans Olaf Chrisander's direction while good has no outstanding characteristics and he is handicapped by the fact that the story and atmosphere are not such as to strike home to the average American patron.

John C. Flinn presents
"The Heart Thief"
With Joseph Schildkraut and Lya DePutti
From Lajos Biro's play "The Highwayman"
Directed by Nils Olaf Chrisander
A Prod. Dist. Corp. Picture

CAST:

Paul Kurt	**Joseph Schildkraut**
Anna Karena	**Lya DePutti**
Count Franz	**Robert Edeson**
Count Lazlos	**Charles Gerrard**
Countess Lazlos	**Eulalie Jensen**
Victor	**William Bakewell**

Length—6,035 Feet

Anna, a peasant girl, finding her sweetheart a trifler becomes engaged to Count Franz. His brother engages the former sweetheart to compromise her but instead he finally wins Anna back and exposes the brother's perfidy. Hungarian drama.

"The Heart of the Yukon"

John Bowers and Anne Cornwall are Featured In a Melodrama of Alaska in the Early Days

WITH JOHN BOWERS and Anne Cornwall in the leading roles, Pathe is offering a melodramatic story of the Alaskan mining camps and dance halls during the period following the gold rush.

The story concerns a timid and plainly dressed little girl from the states who goes to Alaska seeking her renegade father. A crooked dance hall owner keeps her real father continually intoxicated and poses in his place. The girl finally blossoms out as a beauty and a young miner who has been attracted to her misunderstands. Finally he learns the truth and rescues the girl from the unwelcome attentions of her false father who has fallen in love with her.

The Alaskan atmosphere is rather well handled, there is a moderately thrilling race between dog sleds which has been overtouted throughout the picture and a new and good stunt where the girl uses her body to pull the hero over a cliff aided by the dog team, the situation of the foster father being after his own daughter is an unpleasant note and the story interest is not evenly sustained.

Despite the work of the featured players and a supporting cast including Edward Hearn, Russell Simpson and Frank Campeau, this picture hardly ranks as an average program melodrama. Anne Cornwall's role is not convincing and the direction which is jerky is along stereotyped lines. Bowers has little to do. Campeau gives a fine performance in the unsympathetic role of an habitual drunk and Simpson makes a forceful villain.

H. C. Weaver Productions present
"The Heart of the Yukon"
With John Bowers and Anne Cornwall
Directed by W. S. Van Dyke
A Pathe Picture

CAST:

Jim Winston	**John Bowers**
Anita Wayne	**Anne Cornwall**
Jack Waite	**Edward Hearn**
"Old Skin Full"	**Frank Campeau**
"Cash" Gynon	**Russell Simpson**
Bartender	**George Jeske**

Length—6,562 Feet.

Anita goes to Alaska in search of her renegade father. Gynon, dance hall owner, poses as the father. Jim likes Anita but misunderstands her dressing like the other girls. Finally he learns an old drunk is Anita's father and rescues her from Gynon. Alaskan melodrama.

"Broadway Nights"

Human Interest and Jazz in Behind the Scene Story of Broadway Stage and Cabaret Players

IN JUSTIFICATION OF the title the story is written around Broadway and there are shots of theatrical offices, rehearsals, some back stage stuff and also cabaret scenes including one obviously patterned after Texas Guinan's noted night club, but the appeal of First National's production "Broadway Nights" is largely centered in the human interest story.

With the idea apparently of showing that the Broadway does not consist entirely of the tinsel front and that the performers are real people like the rest of us, the plot deals with a girl who flops in an amateur show, marries the stage manager, makes good with him on the road, attracts a Broadway manager who wants to star her and turns him down because he don't want her husband. Hubby however turns out to be a weakling and she goes it alone but her heart is not in her work. About to flop as a big star, she is saved and makes a big hit when hubby is engaged to stage the show.

There is some good pathos and humor in this little story of the lights and shadows of Broadway and touching drama in the scene where hubby believing it is for his wifes good, pretends not to love her, however, so much footage is used in reaching the heart of the story that the interest is apt to lag and the development and direction are lacking in smoothness and conviction. The full possibilities of the theme have not been realized and it emerges as a fairly good program attraction.

Robert Kane presents
"Broadway Nights"
With Lois Wilson and Sam Hardy
Directed by Joseph C. Boyle
A First National Picture

CAST:

Fannie	**Lois Wilson**
Johnny Fay	**Sam Hardy**
Baron	**Louis Bartels**
Bronson	**Philip Strange**
Dancer	**Barbara Stanwick**

Length—6,765 Feet.

Fannie marries Fay, a vaudeville actor, and they make good. She turns down offer to star alone but accepts it when Fay proves a cad. Grieving over him she is a flop until Fay takes hold of the show and both make good. Heart-interest melodrama.

"The Fighting Three"

Abundance of Plot and Plenty of Action in Melodramatic Western Starring Jack Hoxie

WITH MORE PLOT than is usually found in a picture of its type, "The Fighting Three," Universal's newest western starring Jack Hoxie keeps the interest well sustained and backed up by plenty of action should prove a pleasing offering with this star's fans.

The "three" in the title refers to Jack and his faithful horse and dog that stand by him through thick and thin and figure largely in his adventures. Jack has the familiar role of a stranger in a western town. He falls in love with a girl in a traveling show and when the play fails marries her to protect her. An old man is murdered by his scapegrace nephew who not only frames Jack but tells the girl he knew the old man was her grandfather and married her for money. Jack forces the girl to go with him when he escapes and finally the nephew is proved guilty and the girl and Jack are reconciled.

There is some good comedy in the early scenes where the show are attempting to escape the sheriff and a mixture of melodrama and comedy when Jack poses as a mind-reader and reveals some startling information about the murder, and plenty of typical action, horsemanship, and fighting in the chase and climax.

Hoxie has a congenial role and Olive Hasbrouck gives a good performance as the girl with William Bailey capably handling the role of the villain. This is a good program western.

Carl Laemmle presents
Jack Hoxie in
"The Fighting Three"
Directed by Al Rogell
A Universal Picture

CAST:

Jack Conway	**Jack Hoxie**
Jean D'Arcy	**Olive Hasbrouk**
Clara Jones	**Marin Sais**
D'Arcy	**Wm. Malan**
Widow	**Fanny Warren**
Marshall	**Buck Connors**
Timothy	**William Dyer**
Revere	**Henry Roquemore**
Steve Clayton	**W. N. Bailey**

Length—4,108 Feet.

Jack, a cowboy, falls in love with an actress and is accused of murdering an old man who turns out to be the girl's grandfather. He escapes and after marrying the girl takes her away against her will. Finally the truth is discovered and there is a reconciliation. Exciting western.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BREED OF THE SEA. Star, Ralph Ince. This is a good story of the South Seas with plenty of action. Should please the average movie audience and do good business most anywhere. Pleased my fans and had many good comments on it. Appeal 85 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

DON MIKE. Star, Fred Thomson. Good show. Not the usual Thomson business. Appeal good. Sunday yes, special no. Draw all classes, city 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FIGHTING BOOB. Not much of a show here. Tone good, appeal 70 per cent. Sunday, special no. Draw farming class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

GOING THE LIMIT. Star, George O'Hara. The sorriest F. B. O. picture to date. Not much to this one. Failed to please. Tone O.K. Appeal 50 per cent. Sunday, yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (400 seats), Fort Wayne, Alabama.

COLLEGE BOOB. Star, Lefty Flynn. Good comedy picture of Flynn's going to college. Flynn, keep on with this sort, you carried the part well. Tone, fair, appeal 90 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

LIGHTNING LARIATS. Star, Tom Tyler. Here's an action western if there ever was one. Heard more applause when this was shown than we have since the time when Ken Maynard was shown in Senor Daredevil. Lots of fun in it too, and if your Saturday night crowd doesn't eat this one up it is time to turn the old barn into a bootleg joint. Tone O.K. Appeal, action fans 100 per cent. Sunday yes, special no. Draw all classes, town about 1,000. Admissio n10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ONE MINUTE TO PLAY. Star, Red Grange. A good football story, but not as good as The Quarterback. Ran this one for benefit to High School Athletic Association to a fair business. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (400 seats), Fort Payne, Alabama.

OUT OF THE WEST. Star, Tom Tyler. A very good western picture. They like the boy and the dog very much. Appeal 80 per cent. Draw town, farm class, town 860. Admission 10-25. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

REGULAR SCOUT. Star, Fred Thomson. Did a big business and pleased. Sure took the kids. A wonderful western. Appeal 100 per cent. Mitchell Conery. Columbia Theatre, Renssalaer, New York.

TARZAN AND THE GOLDEN LION. Stars, James Pierce, Edna Murphy. The fact that this was an unusual novelty picture saved it from making a complete flop. The direction was very poor—picture story did not hold the interest. Surely wish that Ralph Ince would have directed this number—he'd have made a real thriller out of it. The hero was an unknown and his posing easily proved that he was a new hand at the game. Beautiful photography and scenery. Of course the story was impossible, but fans don't mind that feature, provided the story is told, or shown, convincingly. Morally O. K. Audience appeal good from novelty angle, one look enough. Not special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

TIMID TERROR. Star, George O'Hara. A poor effort from F. B. O. We thought, as did others, that when F. B. O. signed O'Hara for a number of features, that they would be produced somewhat on the order of the Fighting Blood type, but they have tried to put out the light—yes, very light!—comedy dramas and have succeeded in making George lose a great deal of his popularity here. Tone O.K. Appeal weak. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TWO GUN MAN. Star, Fred Thomson. One of Thomsons very best pictures: has lots of action and thrills. You can't beat Fred and Silver King for real entertainment. Played two days—pleased 100 per cent. General patronage. A. E. Sharer, Globe Theatre, Savannah, Missouri.

TWO GUN MAN. Star, Fred Thomson. Another good one from Fred. They just cannot help liking his picture and Silver King does excellent work which the audience likes. They came, they saw, they liked it, and they said so. Tone fair, appeal 80 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 10-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

First National

INTO HER KINGDOM. Star, Corinne Griffith. A very good picture. Had several good comments on this one. Should please most any audience. Book it, and boost it—it's worth it. Tone O.K. Appeal 75 per cent. Sunday yes, special hardly. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (400 seats), Fort Payne, Alabama.

KNOCKOUT. Star, Milton Sills. Fine action picture. Enough comedy to keep audience in a good humor. Tone good, appeal 95 per cent. Sunday no, special yes. Draw from farming community 450. Admission 10-25. Charles Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

KNOCKOUT. Star, Milton Sills. A real action picture and has just enough comedy to keep them smiling thru. Play it. Eight reels. Tone good, appeal 85 per cent. Sunday yes, special no. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

MISMATES. Star, Doris Kenyon. Fine program picture. Drew almost as good second night as first. However, attendance poor both nights owing to high water possibility. This is a smoothly directed picture with splendid work by all the cast. Tone, appeal O.K. Sunday, yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg. Amuse-U Theatre, Melville, Louisiana.

MISS NOBODY. Star, Anna Q. Nilsson. Very good comedy drama. Miss Nilsson well liked here. Let's have more like this, First National. It's good and will please anybody. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

NOTORIOUS LADY. Star, Lewis Stone. Very entertaining program attraction that pleased a hundred per cent. Small attendance but not fault of the picture. High water fear is killing business. It's a good picture, fellows. Fine action paper. Tone, appeal O.K. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ORCHIDS AND ERMINE. Star, Colleen Moore. Pretty nice little picture but not a special. However, there was plenty of good entertainment in it, so, nuf sed! Tone O.K. Fair appeal. Yes for Sunday. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ORCHIDS AND ERMINE. Star, Colleen Moore. One of Colleen's best pictures and an entertainment that brings them back. Tone good, appeal 95 per cent. Sunday, special yes. Draw town, country classes. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

STEPPING ALONG. Star, Johnny Hines. A dandy comedy. They all step some in this one. Edmund Breese in the sight-seeing trip furnishes a good punch for the audience. Tone, appeal good. Sunday, special no. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

VENUS OF VENICE. Star, Constance Talmadge. Very poor picture. It flopped here. To my audiences she is a has-been, gone into the Griffith-Pickford class. No box office draft here. If booked pass it up. Tone fair. Draw family class, city 40,000. Admission 10 to 50. Johnny Jones, Washington and Orpheum Theatres (1,000 seats), Quincy, Illinois.

Fox

BLUE EAGLE. Star, George O'Brien. Splendid acting. A big fight from start to finish. Lots of excitement. Too rough for the lady patrons, men and kids ate it up. Tone, appeal fair. Sunday, special no. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

THE MONKEY TALKS. Good show but a poor title. They wouldn't come in to see this one. Tone, appeal good. Sunday yes, special no. Draw all classes, city 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

MUSIC MASTER. Star, Alec B. Francis. A good drama. Sponsored by the Women's Club: pleased generally. Good comments. Tone, appeal good. Sunday yes, special no. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

STAGE MADNESS. Stars, Virginia Valli, Lou Tellegen. Fair show. Poor business here. Tone, appeal fair. Sunday yes, special no. Draw all classes, city 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THIRTY BELOW ZERO. Star, Buck Jones. A good one to show on a hot night. Plenty of action and thrills. Buck tore along with plenty of speed and pleased the fans. Come in again, Buck. Tone good, appeal fine. Sunday, special no. Draw general

class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Metro-Goldwyn

LA BOHEME. Star cast. Very good. Pleased everybody. Tone good, appeal 90 per cent. Sunday, special no. Draw farm class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

MARE NOSTRUM. Star cast. Very good, indeed. Tone good, appeal 100 per cent. Sunday, special yes. Draw farming class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

MARE NOSTRUM (Our Sea). Stars, Antonio Moreno, Alice Terry. Here's a very fine picture but most too deep for the small towns. We did a fair business with it and it seemed to please very well. It will bear much advertising, and it will be a credit to your theatre to run it. Tone O. K. Appeal 70 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (400 seats), Fort Payne, Alabama.

MIDSHIPMAN. Star, Ramon Novarro. This is one of the best program pictures I have played in a long time. But it could not be classified as a special. Tone good, appeal 100 per cent. Special no. Draw farming class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

RED MILL. Star, Marion Davies. A very good comedy drama. Well dressed and a good production in every detail. Get behind this one. Will please everybody. Tone O. K. Family appeal. Sunday, special yes. Draw family class, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres (1,000 seats), Quincy, Illinois.

TELL IT TO THE MARINES. Star, Lon Chaney. Did slightly better than normal business, but we advertised twice as much for this picture. Paid more than we should have, as usual. Tone, appeal and for Sunday good. Special—yes, but no superspecial. We find that we haven't made any money this year on the high priced pictures. Admission 15-25. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

TEMPTRESS. Star, Greta Garbo. Here was a good show, but like all the rest of their specials it did not draw and I lost good and plenty. A little town couldn't exist without westerns. Tone good, appeal 75 per cent. Sunday no, special some places yes. H. L. Beudon, Grand Theatre, Point Allegany, Pennsylvania.

THERE YOU ARE. Star, Conrad Nagel. Just a fair program picture. Failed to please. Tone O. K. Appeal 50 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (400 seats), Fort Payne, Alabama.

TIN HATS. Stars, Conrad Nagel, Claire Windsor. I furnished all the advertising and sold this feature outright to our branch of the A. E. F. They got out and sold tickets and made a neat sum. This is a post-war comedy, and judging from the number of laughs, it was well received. Tone good, special yes. Draw mill and farming classes, town 1,000. Admission 15-25. L. E. Parsons, Parsons, Hall (325 seats), Marcellus, New York.

WAR PAINT. Star, Tim McCoy. War Paint is what Metro calls a western. The story is written by Peter B. Kyne and is based upon the Custer massacre. I have also run Winners of the Wilderness by the same author, and with the same star. Winners of the Wilderness is based upon Braddock's defeat. These features are good for any house and are well worth running. Good tone, not special. Draw mill and farm class, town 1,000. Admission 15-25. L. E. Parsons, Parsons Hall, Marcellus, New York.

WAR PAINT. Star, Tim McCoy. Here is a regular 101 Ranch style old Indian war picture. Lots of riding and fighting. My people like that kind of stuff, so I will say extra good. Tone, appeal good. Sunday yes, special no. Draw small town, farm classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Watched His Dust

Friend Kelly managing the Garden Theatre in Wakeener, Kansas, showed "Ladies At Play" during what he himself admits to have been the worst dust storm that has hit Western Kansas in some time—and while the audience watched the dust became so thick that the audience could not be discerned—but that did no harm, for an unusual "effect" transpired: the picture showed up, projected on the dust! Mr. Kelly says, "It actually appeared in the dust laden air in three dimensions with startling effect." (This part of a regular report is thrown into prominence on the chance that some inventive genius may find the germ of a great invention—who knows but that the future picture may be shown in three dimensions on a dust, smoke or steam screen?).

Paramount

ACE OF CADS. Star, Adolphe Menjou. Did terrible business on this one; however, not the fault of picture, as it is very good. Daylight Saving time is hard on business here. Appeal 75 per cent. Sunday yes, special no. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

EVERYBODY'S ACTING. Star, Betty Bronson. A very fine program with excellent cast, with Betty Bronson doing very fine work in her part, as always. Tone, appeal good, not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GREAT GATSBY. Star, Warner Baxter. Fair picture, but did not please our audience. Warner Baxter is too good a star to waste in a picture of this type. Tone, appeal fair. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

HOTEL IMPERIAL. Star, Pola Negri. Not so good—for me. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

POPULAR SIN. Star, Florence Vidor. This is a very fine little program picture that will please your audience; however, not much about it to draw. Better than the average program picture. Appeal 90 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

STRANDED IN PARIS. Star, Bebe Daniels. A pleasing comedy which brought quite a few laughs in our house. Bebe is coming right along here as a favorite in this house. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Pathe

A DOG'S LIFE. (A Charles Chaplin comedy, short, but used as feature) Played this as feature of an all-star comedy program and broke records. We also pleased everyone with this program. It went over big. Appeal great. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

REGULAR GALOOT. Star, Buddy Roosevelt. Extra good western and pleased. Well directed, good plot and photography. Tone good, appeal 95 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre, Greenville, South Carolina.

Producers Dist. Corp.

EVE'S LEAVES. Star, Leatrice Joy. A good picture. Entertainment value good, tone good, appeal fair. Sunday yes, special no. Draw merchant, farm classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LAST FRONTIER. Splendid offering. Should please any audience, anywhere. Historically true, very entertaining and with good scenery and acting. Everything there. Tone, appeal good. Sunday, special yes. Draw merchant, farm classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MADAM BEHAVE. Fair. Cosmo Theatre, Mackinac City, Michigan.

MEET THE PRINCE. Very, very poor. Good only for those who have trouble in going to sleep. We had snores aplenty. H. M. Face & Sons, Star Theatre, Nashville, Michigan.

RUBBER TIRES. Stars, Bessie Love, Harrison Ford. Absolutely the poorest I have bought in twelve years for a so-called special—from a picture and financial standpoint both. (And this is the first and only picture I have ever commented on.) George N. Shaw, Opera House, Grayling, Michigan.

SILENCE. Star, H. B. Warner (and feature cast). A good picture but a poor title. Fair tone, appeal 95 per cent. Sunday, special no. Draw from farming community 450. Admission 10-25. Charles Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Tiffany

CHEATERS. Stars, Pat O'Malley and Helen Ferguson. Another winner from Tiffany. This picture surprised us, proving to be one of the best we have played to date. Did capacity business for two-day showing, Sunday and Monday, and would have held over for two more days if bookings had permitted. An exceptional picture that should go over anywhere. The entire cast does excellent work. Tone very good. Photography excellent. Louis R. Markum, Markum Theatre Circuit, Indianapolis, Indiana.

LOST AT SEA. Stars, Huntly Gordon, Jane Novak. After screening many pictures we selected this unusual Tiffany production for our opening. Played it three days and turned away more people than we could take care of with seating capacity at 1,400 and running matinee and evening. Picture more than pleased all. Tone very good, appeal excellent. Sunday yes, special no. Photography excellent. Mr. Louis B. Markum, Ritz Theatre, Indianapolis, Indiana.

ONE HOUR OF LOVE. Stars, Jacqueline Logan. Robert Frazer. A picture that will appeal to the better class. Everyone in the cast doing good work. Played one day to very good business despite bad weather. Tone good, appeal very good. Sunday yes, special no. J. A. Eldredge, Idle Hour Theatre, Indianapolis, Indiana.

ONE HOUR OF LOVE. Stars, Jacqueline Logan, Robert Frazer. A picture that will appeal to the better class. Everyone in the cast doing good work. Played one day to very good business, despite bad weather. Tone good, appeal very good. Sunday yes, special no. J. A. Eldridge, Idle Hour Theatre, Indianapolis, Indiana.

REDHEADS PREFERRED. Stars, Marjorie Daw, Raymond Hitchcock, Theodore von Eltz. A farce comedy that was exceptionally good and pleased a hundred per cent. Better than the average special though bought on the regular program. Booked one day and was later sorry that I did not play it two. Tone good, appeal excellent, Sunday yes, special—should be. J. A. Eldredge, Idle Hour Theatre, Indianapolis, Indiana.

United Artists

SPARROWS. Star, Mary Pickford. The picture has been well made. There are scenes that will make your patrons hold onto their seats in suspense. However, the theme is very disagreeable and I believe it will not please very many—as one of my patrons said, "It was a wonderful picture but I sure wouldn't want to see it twice." Mary Pickford hasn't the drawing power that she should have. My business only $10 the first night and dropped to $3 the second. Tone good, considering theme. Appeal not favorable. Sunday yes, special no. Draw town, country class. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Universal

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. An average Gibson. Draw from town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. A good western story. Tone good, appeal fair. Sunday yes, special no. Draw farming, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BRONCHO BUSTER. Star, Fred Humes. Small but good. We double-featured it. New print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CHIP OF FLYING U. Wish to stick in a good word on Chip. As first class entertainment it is there. Lots of good, clean comedy, good story, and my patrons were not backward in telling me it was O. K. This kind of picture brings my patrons back and helps business. Don't be afraid to book this one. Had fine print, but nothing out of ordinary in that, as all my Universal prints are good. Fred H. Miller, Dayton, Pennsylvania.

CHIP OF FLYING U. Star, Hoot Gibson. It's some show when patron after patron stopped at the box office and commented on the picture. It sure is a bearcat. A money-maker for the small town exhibitor. Book it and don't be afraid to advertise. Tone good, appeal big. Sunday, special no. Draw agricultural community of 500. Admission 10-35. C. G. Brothers, Star Theatre (200 seats), Grand River, Iowa.

CHIP OF FLYING U. Star, Hoot Gibson. This is the best western we've run in our sixteen years of business. Played to small houses, but they certainly enjoyed it. Good two-day picture brings 'em out better second night—advertises itself. Tone O. K. Suited here to any day. Special some places. Draw all classes, town less than 1,000. Admission 10-30. G. H. Perry, People's Theatre (240 seats), Cloverdale, California.

CHIP OF FLYING U. Star, Hoot Gibson. The best we ever had of Hoot. And that is saying something, for my people all like Hoot and he is good in everything of his we have played. Tone good, appeal a hundred per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

FIGHTING PEACEMAKER. Star, Jack Hoxie. A little better than usual from Jack. Will please western fans. Good story, and quite a lot of action. Tone good, appeal 75 per cent. Special no. Draw small town, farming class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

MY OLD DUTCH. Star, Pat O'Malley. Now, boys, here is one that will please any audience. You laugh, you cry, and cry and laugh. It's a one hundred per center. Good all the way through. Tone good, appeal 100 per cent. Sunday yes, special almost. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS

FLAMING FRONTIER. Star cast includes Hoot Gibson. I sure took a grand flop on this one. I don't know why, but they did not come out to see it and I lost money. Good picture with good tone but poor appeal here. Sunday, special—possibly former, yes latter. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

POKER FACES. Star, Laura LaPlante. A good program picture. Tone good, appeal fair. Sunday yes, special no. Draw farm, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ROLLING HOME. Star, Reginald Denny. This is another good comedy; perhaps not as much action as in some of his other pictures but some real acting. A good show anytime, any place. Tone, very good. Appeal 95 per cent. Sunday yes, special no. Draw town, country class, town average small town. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Warner Bros.

BROADWAY AFTER DARK. Star cast. A reissue but much better than many of the pictures being made today. This is a very good business getter, with so many of the popular stars of today. Tone, appeal good. Sunday, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FINGER PRINTS. (7 reels). Star, Louise Fazenda. Another mystery picture that drew but didn't please all. Miss Fazenda as Simple Sis was very funny. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MY OFFICIAL WIFE. Star, Irene Rich. Very good story, splendid acting, elaborate sets. Tone good, appeal fair. Sunday, special yes. Draw merchant, farm classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SCHOOL FOR WIVES. (Vitagraph producer). A very good program picture. Tone good, appeal 60 per cent. Sunday yes, special no. Draw oil field class. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

WHY GIRLS GO BACK HOME. A good title to draw the younger class: the ending is altogether different and adverse to exploitation. Tone good, Sunday yes, special no. Draw miners and farm class, town 1,500. Admission 10-25. Arch Catalano, Victory Theatre, Rossiter, Pennsylvania.

Miscellaneous

BROKEN LAW. (Goodwill). A dandy good western picture that pleased all. Tone good, appeal 90 per cent. Sunday, special no. Draw farm and small town class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (250 seats), Stark, Kansas.

DESPERATE CHANCES. Star, Bob Reeves. The usual western with same atmosphere. Tone fair, appeal 70 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

MANSION OF ACHING HEARTS. Star, Ethel Clayton. Strongly dramatic but very weak at the box office. Not an audience picture. Very glad I changed the date on this one which I was supposed to play on Christmas Day—it proved to be a wise move for me. Tone fair, appeal 60 per cent. Sunday, special no. Draw all classes, town 2,900. Admission 10-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

PLASTIC AGE. Star, Clara Bow. A jazzy production with a whopping good football game that made 'em grab their seats and yell. Advertised the athletic angle and drew a fair crowd. Everybody satisfied. Moral tone a bit spicy. Sunday showing O. K. here. Good audience appeal. Not a special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

ALICE CHARMS THE FISH. (F. B. O.-cartoon). A real good novelty. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

BACKWARD GEORGE. (Universal-Sid Saylor). This two reeler is all comedy. Hicks and slickers in this, and it sure made them laugh. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BLISTERS UNDER THE SKIN. (F. B. O.-Bill Grimm's Progress). These two reelers never failed to please, nor this one. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CRY AND GET IT. (F. B. O.-Wisecrackers). Alberta Vaughn should have been cast as Gladys Murgatroyd and then Cooke and Kittie wouldn't have had to supply all the laughs. This chapter is a crook one and it's interesting. Good prints, and one sheets are business getters here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DUCK OUT. (Educational-Bobby Vernon). Patrons laughed loud and hard on this one. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FELIX BRAVES THE BRINY. (Educational-Felix the Cat Cartoon). As good as the rest of his cartoons. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FELIX TRUMPS THE ACE. (Educational-Felix Cat). Good, a pleasing cartoon. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GALLOPING GOATS. (Fat Men). Pretty good: they are better than they were. Keep it up: the best is sure to come. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

HE COULDN'T HELP IT. (F. B. O.-Charley Bowers). Not funny but pleasing. This was the first; probably will pick up. S. H. Rich, Rich Theatre, Loyalton, South Dakota.

MUSCLE BOUND MUSIC. (Pathe-Billy Bevan). Just a fair comedy. Sennett comedies very far below Hal Roach comedies here in appeal. Sennett better dig up some new gag men. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OH, BOY. (F. B. O.-Bray McDougall Alleu). Supposed to be a comedy. Kids very good little actors if given something to act in: not fit for many houses. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SNOOKUMS' TOOTH. (Universal-Newlyweds). Snookums is very good in this comedy but direction was very poor. Will get by as a fair comedy. Print fair. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WISE CRACKERS NO. 1. (F. B. O.-series). Good, but too much like the Telephone Girl series. Maybe the rest of series will be different. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LUPE VELEZ, Mexican dancer and new screen find, appearing in Hal Roach-Pathe comedies.

RUTH DWYER, leading lady to Monty Banks in his new Pathe feature comedy, "A Perfect Gentleman."

MAY McAVOY trying to pull the wool over his eyes. In order to decoy the poor sheep, the sinister May shows sheepie a shamrock. She is appearing in Warner Brothers' "Irish Hearts."

ALTHOUGH you will not believe it Madeleine Hurlock is a Mack Sennett girl, fully clothed. She is appearing in Pathe comedies.

DOLORES DEL RIO, United Artists star, takes honors this season for creating a bathing fad, known as the Dolores Shawl.

FINDING a moment to herself, Alma Bennett, Sennett-Pathe player, looks sweet for the camera.

A SYMPHONY IN WHITE. Gayle Lloyd who is appearing in Paramount-Christie comedies.

A BIT OF SPAIN. Maria Casajuana, who is under contract to Fox.

SEDUCTIVE Greta Garbo, M-G-M star, who is appearing in "Love."

You'd Better Swear Off Lew

LEW CODY and Lew Cody, well known M-G-M stars, toast their partner in the comedy team of Cody and Ailcen Pringle. They are co-starred in "Adam and Evil," a new comedy.

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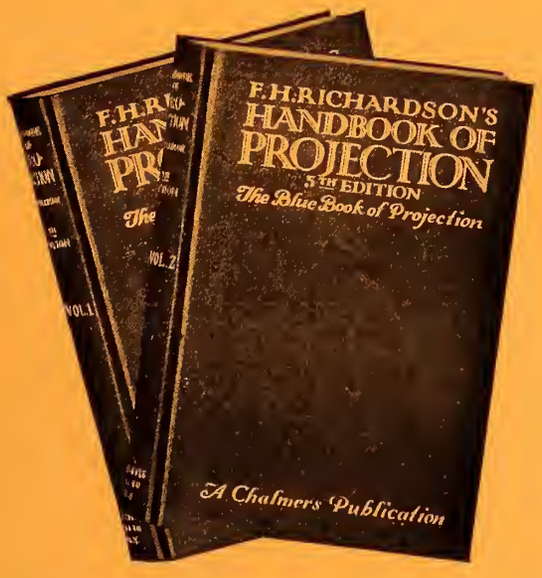
but

EVERY WEEK



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Equipment, Projection, Prologues and Presentations, Special Theatre Feature Articles—in fact everything that has to do with *theatre improvement* will appear regularly EVERY WEEK from now on, back of the colored sheet—"BETTER BUSINESS BUILDERS."

B. B. B.

Exhibitors, dealers, projectionists—get the habit of turning to these pages. They will keep you up-to-date on everything you want to know as well as supply you with the right sort of dope for building better business.

B. B. B.

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to screen quality

The impression your theatre conveys, the reputation it enjoys, the day-to-day patronage it attracts —whatever phase of the business you consider, it all comes back in large measure to the screening quality of the pictures you show.

Specify prints on Eastman film —the medium that first made movies practical, that has been known from the infancy of the industry for its never-failing screen superiority.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Paint Brush As a Seat Salesman

By W. L. PRINGLE

Manager of Textone Sales, U. S. Gypsum Company

NICKELODEONS have long ago passed into memory and the motion picture theatre has become as artistic, even as aesthetic, as the photoplays it houses. Where the old nickelodeon was satisfied to urge the appeal of a novelty in entertainment, caring not at all, save for a flashy front, whether the environment of the picture was pleasant or gloomy, the theatre of this day goes far beyond the mere appeal of entertainment and seeks to attract not alone with its entertainment, but, as well, with its comfort, its courtesy, and, above all, its attractiveness.

In this modern playhouse of the large city, as in its pretentious brother of the bigger town, the architect can, with the decorator, be relied upon in many cases to furnish a color scheme and an interior treatment in perfect harmony with the motif and the underlying idea, one might call it, of the design.

In the smaller community, however, where the builder of a theatre, or the owner desiring to modernize an older house, is somewhat dependent upon his own resources for the selection of finishes and treatments that will make of his less pretentious holding a playhouse at least favorably comparable to the biggest modern palace, it is seldom that a clear realization is had of the big part that is played by the paint brush in helping to sell seats.

The manager or owner wishing to make the interior of his theatre as attractive and harmonious as possible seldom realizes that he has, in the simple use of the modern paints and finishes especially developed with an eye to theatre decoration, as powerful an attractor as does his city brother.

Many a small theatre, now getting a bit dingy, can be made as fresh, as attractive as the largest house. It is not a matter of seating capacity that counts: it is a matter of the treatment of the surroundings of those seats.

It cannot be gainsaid that the patron is not sensitive to the environment in which his entertainment is proffered. He can be favorably impressed to a very great degree by the cheerful and artistic treatment of the walls of the theatre—and here the paint brush plays its part as much in the selling of seats as does the star upon the screen.

An attractive corner done in the San Jose style which gives you an idea of one of many ways in which a wall can be finished and brought into harmony with the furnishings; in rest rooms and other places in the theatre such appointments and finish cannot fail to enhance the appeal to patrons.

(Photo courtesy U. S. Gypsum Co.)

Suggested Treatments

A plastic paint, such as Textone, which has been developed especially for ease of application and diversity of treatments, offers a simple and an easy means of refreshing the patron's eye and of giving to older theatres a newness and an attractiveness quickly appreciated and readily reacted to by the public.

Such a plastic paint as Textone harmonizes with the modern trend in interior decoration and with the more artistic furnishings. The introduction of period styles has brought a renaissance of the textured wall and nothing is more amenable to the harmonizing wall treatment than the plastic paint.

For example, a Spanish interior, whether for the entire theatre, or for one or more of the rest rooms, is easily attainable by the simple treatment possible with the plastic tint, Textone. Since this comes in white, pigmenting can easily give a varied treatment, still in the Spanish motif, for different parts of the theatre: beautiful blues, greens, roses and ivories in solid tints or two-tone effects, give a wonderful harmony of color blends.

The San Jose finish in this medium is very attractive and is achieved with ease by applying the paint in white and brushing it with a four-inch brush so as to produce little semi-circular sweeps and laps over the entire surface: it is then brushed over lightly with the brush dipped in water, to soften and round off the texture.

This charming treatment is enhanced by red and gold drapes, and furniture in old oak. Upholstery may be dull red tapestries and red leather. Lamps shaded with golden brown micalene or parchment impart a soft and restful glow.

The accorations must be sized before coloring is done

Where antique effects are desired a coat of tinted glaze is applied

For an interior in early Italian renaissance the Medici treatment is typical of the rough walls used in the villas and small homes of the period. Being a neutral greenish tint, the Medici suggests the use of some of the rich Italian brocades or damasks in heavy patterns or stripes of reds and yellows. The floor treatment should be neutral gray-green "marbleized" effect either in rubber tile or linoleum. The Medici finish is easily achieved by applying the plastic paint with a brush, then working in the smoothed effect with a four inch scraper knife or convenient similar tool.

For a more American treatment there is suggested the Martha Washington style: this texture is obtained by stippling the plastic paint with a stippling brush; after the surface is thoroughly dry a coat of Textone size is applied, making the surface more amenable to washing—a striking consideration in the theatre. With this treatment a wide variety of choice is given in drapes, although the true Colonial style calls for chintz or printed linens in bright colors and intricate patterns.

The floors may be either dark mahogany or walnut and the window and door casings either white or ivory. Linoleum, if used, should be chosen from among the jaspe or plain colored sorts in warm tones.

For individual rooms the furniture could be of Adam, Sheraton, Heppelwhite or early American styles; rush bottom chairs are effective.

Ornamentation Hints

It is surprising what attractive effects can be achieved with plastic paint used in connection with such adjuncts as Texsand, which is susceptible to pigmenting in harmonizing or bizarre effects, and with Greenspar for the achieving of Travertine Stone effects. Also, with stencils, a varied or concurring ornamentation is possible in wide variety of charming effects.

Textone, when thoroughly dry, can have stenciled ornaments applied by a simple process, through the application of prepared and almost mud-like Textone carried over the stencil with a flat four-inch scraper with which it is buttered or pressed on evenly in a thick, heavy coat. Colored relief ornament is also attainable by buttering on thick plastic paint over the stencil, and when dry sandpapering to remove sharp irregularities, then sizing the decorations before applying color, in which process blends and variations in color may be had by use of oil colors through stencils; and antique effects are possible by use over the dry ornament of tinted glaze which is wiped with a cloth to remove the extra glaze and permitting the coloring to show through.

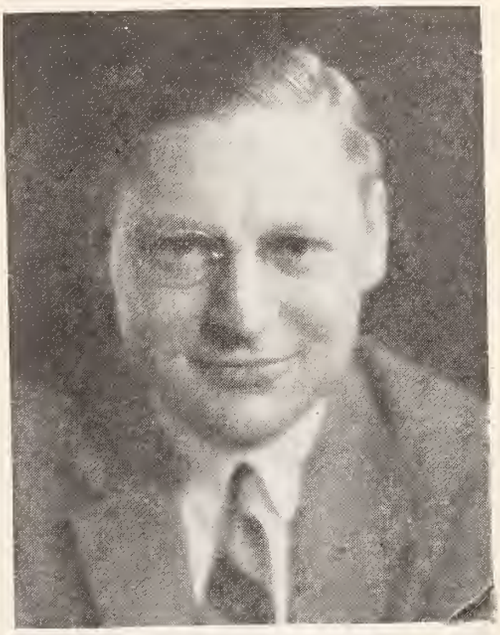
Swirl effects and blended colorings on walls can be easily secured by use of such a product as Texsand; the sand swirl, which is secured in simple easy manner, and applied to the prepared plastic painted surface with a thick, large brush and stippled when it has set slightly, makes a very pretty effect: the sand being blown into the setting paint, and then smoothed and sandpapered, can then be sized and a semi-polished surface obtained, if desirable, by applying a good quality of wax over the size coat and rubbing out to the desired lustre.

(Continued on page 226)

When you want to get them in for an occasion what do you do? You step heavy on the exploitation for that occasion. If you are going to get them in for a season—such as summer—there's one big thing you can do which you may have overlooked. Next week you will find out about this better business builder for summer.

Effective decorations may be had in many ways of which a couple are shown; the stencil has a striking effect while decorative panels give individual touches to many parts of a theatre.

Lighting To Build Patronage



By EDWARD L. HYMAN
Managing Director, Brooklyn Mark Strand

THEY SAY that a man is known by the company he keeps. Measured by this same rule, a theatre is known by the lighting harmonies and effects which it supplies with its program. Lighting effects play an important part in creating atmosphere and personality for the theatre.

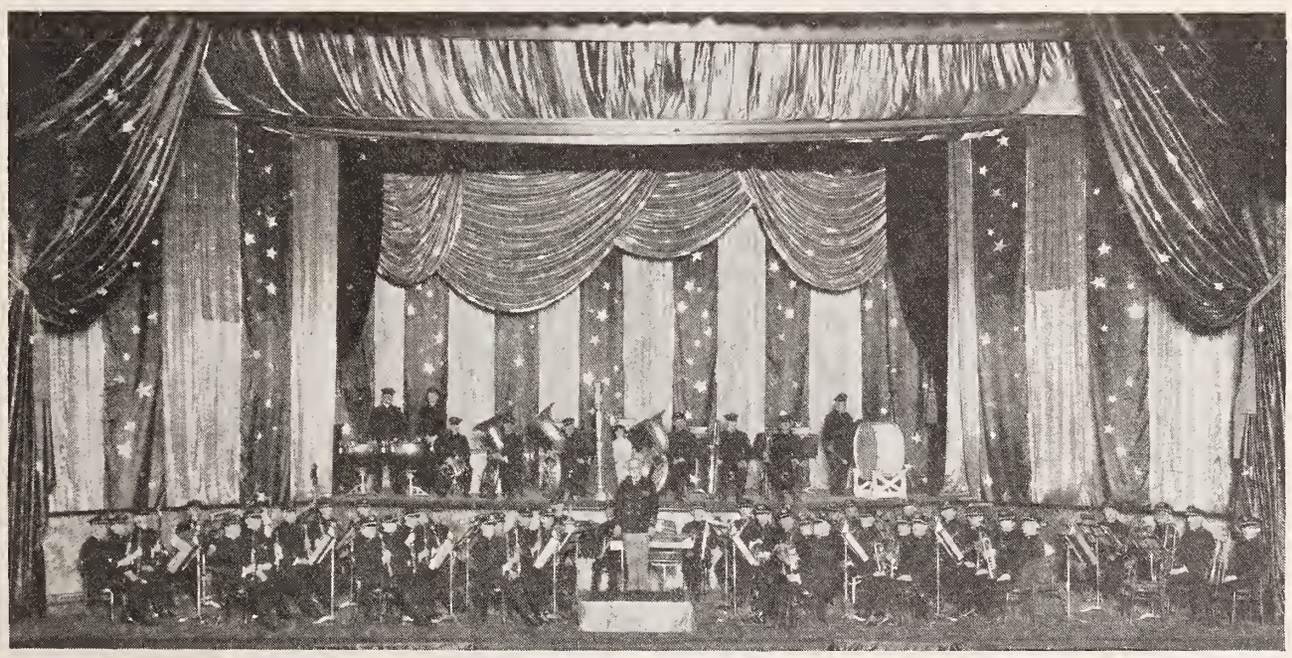
There are two things which must be taken into consideration before setting his light-plots. The first is the nature of the program itself and the second is the weather. In the latter connection, it might be explained that the heavier lights are used for the cold months and the lighter ones for the summer. In fact, the nature of the show depends a great deal upon the weather for its foundation. This has been found very appealing to audiences at the Brooklyn Mark Strand.

For the summer, color lighting harmonies and staging are selected to add the air of coolness throughout the house. The song selections, overtures, arias, ballet numbers, etc., are of the lighter type, but nevertheless chosen to blend perfectly with the nature of the program. The classics which are not too heavy, of course, are included in the summer performances.

We have so far familiarized ourselves with the functions and suggestiveness of lights, that those at the Brooklyn Mark Strand are no longer used for merely illuminative purposes. By the skillful manipulation of lights it has been found that they can be induced to suggest the air, hour, season, and weather. For the warmer weeks of the summer, the deeper lights, such as magenta, red and the dark greens are avoided. Rose-pinks, ambers, oranges and white lights are suggestive of coolness. By careful direction of masses of lights and shadows and by heightening the values of color relief, it adds to the orchestra and the patron's vision of plastic elements. Thus, lights help to convey an idea of symbolizing its meaning and re-enforcing its psychology.

An example of one of our summer programs is as follows: With a comedy-drama, was booked a short comedy. The Mark Strand Topical Review rounded out the film part of the show and embraced several "shots" of water scenery which also prove cooling. The musical end of the performance was made up as follows: the overture was selections from Victor Herbert's "The Fortune Teller," with color arch spots and four entrance spots, in addition to the cove lights; Lilly Kovacs, girl-pianist, lighting harmonies which required four Mestrum flood lamps, six open box lamps, six playing "Twelfth Hungarian Rhapsody" by Liszt, and "Faust Waltz" by Gounod; a coloratura soprano in a light aria, and "Viennese Impressions," a pretentious incident, introducing tuneful Viennese melodies and a light ballet.

With shows of this kind and with a theatre which invites its patrons to linger awhile, there is no reason why the summer days should be less profitable than the winter days. The public has to turn somewhere for its amusements and the logical reason it avoids the theatres in the summer seems to be due to the fact that they are dark and gloomy, hot and stuffy, and that the shows are not balanced right, nor



Setting with vivid, lighting used by Mr. Hyman with Sousa's Band.

staged right to appeal to the hot weather tastes. Our house is one which has overcome these difficulties, because we took the time in the beginning to study it all out and to try out all methods possible to find the one best suited for the operation of this theatre.

On the other hand, the lighting harmonies for the winter season, which usually run from October to Spring, may be of the "warmer" variety, embracing deep greens, blues, purples, reds and others of the like nature. The programs likewise are of the heavier sort but balanced up so that there is no monotony either in the numbers or the lighting.

Opposition! Who says it kills business? Where is there more opposition than in New York and on its Broadway—no parking, the very heart of radio's best program stations, with the world's largest theatres and most agile imaginations using the finest ballets, most sumptuous orchestras, brightest signs. And yet the theatre with any real personality isn't suffering any slump. Its directing genius has to keep building, building, holding good will—all the time. And no one else can tell you the "how" better than Major Bowes, himself. He does in the next issue of Better Business Builders.

Warmth, soft light and dreamy charm were Mr. Hyman's light keys for this setting.

Builds Good Will With Sunday Bible Class and Broadcast

Hamilton, Ohio, May 11.—He who said, "Never the twain shall meet," must needs revise his prediction, at least, insofar as Hamilton is concerned. Ohio will be noted as the father if not the grandfather of the Sunday closing fight.

The Rialto Theatre, part of the Jewel photoplay chain, is both a moving picture house and a church. On Sunday mornings a men's Bible class holds services in the auditorium, the services being broadcast through a special "mike" installed by the management. From 1 to 11 p. m. the theatre conducts its usual Sunday showings, although from 2 to 4 p. m. each Sunday, a congregation without a regular place of divine worship, has taken advantage of Manager Schwalm's generosity and hold services in Schwalm's offices immediately above the theatre, which services are likewise broadcast locally.

Verily, here, at least, the lion and lamb lie down together.

C. & M. Co. Believes In Making Theatres Modern

Many improvements are contemplated at the Colonial and Strand in Cambridge this summer. The C. & M. Amusement Co. have recently redecorated and re-carpeted the Put and Hippodrome in Marietta and during the month of May the two theatres at Cambridge will undergo the same process. The Strand comes in for complete overhauling with new carpets, draperies, etc., while the Colonial will make many necessary improvements including the installation of more exhaust and oscillating fans, floral decorations, etc. The ushers will appear in light colored uniforms and everything possible will be done under the direction of local Manager Fred E. Johnson to take good care of his summer patrons. Vaudeville acts will be seen about every other week during the spring and summer months, a specialty being made on orchestras and bands. At various times benefit performances will be staged under the auspices of local societies which always has a tendency to greatly increase the receipts. The St. Hilda Guild of the Episcopal Church will have "The Scarlet Letter" as the first benefit performance in May for two days. Mgr. Johnson gives the organization a percentage on the tickets they sell.

Gem Has Been Re-set

About eighteen months ago Messrs. Frank Finger and Louis Degen bought the Gem Theatre, Marissa, Illinois. After operating it a while they decided that polishing and resetting, as it were, would make the Gem worth more to them as a patronage magnet.

These popular exhibitors closed the theatre and installed new and up-to-date heating, ventilating and cooling systems, latest type projectors, and increased seating capacity.

It is significant of their efforts toward building better business that the newspaper story of the approaching opening gratuitously gave them this "send-off" "Matissa has now not only the newest and best theatre in this section but she has theatre men, who believe in giving their theatre patrons the best pictures produced."

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WATCH FOR IT!

IN AN EARLY ISSUE OF JUNE

Moving Picture World

will publish a complete dispassionate straight - from - the-shoulder summary, from all exhibitor angles on the new product of every company. Carefully compiled by Epes W. Sargent. A complete and comprehensive analysis no exhibitor will care to miss.

National Furnishes Exhibitors Complimentary Order Books

Theatre men who find frequent occasion to order their supplies by mail will find the new complimentary order books and envelopes now being distributed to the trade by National Theatre Supply Company salesmen very handy and helpful.

Each of these books contains 25 order blanks in duplicate, thus enabling the user to retain a copy of his written order. A sheet of carbon is supplied with each book and a space is provided on each blank for numbering each order consecutively if desired. A quantity of addressed envelopes is also being furnished with each book of order blanks.

Film Printer for M-G-M Is Automatic Measure

The improved device which daily turns out hundreds of feet of perfect film in the laboratories of the Metro-Goldwyn-Mayer studios, is technically known as an "automatic printer." Its operation is almost unbelievable.

It measures the density of every inch of negative film that is passed through it, and prints each piece of positive from this with just enough exposure to keep the finished print in perfect uniformity of light. No matter how sharply the different bits of negative may differ —some dark, some light—it automatically gauges the exposure of the finished film to keep it in one even key.

The machine consists of a roller over which the negative and raw film pass, while an electric light supplies the light for "printing," which is accomplished just as kodak film is printed. But this light is gauged by a "master keyboard." Before the printing is started the film is passed through a "test orifice," in which each density is numbered. At it goes through, it is registered by numbers on a switchboard down which a control lever passes.

After that, each time the film goes through the machine, the control lever automatically adjusts the light at the right intensity for each section. The machine is very complicated, with about 1600 separate parts. By its means hours of time and many human workers are saved, while the results are more precise than the human eye could make them.

Eastman Theatre Bids for Summer Crowd With Cool Air

The ventilating and cooling system of the Eastman Theatre, which makes the auditorium one of the coolest spots in the country on warm, midsummer days, is being overhauled for the coming months. This system, which has been the model for many theatres, provides 122,000 cubic feet of clean, cool air every minute. Under each seat, patrons have noticed, is a mushroom shaped ventilator and through each one of these ventilators is forced every minute 33 cubic feet of cooled air. This provides a temperature inside that is consistently from 16 to 20 degrees lower than outside and makes it a most comfortable place on the warmest afternoon or evening.

The Eastman's slogan, "Come in to cool off," has been copied by many theatres throughout the country.

SAN BERNARDINO, CALIF.—C. E. Mooman has plans by Pennell & Young, Chapman Building, Los Angeles, for two-story theatre, store and office building, 130 by 185 feet, to be located on E street. Estimated to exceed $150,000.

2-in-1 Typhoon System Goes Into More Theatres

The Typhoon Fan Company of New York has expanded its facilities and personnel this year to take care of the greatest volume of business in all its history. Cooling and ventilating theatres has ceased to be a luxury and is now everywhere conceded to be a necessity. Good business, as well as hygienics, demand it.

This year's big business is attributed by the Typhoon Company to the exhibitors' realization that the Typhoon system is most economical both from the standpoints of installation and operation. This system is reversible, which means that the rotation of the big multi-blade propeller disc fans may be reversed by a turn of the switch. In summer the system is employed to force gentle, refreshing, cooling breezes into the theatre. In winter, the same system is reversed to exhaust the impure air from the theatre. The result is a two-in-one, all-year-round installation which cools in summer and ventilates in winter.

Typhoons are going this week into the Amityville Theatre, Amityville, L. I., the Empire Boulevard in Brooklyn, N. Y., the large Adam's Newark Theatre, Newark, N. J., the Acme Theatre, New York City, and the Folly Theatre, Brooklyn, N. Y.

ST. PETERSBURG, FLA. — Community Theatres Corporation, M. J. Burnside, president and general manager, plans to erect theatre and amusement project at First street and First avenue. Theatre will have seating capacity of 3,000 and garden adjoining will accommodate another 3,000. Estimated cost, $500,000.

MULLENS, W. VA.—Rhodes-Lopinsky interests, Welch, W. Va., owners of property, plan to erect theatre and store building. Theatre will seat 1,000.

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,612,276. PORTABLE MOTION-PICTURE MACHINE. Charles Leo Fitz, Fond du Lac, Wis., assigner to Drop Head Projector Company, Fond du Lac, Wis., a Corporation of Wisconsin. Filed Nov. 3, 1922, Serial No. 598,867. Renewed May 29, 1926. 5 Claims. (Cl. 88—17.)

An adjusting means for motion picture machines, comprising a pair of rack bars guided vertically at the front and near the sides of the machine casing, a shaft adapted for manual actuation mounted in the front wall of said casing, and operative connections intermediate of said shaft and said rack bars for imparting simultaneous movement to the rack bars.

1,626,841. COLOR-CHANGING ATTACHMENT FOR MOTION PICTURE PROJECTORS. James Maurice Kelley and Joseph A. Hueber, Philadelphia, Pa. Filed Sept. 23, 1926. Serial No. 137,198. 1 Claim. (Cl. 88—24.)

A device comprising a collar formed of a strip of sheet metal having its ends turned outwardly to form relatively spaced ears, said strip being provided at spaced points with integral enlargements located at diametrically opposite points on the collar and shaped to form approximately U-shaped lugs having opposite grooves forming a channel, a screw extending through the ears and operative to contract the collar to enable the same to be clamped on the end of the lens tube of a motion picture projector, and a color screen comprising a sheet metal frame and a plurality of transparent panes of different colors adapted when the frame is seated in said channel to be respectively brought into registry with the lens tube by sliding the frame in said grooves transversely of the tube.

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Better Business Built Into These New Theatres

LOS ANGELES, CALIF.—M. L. Marvin, 5001 South Van Ness avenue, has contract for theatre, 80 by 160 feet, to be erected on Whittier Boulevard, for R. C. Lowe and associates, care C. F. Plummer, Storey Building. Estimated to exceed $150,000.

SAN GABRIEL, CALIF.—W. Simpson Construction Company, Bank of Italy Building, Los Angeles, has contract for two-story theatre, 150 by 150 feet, with seating capacity of 2,000, to be erected for Mission Playhouse Corporation, Los Angeles. Estimated cost, $500,000.

MIDDLETOWN, CONN.—Middletown Theatre Company, 181 Main street, plans rebuilding two-story theatre recently destroyed by fire, with seating capacity of 2,000. Estimated to exceed $150,000.

CHICAGO, ILL.—Longacre Construction Company, 127 North Dearborn street, has general contract for 12-story theatre, store and office building, 275 by 275 feet, to be erected at southeast corner 63rd street and Maryland avenue, for Andrew and William Karzon, 853 West 63rd street. Estimated cost, $5,000,000.

PORTLAND, ORE.—Scoffield Engineering & Construction Company, Fifth and Salmon streets, has contract for theatre, 115 by 180 feet, to be erected at Broadway and Salmon streets, for Portland Paramount Corporation, Fifth and Salmon streets. Estimated cost, $1,000,000.

PHILADELPHIA, PA.—E. Pierce, 1600 Arch street, has contract for two-story theatre 98 by 228 feet, to be erected at 24th and Arlington streets, for Appolo Amusement Company, 1237 North 52nd street.

WILLIAMSPORT, PA.—William E. Springman, 409 Market street, has general contract for one-story moving picture theatre, 86 by 58 feet, to be erected at Pine and Jefferson streets, for M. Cicarelli, 141 Pine street. Estimated cost, $35,000.

MEMPHIS, TENN.—Clark Porter, 245 East McLemore avenue, has awarded contract for one-story theatre to be erected on Highland avenue, 90 by 42 feet.

MAUCH CHUNK, PA.—Borough of Mauch Chunk, John Breslin, secretary, Court House, contemplates making alteration to one-story brick moving picture theatre on Broadway.

Plans New Studio Group

CULVER CITY, CALIF.—United Artists' Corporation, 922 South Olive street, Los Angeles, J. M. Schenck, president, plans to erect group of moving picture studio buildings at Jefferson Boulevard and Overland avenue. Architect not selected. Estimated cost, $750,000.

CHICAGO, ILL.—Chicago United Artists' Theatre Corporation, Dennis F. O'Brien, president, has plans by C. Howard Crane, 32 West Randolph street, for remodeling one-story building at southeast corner Randolph and Dearborn streets. Estimated cost $600,000.

WOOD RIVER, ILL.—Frank Sanders, Edwardsville, Ill., contemplates erecting theatre at Wood River avenue and Lorena street. Estimated cost $100,000.

DETROIT, MICH.—B. B. Westman, 721 Detroit Savings Bank Building, has plans by Graven & Mayger, 307 North Michigan avenue, for two-story theatre, store, office and apartment building.

ASTORIA, N. Y.—S. Lafstein has plans by Beringer & Kaufman, 66 Fifth avenue, New York, for two-story theatre, store and office building, 116 by 220 feet, south side Astoria avenue. Estimated cost, $250,000.

NEW YORK, N. Y.—McManus & Griffiths, 116 West 39th street, are preparing plans for two-story moving picture theatre, store and office building, 100 by 100 feet. Estimated cost, $250,000.

MEDFORD, MASS.—Silverman & Kramer, 191 Merrimack street, Haverhill, Mass., plans to erect theatre on High street. Estimated cost, $150,000.

GRAND HAVEN, MICH.—Butterfield Theatres, Inc., has plans by C. W. Brandt, Kresge Building, Detroit, for two-story theatre, 60 by 132 feet. Estimated cost, $175,000.

TEANECK, N. J.—Heller Construction Company, 972 Broad street, Newark, N. J., has plans by William E. Lehman, 972 Broad street, Newark, N. J., for one-story theatre. Estimated cost, $100,000.

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Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

Scrim Presentation

The First of a Series of Scrim Ideas Compiled by O. T. Taylor

THERE is nothing new about scrim scenes; the scrim idea has been, and still is, a popular number with Musical Comedies and Tab Shows. The flexibility of the thing has, however, made it extremely popular and very suitable for stage shows in picture houses.

Another big factor is the moderate cost of scrim productions, or rather that scrim novelties may, due to the fact that such novelties can be successfully staged on a small scale, be produced at a very nominal figure.

Furthermore, scrim presentations or novelties may be builded around almost any branch of stage entertainment: Orchestras, large or small, classical or popular numbers; Stage Bands, Singers, Dancers, Posers, etc., or a combination of a number of these. In addition to stage acts, scrim presentations offer many and varied possibilities for the organ.

Publishers of popular music who have seen the "plugging" possibilities in scrim presentations are offering, free of charge, plans and synopsis of the bigger hits, with professional copy of the music; and while the "ideas" that we have seen to date are splendid and the plans and synopsis good the description of most of the offerings lack detail—so necessary where staging is attempted by anyone not thoroughly versed in production work.

For the benefit of managers who have had little or no experience in staging scrim effects we are offering, in this, the first of the scrim presentation series, suggestions on the actual operating of this simple yet very effective novelty. The current, as well as other ideas to follow, are all along practical lines, and adaptable to large or small theatres; ideas the producer may elaborate upon or simplify to meet his own specific requirements.

Frontier Days

Routine. The drapes part on a setting depicting the inside of a cave with the opening to the outside in the background. The scene is illuminated by a number of big lanterns, suspended from the cave's ceiling and by torches projecting from crevices in the walls.

The band, as frontier men and scouts, are playing a medley of old melodies. (Special arrangement) Introduce Songs or specialty numbers such as Trio, Quartet, Banjo Solo, Bugle Calls, etc. The outside of the cave opening is nearly covered with a growth of trees, bushes and vines, painted on the scrim which cover the opening, and showing against the jet black of the outside night.

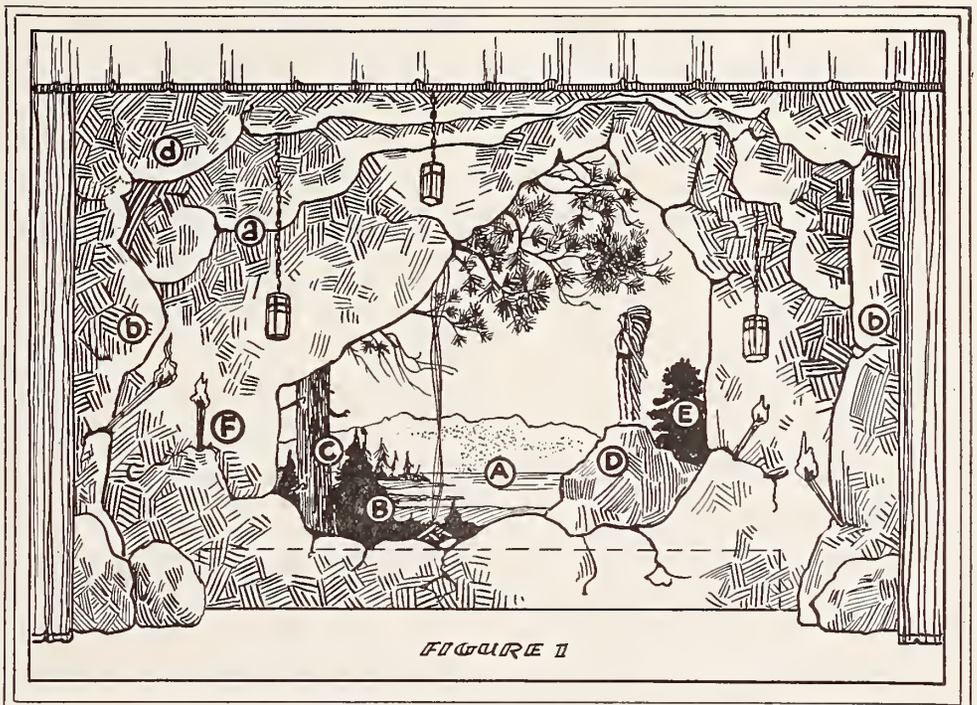

FIGURE 1

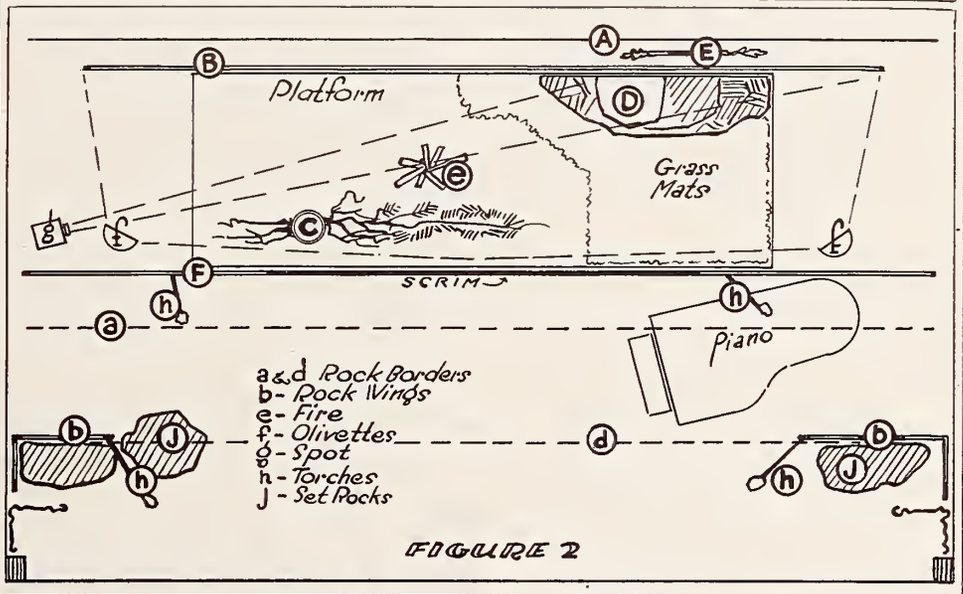

FIGURE 2

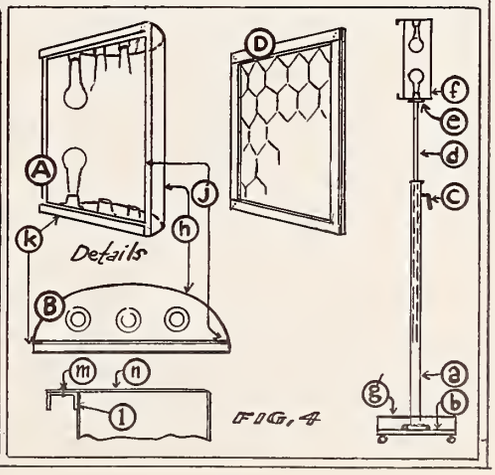

FIG. 4

Band to "Indian Dawn," Zamecnick, as call (hoot owl, coyote or like) is heard from outside distance; answering call, closer, is heard. Band plays softly. Lights in front down gradually to dark stage as blue, moonlight, comes up gradually behind the scrim revealing a setting of trees, rocks and bushes with water and hills showing in the distance. A number of Indians are sitting around a campfire in the foreground and on a large rock stands an Indian lookout.

Band to "Pale Moon," amber spot from right on lookout who sings this number. As song ends the distant call is again heard and answered by the lookout. Magenta overhead flood to Indians grouped around fire as band segue "Gathering of the braves," Axt.

The Indians arise with yells for war dance, after which the band segue "Indian Love Call," Friml, and the Indians take reclining positions around the camp fire. The lookout takes a sitting posture, head resting on knees which are tucked up under chin.

Pink spot to left as Indian maid enters and stops in a listening attitude. A faint, far-away call is heard, girl picks up song (Indian Love Call). Lights down slowly as girl finishes song. Lights up gradually in front. Curtain.

The Settings. As shown in figures 1 and 2, settings consist of a cave, inside, and an outside scene viewed through the scrim filling the cut in the drop, F. The scene illustrated in figure 3 is painted on the scrim. The outside view, as seen through the scrim when lighted from behind is pictured in figure 1. It will be noted that parts of the painting on the scrim match the setting in back of the scrim. This procedure heightens the illusion,—makes the change more effective in that the painted scene apparently changes to a setting with Indians mysteriously appearing.

One or two borders, a-d, and a set or two of wings, b, mask in the cave drop. (Leg drops could be substituted for borders and wings). Torches made from sticks, or cut from wall board and painted, and with a transparent shield shaped as flames to hide the light globe, —together with lanterns, light the cave. Additional lighting from border lights and side floods.

The height of the platform behind the scrim drop is indicated with dotted lines figure 1. The "outside" setting, built on the platform, consist of the back drop, A, of sky, water, a bit of land and a forest range in the far distance. (This could also be built up from a number of ground rows and a plain blue sky drop.) A tree row, B, and a set tree or two, E, form the middle distance. Between this row and the scrim drop is a large platform. The rock, D, is built up:—framework with irregular covering of muslin or paper, to resemble the rough surface of a large boulder, and of sufficient strength to support a performer. The set tree, C, is placed close to the scrim with the branches showing through the upper part of the cave opening. The camp fire of small logs has two or three streamers of georgette, or other light airy material, to suggest smoke. (A realistic smoke effect is obtained by sprinkling a small quantity of Sal-Amoniac on a small electric plate concealed under the logs. The Sal-Amoniac is sprinkled on the cold plate and the current turned on when the smoke is wanted.

Place red and amber globes, fitted with "winkers," under the logs for flickering fire effect.

Natural foliage such as Salal and Ivy, and evergreens, Pine, Fir, Cedar, make splendid fillers for the "outside" setting.

The Effect. With the stage behind the scrim drop dark, and with the lights up in front the "outside" setting is completely hidden by the painting on the scrim. Then, as the lights in front are dimmed, the painting on the scrim fades out and the lights behind the drop, brought up as the front lights dim out, illuminate the "outside" setting. Spots, floods and olivettes, side and overhead, are used in lighting the "outside." No direct light from behind should be permitted to touch the scrim as it will spoil the effect. All spots, floods, etc. used for back-lighting must be turned away from the scrim; direct light confined within the area indicated by dotted lines extended from the olivettes and spot in figure 2.

Painting. Do distant hills on back drop in light blues and purples; water dark blue and middle distance in medium blue-greens. Tree row, B, in dark greens. Treen trunk, C, in browns, orange and black. Rock, D, in buff, browns, gray and blues.

Cave drop, borders and wings in rather dull browns, blue-gray and buff with orange high lights.

The scrim is done in dyes, the tones and shadings worked up as in an aquarelle.

Olivettes. (Open Floodlights.) These fixtures are useful in staging presentations where an abundance of side-lighting is desired, and are so simple and inexpensive to build that even the smallest house boasting a stage should not be without one or more pairs.

In figure 4 is illustrated how a very serviceable olivette can be made. A length of ¾ inch pipe, about 4 feet long, a, is fastened to a base by means of a floor flange. The base, b, is a two inch plank measuring about 14 inches square. Another pipe, or iron rod, d, to fit inside the larger pipe, is also fitted with a flange, e, to which is attached the reflector, f. Drill a ¼ inch hole in the large pipe, an inch from the top, and tap for thumbscrew, c, for use in adjusting the olivette to any desired height. A heavy base is desirable to prevent the olivette from overturning easily. Nail a light ⅛ rim around the edge of the base and fill the box formed in this manner with concrete or other heavy material. For easy shifting place gliders, such as used on furniture, or small castors under the base.

Front and top view of the olivette is shown in details A and B. h is the curved reflector casing made from 26 gauge sheet iron, with a 1-2 inch flange, j, turned in on the front to strengthen the edge. k is the channel for holding gelatine frames in position. The sectional detail illustrates how the channel, l, is fastened to the projecting reflector top, n, by means of rivets, m. The olivette may be wired for one or more lamps as desired.

D, figure 4 shows gelatine frame made from strap iron or strips of wood. Make two frames fitted to bolt together clamping the gelatine between them. A number of fine wires or large mesh chicken wire stretched over the gelatine prevents it being accidentally broken.

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Jazz Concerto Feature On Roxy Stage Program

Frank Harling's Jazz Concerto will have its world's premier at the Roxy Theatre on this (next) week's program. With a view to encouraging serious American music, S. L. Rothafel, (Roxy), commissioned Mr. Harling to compose this work especially for his theatre.

Mr. Harling is the composer of "A Light From St. Agnes" which was sung with great success by the Chicago Opera Company, and has put together a novel work for symphony orchestra and jazz band. There are three movements to Mr. Harling's novel composition, "Hot Bouillon," "Largo Religioso," "Tear It Off." Like Beethoven's Ninth Symphony, it contains a choral number. For the first time, a large chorus will be employed to interpret intricate stop rhythms. Mr. Harling looks on this work as an American Choral Symphony. It is orchestrated for a jazz band, including three trumpets, three saxaphones, one trombone, one tuba, an accordion, banjo and drums in addition to the usual Symphony Orchestra.

Whiteman Returns

Paul Whiteman, and his orchestra, are to return to the Paramount Theatre Saturday, June 4th, for an extended engagement. Whiteman appeared at the Paramount one week last February, but this run was cut short owing to his contract to appear in "Lucky." Prior to this, Mr. Whiteman had made a tour of the Publix circuit.

The addition of Paul Whiteman to the Paramount program does not change the original schedule of Paramount shows. The regular stage features produced by Cambria and Anderson will continue to play on the same bill. In fact, these stage productions are expected to be even more elaborate and talented than ever before. Andre Charlot, the famous producer of the annual English review which bears his name, has been added to the production staff.

Paint Brush

(Continued from page 220)

These few of many possible treatments to which a good plastic paint lends itself, will permit the showman to see how easily old interiors can be made new, and new interiors planned for greater attractiveness. There is no complicated process to be placed in the hands of expensive artisans, specializing and charging for the specialization. And that fresh, appealing interiors help to bring people back to a theatre is as true as that a dim, dull interior repels the finer instincts of the patron.

Better Projection

Practical Helps to Improve the Best Business Builder

Conducted by F. H. Richardson

(This department was founded by its present editor in 1910)

Had Same Trouble as Did Norden and Got Rid of It

GLENN E. WILSON, Projectionist, Rialto Theatre, Hood River, Oregon, arises to remark: "Queer that the department should get a letter from one outside the fold, but here goes. Concerning the trouble of A. E. Worden, Courtland, N. Y., I have experienced exactly the same grief. Am using two Motiograph De Luxe projectors with Mazda light sources. For the first eight months or so I had wonderful success. Then what I thought was lens trouble developed, and for two or three months I was in pretty warmish hot water, as was also my assistant. As did Mr. Worden, I tried everything I could think of, but without success. Same old thing, first on one side and then the other. Moved the screen —nothing doing. Moved projectors, shifted lamphouses back and forth. Nothing doing.

The answer:

Then I raised the screen off the floor, hanging it free. Bingo! That was my answer. Picture clear and sharp as it ever was. I therefore suggest that if Mr. Worden's screen rests on the floor or anything else, he hang it free. I figure that my screen was warped and that hanging it free operated to straighten it."

Well, I'll be darned! If Mr. Worden has not yet found his trouble, let him stretch a chalk line from corner to corner. If the surface is much out of level—is not at least fairly flat—then let him take such steps as may seem best to flatten the surface.

However, the surface would have to be quite a bit out before the out-of-focus effect would be very bad. Just how much I don't know, but I would say it would have to be enough to be readily visible to the eye—four to six inches, I would say, though, mark you well, I don't mean by that that any out-of-level will not affect focus.

It certainly will, but surely under any ordinary condition such lenses as we have today ought to have sufficient depth of focus to render the "out" effect of even so much as six inches pretty well invisible. What do you chaps think about that point?

As to being "out of fold," why I don't know what you mean. I receive letters every day in the year from men I have never before heard of. They read the department, and those who do that are "in the fold" so far as I am concerned. If you mean you are not a member of the union, why until the unions are willing to accept into membership every man working within their jurisdiction, this department will draw absolutely no line between union and non-union, though, of course, hoping you will get into the organization as soon as you can. The fact remains, however, that a huge number of village and small town projectionists, some of whom have worked within the jurisdiction of a union for years, have been refused admission not on the grounds of incompetency, but merely because the big town where the union was, feared that if admitted they might want to migrate to the aforesaid big town.

That is plain fact, gentlemen, as many, many, many appeals to this department in the past have more than proven, and so long as that condition prevails, the columns of this department is open to union and non-union alike, though it will not and never has knowingly rendered assistance to any man who had proven himself unfair.

Bluebook School

Questions 579 and 580

Question No 579—What is the best test of all for grounds?

Question No. 580—Tell us how you would locate a grounded coil in your rheostat, assuming it to be one with a bank of coils or grids in series with each other, and not one of the multiple coil type.

Answering Those Querying Brinkert Effect Projector

Several have asked my opinion as to the advisability of installing a Brinkert effect projector—whether the added effects such a projector would make possible would be worth the money the equipment would cost.

My answer to all has been and is, YES, always provided the theatre be of fair size, with possible patronage which may be induced to attend by a more complete or a better show, or patrons who could be induced to come oftener by an acceptable addition to the programme.

The Brinkert effect projectors, when used intelligently by a motion picture projectionist who understands his profession and studies his business, can be made to add very much indeed to the show. The equipment is itself high grade, and may, in my opinion, be made to return its cost many times over.

Apparatus of this kind, however, must be handled intelligently, and with understanding, in order to get the greatest possible value. Given a theatre manager of vision and imagination and a projectionist of real ability, there is almost no end to the additions a Brinkert may be made to give to the show, and some of them will be very beautiful too, permit me to inform you.

Yes, gentlemen, a real theatre manager and a real projectionist can get wonderful results from such equipment, and it should have a place in the projection room of every modern, up-to-date motion picture theatre.

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The Union Label if you want it
No better tickets can be had at any price

New Man Wants Help On Setting A. C. Carbons

FROM George Duran, Sayre, Oklahoma, comes this appeal for help: "Am in trouble. Have been attempting projection for about five months. Know a little about electricity, but this is my first experience with an arc light.

"The Bluebook gives no advice about setting the carbons for A. C. I am quite certain my light pops and burns unevenly because of wrong carbon set. The entire equipment is badly worn. There are two Powers projectors in a very poor projection room, or "booth." The wiring has been in 14 years. All connections are old, but possibly all right. The Compensarcs (A. C. to A. C.) were connected one to each lamp, and it was impossible to get a decent light. By using two D.P.D.T. switches I connected them in parallel in such manner that one may be used on each lamp, or both for one. Get plenty of current now. In fact have to reduce it.

"Removed condenser and lined carbons by looking through the opening where they are, but something is wrong. Wired the light circuits all new and have good, clean connections. Don't think it is the carbons for I use National White Flame, which I presume to be allright. Am unable to understand the uneven burning and popping. Can you help me?"

I think I can. There is considerable diversity of opinion among projectionists concerning carbon setting for A. C. It was omitted from the Bluebook for the reason that the use of A. C. is out of date for projection, and should be discouraged in every possible way. Its use at the arc is bad practice. Your employer will do well to install new projectors and have them equipped either with Mazda or reflector arc lamps. It will pay him big interest on the investment to do so.

My own view is that carbons should be set exactly the same for A. C. as for D. C. See pages 404 and 405 of your Bluebook. The only difference is that the crater will be much smaller, and you must handle the carbons very carefully so that the little crater will set as nearly as possible as per C, fig. 120B, page 407 of Bluebook.

The popping and uneven burning is probably due to dampness in the carbons. Always store carbons in a dry place. Keep a half dozen in the bottom of each lamphouse and add one every time you take one out, so that they will be thoroughly dried when you use them. The White Flame carbons are excellent for A. C.

Ceiling Color Query Is Productive of Suggestion

EARL BOOKWALTER, Manager Ideal theatre, Halstead, Kansas, asks advice as to what color the ceiling of the theatre, which is being re-decorated, should be. The conditions are: Intention is to paint it a light gray, with walls a light shade of tan with three large panels of very dark paper on each sidewall. Six indirect ceiling lights will be installed, which will be handled by dimmers.

Length of auditorium 74 feet; projection distance 62 feet, 8 inches; picture size 12 feet. Screen a Gardner. Top of screen is about two feet from ceiling. Direct current, through Ft. Wayne, motor generator is used for projection. Width of auditorium 22 feet. Floor is inclined. There is no stage or scenery. Says he has read this department for years and received much help from it.

Not that it makes any difference from projection point of view, but merely as a personal preference I would reverse things and make the walls dark paper, though not too dark, with the panels a light tan. Decorations should be as light as may be without setting up objectionable reflection factor. Light and medium dark shades of tan are excellent. They have a low reflection value, and pretty and cheerful. A figured medium dark tan paper on walls, with a lightly figured light tan or a plain tan with decorative border and possibly center piece for panels would be excellent. That is, however, merely my own personal preference as to where the light and dark would look best.

And now I am going to suggest something which I admit would be largely in the nature of an experiment. The light gray would be all right, except at the front. Again, however, I would change that and make the ceiling also a very light tan. However, which ever I did I would start back about fifteen feet from the screen and gradually shade the tint down to the tan of the side walls, if a tan be used, or if a gray be used I would shade the tint down to a dark gray at the front end, and when I say "dark" I mean just exactly that.

The ceiling is so close to the top of the screen that if a light color be carried right to the front, there will be a pretty heavy glare of reflected light from the picture meet the eyes of the audience, especially that portion of it seated in the rear half of the auditorium. This will be particularly objectionable when scenes are on, the top part of which are clear—a summer sky, for example.

Personally, I repeat, I would prefer a light tan for the ceiling, shading it to a quite dark tan through the first fifteen or eighteen feet back from the screen, which may easily be done by any competent painter.

If it is feared that there will be insufficient auditorium illumination with a tan and indirect fixtures, it would be quite all right to paint circles four or five feet in diameter, immediately over each lamp, white, with a surrounding stenciled ornamental border if desired. This would serve to ornament the ceiling, as well as increase the illumination.

To sum up: A light gray ceiling will answer, but gray is "cold" and therefore not a very good theatre color. Light gray with dark gray at front is much better. Light tan (very light I mean) is better, and with dark tan next screen is very much better—best of all in my 'umble opinion, viewed both from the projectional results and from the viewpoint of looks of the auditorium.

Persistent Port Size Row No Aid to N. Y. Projection

THIS department is receiving complaints from sections of the state of New York concerning the activities of one of the inspectors of the New York Fire Insurance Rating Organization, which has headquarters in Syracuse, N. Y. This inspector is insisting that projection room observation ports be reduced to 12 inches high by 4 inches wide, which was the IDIOTIC specification formulated many years ago by some one who knew more about other things than about projection. It was discarded as foolish long ago, but every once in a while is resurrected by some "bright" (?) inspector.

For the one hundredth and steenth time I will explain, for the benefit of the Syracuse inspector, the OBVIOUS fact that a fire shutter will, in falling, cover an opening twelve inches square just as quickly as it will one four inches wide by twelve high, AND if fire or smoke shows at all, an audience inclined to go wild and stampede will do it just exactly as quickly with the smaller as with the larger opening. A schoolboy should know that, for it is a self-evident fact.

An observation port four inches wide is an abomination. It sadly hampers the work of projection. The projectionist can only see the screen by gluing one eye up against the opening, in which position he is in a measure out of intimate touch with his projector—where the real danger lies. PROJECTION ROOM OBSERVATION PORTS SHOULD BE AT LEAST TWELVE INCHES SQUARE, AND NO PURPOSE OF SAFETY IS SERVED BY MAKING THEM SMALLER. If it is proposed to hamper projection by compelling a 4x12 observation port it would be much better to make it 12 wide by 4 high. At least the man COULD have a view of the screen then by raising himself to proper height on a platform beside the projector if necessary.

Wants Union Card

E. E. White, Bells, Tenn., asks: "Have been operating a picture machine for eight years." (You really mean you have been projecting motion pictures all that time, don't you? If so, why have you not at least learned the right terms? Ed.) "I desire to get a union card. Would you advise me how to proceed to get one? Can one obtain a traveling card direct from the president of the union and place said card in any union one wishes to?"

Not so you could notice, Friend White. You must make application to the local of the I. A. T. S. E. & M. P. M. O. nearest to you. You are working within the jurisdiction of that local, and to join you must have worked within its jurisdiction for a period of six months.

You must pass an examination, which may be whatever appeals to them as right and proper. They will admit you or not admit you, as seems good to them, and that's that. Sorry, Friend White, but that's the facts as they are. You may find out what local you are working under by addressing the I. A. T. S. E. and M. P. M. O., Suite 1352, 1440 Broadway, New York City.

Renewal of Screen Is A Gain in Efficiency

One exceedingly costly error is being committed in thousands of theatres. Neither the exhibitor or the projectionist realizes the constant though slow drop in reflection power of a screen surface with time.

I make the unqualified assertion that few, if any, screen surfaces are efficient after six months' use. I make the unqualified statement that if a screen surface, or sample thereof, be submitted to a test made by a competent engineer, in comparison with calcium carbide when the said surface is installed, and if the surface be again tested after six months' use it will have lost very appreciably in its total reflection power in that time, regardless of any cleaning process to which it may have been subjected.

Screen surfaces should be renewed—not cleaned but made entirely new—at least once every six months. After a year of service no surface I know of is longer fit for use. The ceiling in a room in your home may *look* quite clean after it has been on six months. *Recoat a spot and see the amazing difference!* The same identical thing applies to the screen, though usually in a somewhat lesser degree in the sense that the deterioration is not so rapid.

Loew Does It Right

Loew's is the first theatre organization I know of which has adopted a sensible course with regard to the Supervisor of Projection. Lester Isaacs is a SUPERVISOR, not a trouble chaser or machinery installer.

Before me are the cards of two men connected with his office. They read: "Joseph Roddock, Installation Engineer" and "Lyle Wheeler, Installation Engineer." Both cards bear the following in the lower corner: "Projection Department Loew's Inc., New York City. I.A.T.S.E."

This means that Isaacs has men under him to do the installing, which most emphatically is as it should be. There is very much more than plenty for any Supervisor to do, in other and important directions, other than making installations, as I have many time pointed out.

My ideas concerning the office of Supervisor of Projection are set forth, in full, in a paper prepared for the Society of Motion Picture Engineers and read before that body at its last meeting. I have had fifty reprints made of it and will send a copy to any union, to any supervisor or to any theatre chain officer upon request as long as they last.

Cannot Give Opinion on Market Value of Device

A New England projectionist asks whether or no I would consider a device for effecting an automatic change-over from one projector to another as having market value. Says one manufacturer has offered to examine and test a working model, but would like my opinion before going to the expense of making up a model.

There is so very much depends upon the ruggedness, simplicity and what may be generally termed the operating practicability of almost any device that it is impossible to offer intelligent advice until one has seen the actual thing, and has had it tested out in practice.

For example, some things which will do a certain thing acceptably, insofar as results be concerned, may be too delicate, too complicated and liable to get out of order, or take up too much room to make them really practicable. Also they may be things which, while practicable, still the men who must handle them don't like them, and that is that.

The manufacturer you name is your best bet. He is looking for marketable specialties. Make up a working model, make application for a patent and then submit your model to him, or you may send it to me if you prefer and I will, after examination, deliver it to him.

Better Business Builders is going to be the motion picture industry's up-to-the-minute headquarters for everything having to do with theatre improvement. You're going to appreciate and enjoy reading this new business feature more and more—EVERY WEEK

in

Moving Picture
WORLD

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

About That Buck for Accuracy—

WE'RE handing over a dollar for any major errors that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name isn't a major error. They don't work any hardship on exhibitors.

And, as you know, prints differ some in different places—but—just wise us up when they're real errors. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,905
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	...

EDUCATIONAL FILM CORP.

		1926	
Cut Price Glory	Life cartoon	Oct. 23..	1 rl
Shell Socked (Adams)	World War comedy	Oct. 30..	2 rls
River Road	Bruce scenic	Oct. 30..	1 rl
Pound Foolish	Comedy	Nov. 6..	1 rl.
Dodging Trouble (Neal Burns)	Christie comedy	Nov. 6..	2 rls
Plumb Goofy (Phil Dunham)	Cameo comedy	Nov. 6..	1 rl
Felix Shatters the Sheik	Sullivan cartoon	Nov. 13..	1 rl.
His Off-Day (Dunham)	Cameo comedy	Nov. 13..	1 rl.
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar 'Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	5,650
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Motber-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949

Short Subjects

Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Figbting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	Jnly 17..	2,000
When Sally's Irish Rose	Figbting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls

FIRST NATIONAL

		1925	
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
		1927	
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Bartbelmess)	Romance	Jan. 30..	6,270
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229

	Kind of Picture	Review	Feet
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Bartbelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,339
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,115
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffitb)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
Higb Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040

FOX FILM CORP.

Features		1926	
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	Jnne 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,822
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,972
Midnight Kiss	Comedy drama	Aug. 7..	5,022
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Kahl Kahl Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-L Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,367
Road to Mandalay (Chaney)	Melodrama	July 10	6,351
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Barrkeys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,648
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657

PARAMOUNT

		1926	
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	Jnne 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,534
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sep. 25..	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2..	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2..	2,000
Why Argue?	Terry cartoon	Oct. 2..	1,000
Road House	Terry cartoon	Oct. 9..	1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9..	2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9..	2,000
Smith's Visitor	Jimmy Smith series	Oct. 16..	2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16..	2,000
Restless Race	Sportlight	Oct. 16..	1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4..3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4..2 rls.
Through Thick and Thin	Terry cartoon	Dec.	4..1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4..2 rls.
Hitting the Rails	Terry cartoon	Dec.	4..1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
1927			
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	2 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	2 rls
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	2 rls
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.

Features	Kind of Picture	Review	Feet
1926			
The High Hand (Leo Maloney)	Western	Sept. 11..	5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9..	5,775
Outlaw Express (Leo Maloney)	Action western	Nov. 6..	5,479
1927			
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Maloney)	Action western	Jan. 15..	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29..	4,915
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Between Dangers (B. Roosevelt)	Fast western	Feb. 5..	4,533
Burnt Fingers	Melodramatic mystery	Feb. 12..	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19..	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26..	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5..	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5..	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19..	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2..	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228

PREFERRED PICTURES

1926			
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
1927			
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

1925			
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,808
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkrant)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,736
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
1927			
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820

RAYART

1925			
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,253
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

1926			
Reelview (Scenes in Turkey)	Magazine	Apr. 19..	850
Hair Cartoon	Marcus cartoon	Apr. 19..	550
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
1927			
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Busch)	Sophisticated com.-dr.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..	6,022

UNITED ARTISTS

1926			
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,800
1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..8	rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120

UNIVERSAL

Features			
1926			
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,258
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Hnmes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Short Subjects		**1926**	
Show Cow Puncher (Cobb)	Mustang western	Oct. 23..	2 rls
Too Much Sleep (A. Lake)	Comedy	Oct. 23..	1 rl
When Bonita Rode	Mustang western	Oct. 30..	2 rls
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane..	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Artbur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls
What Price Pleasure? (Edwards)	Blnebird comedy	Nov. 13..	1 rl
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl
Last Lap	Collegians No. 4	Nov. 29..	2 rls
A Close Call	Gump series	Nov. 29..	2 rls
Snookums' Merry Christmas	Newlyweds series	Nov. 29..	2 rls
Hen Punchers of Piperock	Mustang western com.	Nov. 29..	2 rls
Trail of Trickery (Cobb)	Northwest drama	Dec. 11..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
1927			
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.

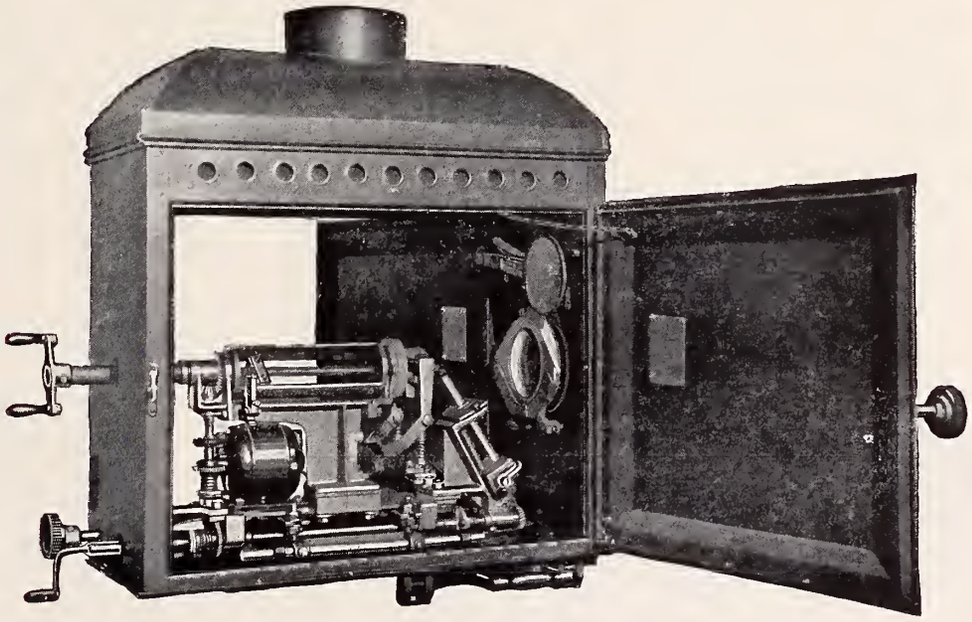
WARNER BROS.

1925			
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,471
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
1926			
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,808
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..10,018	
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..10,049	
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352

POWER'S NEW and IMPROVED HIGH INTENSITY LAMP AND LAMPHOUSE

SIMPLEX PROJECTOR

POWER'S PROJECTOR



POWER'S HIGH INTENSITY LAMP AND LAMPHOUSE

Standard Equipment for Simplex and Power's Projectors

Improved lamphouse is much larger and with newly designed wide doors the lamp can be easily cleaned or removed. All adjustments or replacements made without difficulty and better operating conditions secured. Lamp has entirely new positive carbon feeding assembly and greatly improved rear positive carriage bearing. Other important improvements insure correct alignment—reduce wear—make manipulation and control easier and eliminate many defects heretofore found in high intensity lamps.

The new lamphouse has been designed with ample allowance for the heavy duty the lamp is called upon to perform and proper ventilation has received full consideration. The lamphouse is 26″ long by 26″ high by 15″ wide over-all and the design of the upper section will be found to greatly facilitate rapid removal of gases and vapors from the burning arc. A 6″ stove pipe vent has been provided in the top for connection to a standard 6″ vent flue to the outer air. Extra large doors of double thickness, ventilated between the surfaces, when opened leave the lamp entirely accessible, ready for removal or cleaning. A heavy wire mesh inserted in the base of the lamphouse affords a ready and continuous flow of cool air circulating at all times through the lamphouse. This serves to keep the apparatus cool and after operation for half an hour the appearance of the positive carbon will remain unchanged.

International Projector Corporation

90 GOLD STREET NEW YORK, N. Y.

In the NEW YORK STRAND and Over the big K-A CIRCUIT

The snappiest, most delectable feast of comedy you'd want to see. You know what Langdon can do for you at the box office. May days mean gay days when you can give them entertainment as good as this.

IN THIS ISSUE

Theatre Owners Begin Trek For Columbus Convention
Al Rockett New First National Production Chief
Fire!—Back of the Color Sheet

MOVING PICTURE WORLD

VOL. 86, No. 5 JUNE 4th, 1927 PRICE 25 CENTS

Study This Line-up—

Compare it with any product ever offered to you at any time!

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR (*Bonaparte*)

The Big Parade of Stars

—and these specials all ready for booking:

IN OLD KENTUCKY
THE CROWD—*King Vidor*
THE COSSACKS—*John Gilbert*
ROSE-MARIE

and many more

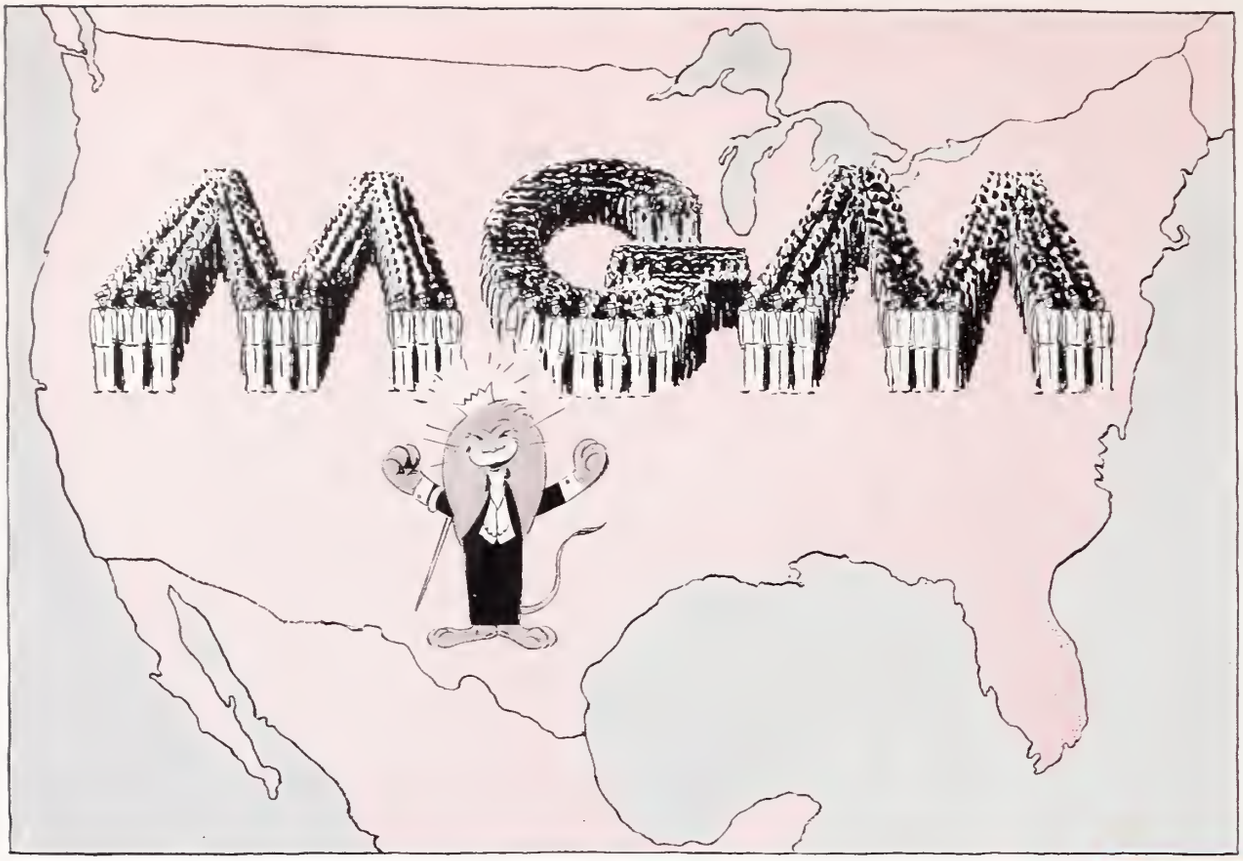
THE BIG PARADE

Metro-Goldwyn-Mayer

BEN-HUR

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year



3 LON CHANEYS
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2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR
(Bonaparte)

ALL OVER AMERICA—

exhibitors are flocking to M-G-M to celebrate "The Year of The Big Parade and Ben-Hur"

THE news is sweeping across America
M-G-M's Big Parade of Stars is revealed
THEY talk the language of the box-office
HAPPY days to M-G-M showmen in '27-'28
IT'S the Year of
THE Big Parade and Ben-Hur

These Specials all ready for bookings:

IN OLD KENTUCKY

THE CROWD
—King Vidor

THE COSSACKS
—John Gilbert

ROSE-MARIE

—and more

The Lion Roars and the Whole Industry Listens

On the Crest

of the Paramount Wave of 1926-7 Knockouts

starting with "Aloma," "Padlocked," "Mantrap," "Variety," "Tin Gods" right through "Quarterback," "Campus Flirt," "We're in the Navy Now" and on to "It," "Children of Divorce," "Senorita," "Rough House Rosie" and other Big Ones between now and August

now comes

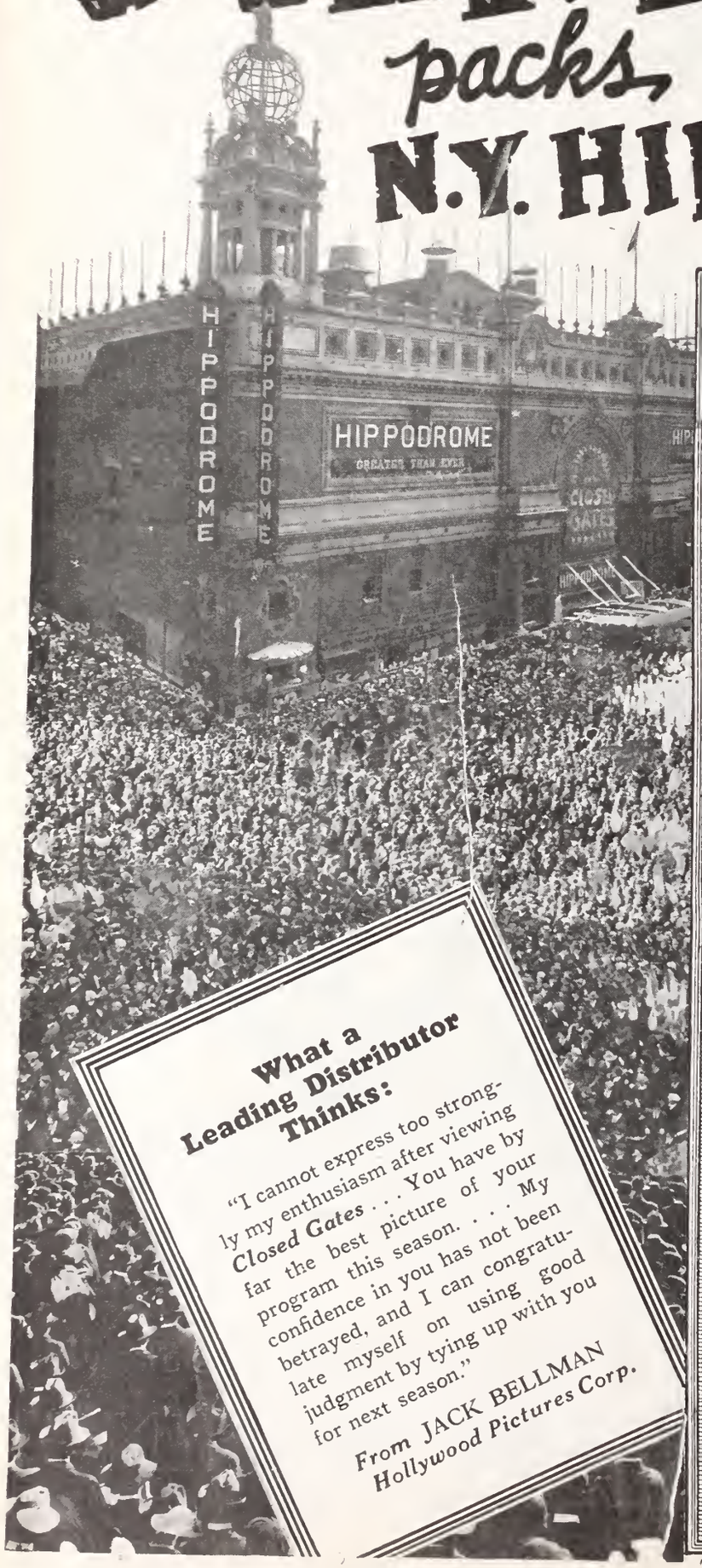
for 1927-8

Features—Paramount News—Short Features—The Whole Show!

100% SHOWMEN ARE SIGNING!

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

STERLING packs N.Y. HIPPODROME



"Closed Gates"

Booked for a solid week in the mammoth first-run New York Hippodrome, and packing 'em in! Sterling's answer to discriminating exhibitors—a picture selected purely

On Merit!

And still coming strong! Booked for the entire New York Loew picture circuit! First-run in the Newark Theatre, Newark, N. J.!

Trade Paper Reviews Say:

M. P. WORLD:—A succession of gripping sure-fire scenes . . . stirring emotional drama . . . a good box-office attraction.

M. P. NEWS: — Interesting story well done . . . dramatic situations reach considerable height . . . good bet for any house.

FILM DAILY:—Forceful dramatic climax. . . . suspense makes for good audience appeal.

Sterling In 1927-28

Offers exhibitors and distributors throughout the world a line-up of quality and not quantity pictures. ***Closed Gates*** points the way! Anita Loos, Cosmo Hamilton, Norman Houston—big names, big casts, the best of production values!

Distributed the World Over By
STERLING PICTURES DIST. CORP
1650 Broadway New York City
HENRY GINSBERG, Pres.

Sterling Pictures

What a Leading Distributor Thinks:

"I cannot express too strongly my enthusiasm after viewing ***Closed Gates*** . . . You have by far the best picture of your program this season. . . . My confidence in you has not been betrayed, and I can congratulate myself on using good judgment by tying up with you for next season."

From JACK BELLMAN
Hollywood Pictures Corp.

Backstage

by SARAH Y. MASON

with

WILLIAM COLLIER, JR.
BARBARA BEDFORD
ALBERTA VAUGHN
EILEEN PERCY
SHIRLEY O'HARA
GAYNE WHITMAN
JOCELYN LEE
GUINN WILLIAMS
JIMMY HARRISON
BROOKS BENEDICT

Directed by
PHIL STONE

TIFFANY PRODUCTIONS, INC.
The Better Entertainment

One of the 20 Gems from Tiffany

TIFFANY PRODUCTIONS, INC.
1540 BROADWAY — NEW YORK CITY
M. H. HOFFMAN, *Vice Pres.*
Exchanges Everywhere

Let go my leg!

story: Jim Jones was doing a great business—one day he read a promise of gold and glory—Jim Jones believed and bought. Today his theatre is closed. Jack Brown, his competitor, passed up the promise and bought on facts! Today Jack Brown rides a snappy Rolls and buys his wife orchids every morning.

moral: **When they promise, they're pulling your leg—when they give you FACTS, they insure your bankroll.**

and only

FIRST NATIONAL'S SHOWMAN'S GROUP!

gives you product

NAMED and KNOWN

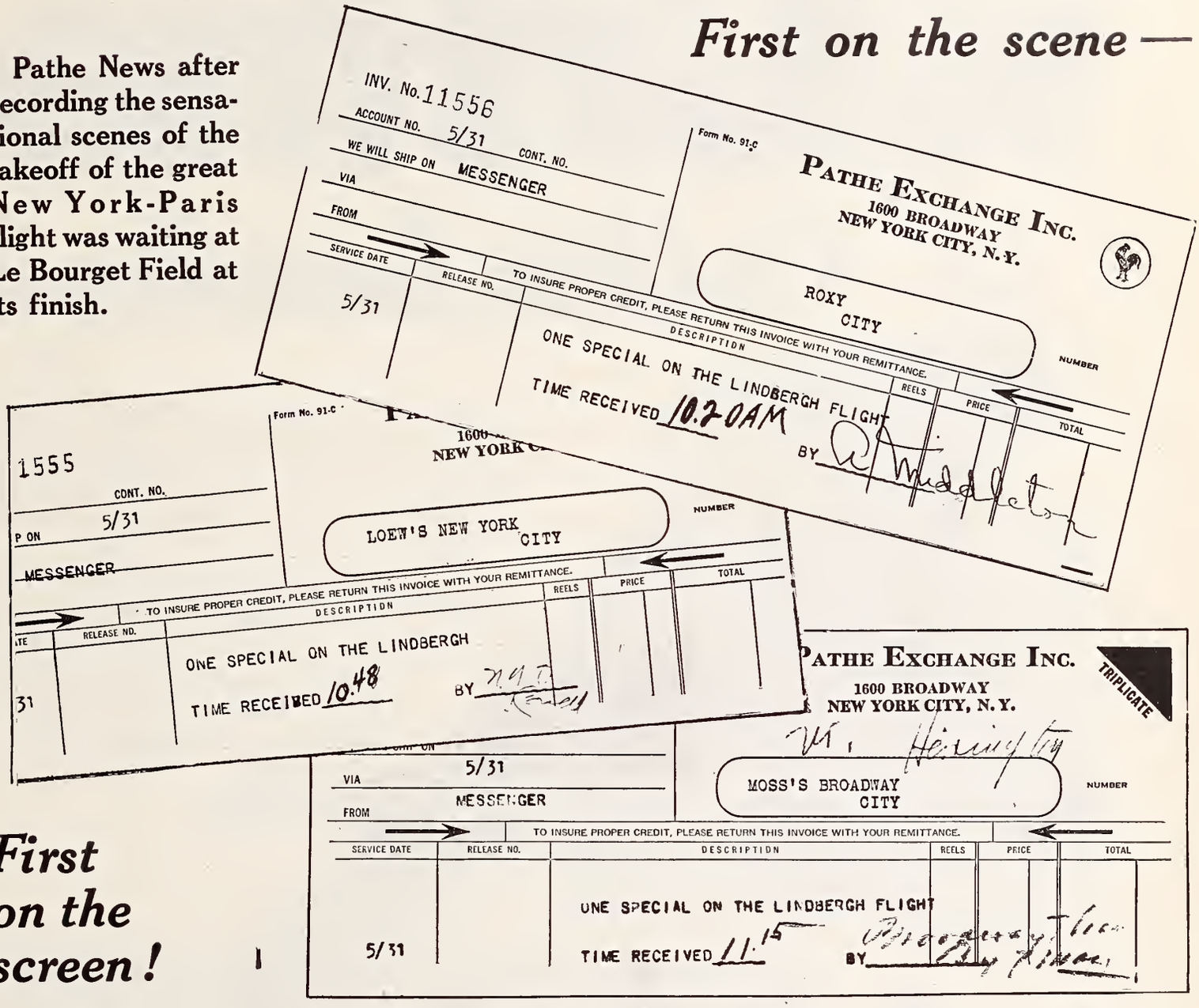
58 Pictures, Titled, Cast and Set

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Pathe News

First on the scene —

Pathe News after recording the sensational scenes of the takeoff of the great New York-Paris flight was waiting at Le Bourget Field at its finish.



First on the screen!

LINDBERGH'S ARRIVAL IN PARIS

and the historic scenes of the greatest reception ever accorded any American were rushed by automobile and airplane to the fast liner Majestic which docked in New York at 11:57 A. M., Tuesday, May 31st.

BUT—

at 10:07—*two hours before the ship docked,* the first prints of these scenes were on their way by messenger to the great Broadway theatres—and shortly afterwards speeding airplanes were carrying others to every city in the country.

The climax of the greatest race in filmdom to get
News Pictures on the screen
with

Pathé News victorious

as usual

"The Crimso

with Cullen Landis and

Another Chain-Em-Out, Pull-In-The Dough Patheserial to make the happy exhibitors who play Patheserials even happier.

The production policy that was responsible for the phenomenal successes, "Into the Net," "The Green Archer," "Snowed In" and "House Without a Key,"—the best in stories, production and casts, has created this

Story by
GEORGE ARTHUR GRAY
Directed by
ARCH B. HEATH
Scenario by
PAUL F. FULLER

on Flash"

Eugenia Gilbert "

one, a live one with all the earmarks of a big winner.

Look at the cast,—Cullen Landis, Eugenia Gilbert, J. Barney Sherry, Thomas Holding, to say nothing of a dozen others whose names count. Have several chapters screened; notice the mystery, the suspense, the action, the sets!

Then get set for the business it will surely bring!

Pathéserial
TRADE MARK

Lindbergh did a great thing for America when he flew the ocean
and
Fox News did a great thing for exhibitors when it devoted the entire footage of Issue No. 71---one full reel---to the most complete pictorial account of Lindbergh's arrival and reception in Paris---and delivered to them by plane and train the biggest box-office news subject in newsreel history!

FOX NEWS
MIGHTIEST OF ALL

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 86 New York, June 4, 1927 No. 5

LUCKY CHARLES'S

Charles Farrell is in three Broadway road shows. Charles Lindbergh, Tuesday afternoon, was all the way from the Battery to the Bronx.

TEA-LESS LINKS

Film golf trophies are the newest examples of "the cup that cheers," even though they may be empty honors.

Eastman Wins Over Trade Commission In Laboratory Case

Paramount Victory Now Expected—Cases Like

The case of the Federal Trade Commission against George Eastman, the Allied Laboratories, Jules E. Brulatour and others charging combination in restraint of trade, has resulted in a victory for the defendant.

The Supreme Court of the United States has ruled that the Federal Trade Commission "Had no authority to require that the company divest itself of the ownership of the laboratories which it had acquired prior to action by the commission."

One important paragraph read: "If the ownership or maintenance of these laboratories has produced any unlawful status, the remedy must be administered by the courts in appropriate proceedings therein instituted."

The opinion, handed down by Justice Sanford, sustains the decree of the Circuit Court of Appeals. Justices Stone and Brandeis differed from the findings of their colleagues.

This decision is expected by close observers to exert an important influence on the government's case against Paramount, charging restraint of trade, since the charges against Eastman are held analagous with those against Paramount.

Eastman, it is charged, went too far in acquiring laboratories in competition with opponents; Paramount, it is charged, went too far in acquiring theatres in competition with exhibitors.

To Buy Calderone?

Apparently reliable sources report that A. H. Schwartz is negotiating for the purchase of the Calderone Circuit in Brooklyn, New York. Moving Picture World recently reported that both Paramount and M-G-M are competing for the purchase of the Schwartz Circuit.

"Best o' Luck"

Mayor "Jimmy" Walker of New York (wearing the derby) extends best wishes for a fine convention to R. F. Woodhull, national exhibitor president.

A.M.P.A. Nominators

The A. M. P. A. has selected the following nominating committee: L. A. Young, temporary chairman; Jerome Beatty, Fred Baer, A. L. Selig, C. W. Barrell, George Harvey, Victor M. Shapiro, Jacques Kopstein, P. A. Parsons and Julius Solomon. Some say Beatty will be offered the presidency.

Thanks Theatre Owners

John Barton Payne, chairman of the American Red Cross, has written R. F. Woodhull, president of the M. P. T. O. A., thanks for flood relief work.

Exhibitor Convention Slated to Re-elect R. F. Woodhull President

Relatively Quiet Meeting Forecast This Year as Usual Pre-Convention Charges Are Unheard

By Sumner Smith

THOUSANDS of exhibitor feet, a few of them stepping out bravely in patent leathers and many of them treading lightly because of corns that have been stepped on, are pointed toward Columbus, Ohio, where the national convention of the M. P. T. O. A. gets under way on June 7.

Nobody knows exactly what will happen at the convention, except that R. F. ("Pete") Woodhull is expected to be re-elected president. There have been plenty of predictions smoked out of exhibitor officials and out of heads hard up for news stories, but little seems to be certain except Woodhull, certain routine discussions and the fact that everybody is going to have a good time.

Chain theatre acquisitions, distributor mergers and the Will Hays attitude on several problems, particularly that of the uniform contract, seem destined to come up on the convention floor. But just how loud a cry of oppression the exhibitors will raise at Columbus—they have made themselves heard in notable fashion in other years—is something nobody seems willing to positively forecast this year.

Will Al Steffes explode a bombshell? That is the puzzle and the wish of the news hounds who want to make exciting copy out of the meeting. But Al has been as quiet as a lamb for some time, and there

(Continued on page 328)

Abraham Fabian Dies

Abraham M. Fabian, 31, son of Jacob Fabian, First National official and New Jersey circuit magnate, was found dead on Wednesday in the family summer home in Norwood avenue, Elberon, N. J. The young man, who has been associated with his father in business, last October suffered a nervous breakdown. A nurse had attended him since. He had a wide circle of friends in motion pictures and will be missed.

John Zanft in Charge

John Zanft is now giving his attention to Fox's "Seventh Heaven," which is running at the Harris, following the closing of the Fox road show department in the Longacre Building last week. Wayne Pierson, who was looking after this end of the Fox activities, and specializing on "What Price Glory," has resigned.

Thaw Completes Two Comedies; Begins Plans for Big Feature

HARRY THAW'S motion picture activities, which have received no little notice in the press since *Moving Picture World* first announced that he had become a producer, are progressing at the old Pathe studio, 134th street and Park avenue, New York.

Two two-reel comedies are complete and it is planned now to make a feature length picture with a well-known Broadway cast.

Charles Davenport, who directed the last of the two-reelers, will handle the megaphone on the feature and will do the casting.

No releasing arrangements have been announced, but it is reliably reported that Thaw's name will not appear in connection with the presentation of the pictures.

Jack Woody Resigns

Jack Woody, until recently eastern representative for Samuel Goldwyn, has resigned to devote himself exclusively to stage production. He is now in Chicago handling his latest stage play, "Different Woman," starring Frank Keenan, which is running at the Woods Theatre.

London Cable

(From London Bureau of Moving Picture World, June 1)

The Commons committee has speeded up the passage of the film bill and purposes terminating it despite the amendments before Parliament rises. The amendment permitting free alterations by a renter was defeated. The amendment compels all copies of films to bear the name of the person registering. Bundy's $500,000 public issue has been over-subscribed.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

5

VOL. 86 NO. 5

"Lindy" Cold to Offer To Star in a Paramount

Capt. Charles Lindbergh in London stated positively that he would have nothing to do with anything theatrical, though offers continue to beset him. Adolph Zukor raised Paramount's initial bid to $300,000 for one film to be called "We," it is said. Alexander Pantages has offered $10,000 a day for 365 days. Florenz Ziegfeld is mentioned as making an offer of $10,000 a week for 30 weeks.

Seek Scalper Control

Theatre managers and owners of Chicago Loop theatres are appearing before the City Council committee in an effort to help draft a new ordinance on ticket scalping Alderman Arvey said that the manager and exhibitors were now united on the subject of ticket scalping and would lend their aid to have a fair ordinance enacted that would benefit the public.

36 From UFA

UFA announces that its production program conceived under the old management comprises 36 films for the renting season of 1927-28. About 18 films are already finished.

Hawkes Seriously Ill

Wells Hawkes, now handling circus publicity but well known in motion picture circles, is seriously ill. He is in the Polyclinic Hospital suffering from a stroke of apoplexy.

Joe Lee, publicity man, also is in the Polyclinic Hospital, but for a minor operation.

A Deft Supervisor

John W. Considine, Jr., 29-year-old manager of Joseph M. Schenck units, supervised production on "Two Arabian Knights."

"Snookums" and Klaxons Draw Record N. Y. Crowd

"Snookums" McKeen, Universal's diminutive star, breezed into New York on Wednesday afternoon on the crest of a wave of publicity which has marked his tour from the beginning and which reached a high point with his visit to President Coolidge recently.

Arriving in the Grand Central Station, "Snookums" was greeted by a barrage of reporters and cameramen, after which he led a cortege of automobiles bearing heralds of his arrival up Broadway and through the theatrical district. The judicious use of klaxons on the part of the chauffeurs brought a record crowd, which he waved and threw kisses to before his return to the Roosevelt Hotel.

Turks Plan a Monopoly

The Turkish Minister of Education, according to reports in Europe, has under consideration a plan to institute a cinema and film monopoly in Turkey for which he has already received the assent of the Turkish Cabinet Council. It has not been decided whether this monopoly will be controlled by the Ministry itself or by an institution or a private company.

New Franchise Holders

Recently signed Gotham franchise holders are Security Pictures Co. of Ohio, for Ohio and Kentucky; Favorite Film Co., for Michigan; Consolidated Films, Inc., for New England; Columbia Exchanges, Inc., for Washington, Oregon, Idaho, Montana, Wyoming and Alaska.

Re-elect Wehrenberg in Missouri and Illinois

Fred Wehrenberg of St. Louis, Mo., was unanimously re-elected president of the M. P. T. O. of Eastern Missouri and Southern Illinois at the annual convention. The other officers elected were: Vice-presidents, I. W. Rodgers, Cairo, Ill., and Poplar Bluff, Mo.; W. W. Watts, Springfield, Ill.; John F. Rees, Wellsville, Mo.; T. E. Yemm, Duquoin, Ill., and J. C. Hewitt, Robinson, Ill.; secretary, L. C. Hehl, St. Louis, Mo.; treasurer, Oscar Lehr, St. Louis; sergeant-at-arms, Green M. Luttrell, Jacksonville, Ill.

Executive committee: Joseph Mogler, St. Louis; J. C. Hewitt, Robinson, Ill.; W. W. Watts, Springfield, Ill.; Charles Goldman, St. Louis; Maury Stahl, St. Louis; W. O. Reeves, St. Louis; T. E. Yemm, Duquoin, Ill.; L. A. Bernstein, Springfield, Ill.; I. W. Rodgers, Cairo, Ill., and Poplar Bluff, Mo.; T. M. James, St. Louis, Mo.; Miss Mable R. Miller, Madison, Ill., and Mrs. A. Hall, Dupo, Ill. The president, treasurer and secretary are also members of the executive committee.

New Move in Selznick Case

Justice Mitchell L. Erlanger of the New York Supreme Court, has been petitioned by Walter J. Green, Mark Hyman, William C. J. Doolittle and Ralph B. Ittleson for an order precluding Arthur Y. Dalzeil, trustees in bankruptcy of the Selznick Distributing Corp., from submitting or introducing certain evidence or exhibits on the trial of suit which the trustee has brought against them.

New Blue Nose Drive

The Kansas City, Kas., Ministerial Alliance has reopened its fight against Sunday shows after a lull of one year, when a resolution was adopted last week, pleading with Arthur J. Mellott, Wyandotte County attorney, to enforce the Sunday labor law, which, it was alleged, was being violated. Kansas City, Kas., with a population of about 150,000, is one of the few large towns in the country not having a legitimate theatre, all entertainment being picture theatres, due to the fact that only the Kaw River separates the town from Kansas City, Mo.

Kallet Brothers Expand

The Cornhill Theatre in Utica, N. Y., which has been operated for several years by Jacob Elias, has been acquired by the Kallet brothers, who are not saying much but are expanding their chain. This now includes theatres in Oneida, Canastota, Rome and Utica. A. W. Goodman, who formerly ran the Orpheum in Utica, now is connected with Kallet organization.

Incorporations

Seven companies incorporated in New York State the past week were: Riviera Film Corp., $100,000, Ercole Q. Montagna, Bruno DeSisti, Marie Pascatori, New York City; Wally Productions, Inc., $100,000, Walter and Samuel Gluck, Richard J. Reynolds, New York City; Wm. Berinstein Theatre Service, Inc., $5,000, with Julius Berinstein of Albany; Harry L. and Benjamin M. Berinstein of Elmira; Irish Photo Plays, Inc., $10,000, Thomas L. Browders, George Crommey, Lillian M. Hayne, New York City; Komp Film Laboratories, Inc., $20,000, Herman J. Rieckers, Leroy Danziger, Albert P. Wellheim, New York City; Metex Film Laboratories, Inc., $50,000, Louis A. Benn, Albert T. Tamblyn, Andrew J. Harte, New Rochelle.

"U" Exchange Managers Win a Trip to Europe

Two Universal exchange managers have won a trip to Europe with Carl Laemmle by their excellent work during the fifteen-week period ending May 7, it is announced by Lou B. Metzger, general sales manager. They are W. J. Heinman of the Salt Lake City exchange, and Morris Joseph of the New Haven exchange. They are the winners in the western and eastern divisions of the Universal sales force, respectively.

Competition in the Southern Division was so keen that two exchanges, Charlotte and Oklahoma City, ended in a dead heat. As a result, E. F. Dardine and W. P. Moran, the respective managers, will split the cash value of a European trip.

Wagner Wins From Earl

A legal action which has been closely followed by the industry in New York State because of the prominence of the parties, resulted in a victory for Robert Wagner, former manager of the Gateway Theatre in Little Falls. At Utica, a motion to set aside a $5,000 verdict in favor of Mr. Wagner, was denied by Justic E. N. Smith of the Supreme Court. The amount had been awarded Mr. Wagner in his action against Robert Earl of Herkimer for his commission in bringing about the sale of the Liberty Theatre in Herkimer to the Schine brothers.

Ask Summary Judgment

Application has been made to Justice Mitchell L. Erlanger of the New York Supreme Court for summary judgment against the Film Developing Corp. for $7,011, in favor of the Bay State Film Sales Co., Inc.

Insurance Jumps Up

According to word from the eastern headquarters of the insurance companies, the rates for burglary insurance will be advanced about 50 per cent. in the Chicago territory and 15 per cent. in the Detroit territory.

There seems to have been more stealing of theatre box-office receipts since the first of the year than in any similar period in the theatre history of Chicago, Moving Pictnre World's Chicago representative reports.

Graphic Establishes Run-of-Paper Rates

Announcement has been made that the New York Graphic, an evening paper having the third largest circulation of the newspapers publishing in the metropolitan area, has established the run-of-paper rate on motion picture advertising.

The Graphic is the third New York daily to give motion picture interests the benefit of the commercial rate. Following the campaign waged by Hanff-Metzger, which handles the theatre and national advertising for Paramount, the Telegram and Staats-Zeitung announced a reduction from the usually high rate charged on amusement advertising.

Cooney's Get Large Loan

It is reported that the Cooney Brothers circuit of Chicago is placing a large loan on their various theatre properties through New York houses and that the new Avalon Theatre of that circuit is expected to be ready for opening within the next thirty days at the latest. C. C. Hood has been made production manager of the National Theatres Circuit and Mrs. W. Flaven, publicity manager.

Golf Tournament Date Set

The Keith-Albee-Orpheum Golf Club Tournament will be held on June 7 and 8 at the Westchester Biltmore Country Club.

Warns Exhibitors

Independent Theatres, Inc., of Chattanooga, Tenn., warns exhibitors that a certain R. P. Gardner sold ads for the American Theatre program, offered prizes for misspelled words without authorization and then disappeared. He is described as 5½ feet tall, blonde or reddish straight hair, 25 years old, ruddy complexion, upper front teeth protruding and a yellowish red mustache. With him was a young woman he introduced as his wife. They traveled in a dark red Ford sedan.

Raymond Peck Dies After Long Illness At Ottawa Hospital

Canadian Studio Director Succumbs to Meningitis

After an illness of three weeks, following the death of his mother at Chatham, Ontario, Raymond S. Peck, director of the Canadian Government Motion Picture Studio at Ottawa since 1920, passed away at the Ottawa Civic Hospital on May 27 from meningitis, literally mourned by thousands of friends and business associates throughout Canada, the United States and Great Britain.

In his untimely death, the Canadian Government has lost one of its most valued officials, as he had brought the official film bureau to a high state of efficiency and had secured world-wide distribution of Canadian Government releases, known as the "Seeing Canada" series.

Mr. Peck, who is survived by two brothers residing in Chatham, suffered intense pain for one week and was unconscious for nine days. Specialists of Ottawa and New York who attended him held out little hope for his recovery from the start of his illness.

Goodman Convalescent

Abe Goodman, assistant to Joe Fine, advertising manager of Fox Films, is rallying splendidly after an operation for appendicitis at Dr. Farr's Sanitarium in Hoboken last week. Abe's many friends in the industry are pulling for his quick return to health and hope to welcome him back to his desk shortly.

Plans More Epics

James Cruze

Business Conditions in Southwest Now Serious

Reports from the Southwest indicate that the flood and bad business conditions generally are seriously affecting the theatres. This section, which ordinarily uses, proportionately to the theatres operated, more posters than any other territory of similar size in the country, has practically ceased placing orders for paper, according to the lithograph companies.

This is considered an indication of the serious straits in which the film industry finds itself throughout the Southwest.

F. N. Buys "The Noose"

First National has bought the screen rights Willard Mack's play, "The Noose." It hasn't been cast yet.

This is a sad story. Ray Stinnett and Simon Charninsky, Dallas exhibitors, wanted "The Cohens and the Kellys in Paris," soon to be made by Universal. "Do you want it enough to take all 'U' product for 1927-28," parried Lou B. Metzger, general sales manager. (Time passes, and language.) They finally signed.

James Cruze Joins P.D.C.-Pathe Unit; Walter Woods Also

Chicago Meeting Hears of New Production Plans

Cecil B. DeMille at the joint convention of the P. D. C.-Pathe mid-western sales forces at the Hotel Stevens, Chicago, Saturday night, May 29, announced the association of James Cruze with the company as one of its producers.

Cruze will establish himself as a producer at the Metropolitan Studios, Hollywood, and will personally direct two of the road show attractions on the P. D. C.-Pathe program, "The Pioneer Woman" and "The Army Mule." These pictures will be epic in quality, produced on a most elaborate scale.

In addition, Cruze will supervise three of the regular releases, "My Friend from India," the stage farce; "The Skyscraper," starring William Boyd, a romance of the modern skyscraper by Dudley Murphy; "The Night Flyer,' a smashing drama of the railroad from the story by Frank Spearman, "Held for Orders."

An important feature in connection with the signing of James Cruze was the announcement by DeMille that Walter Woods, who has been associated with Cruze in all of his big successes, had been signed as a production supervisor.

The meeting at Chicago was addressed by J. J. Murdock, who will be president of the new merged company; Elmer Pearson, Phil Reisman and John C. Flinn, who acted as chairman.

Gilda To Goldwyn

Gilda Gray and her husband and manager, Gil Boag, leave for the coast this week to begin work for Samuel Goldwyn under her new contract. Her first picture will be "The Devil Dancer," a story with its principal setting in an African monastery, written especially for her by Harry Harvey.

Murdock Due West

Great curiosity is shown on all sides for the reason which is expected to send John J. Murdock, president of Pathe-Keith-Albee-P. D. C., to the West Coast when the Chicago sessions of Pathe-P. D. C. end this week. The Rialto is humming with rumors in which the name of First National may be more than occasionally heard. Will a F. N. merger come off this year? Ask Dad.

A Wireless Greeting

The convention of Warner Bros. sales organization in Great Britain was opened May 30 in London by a six-minute address by H. M. Warner, president of the company, who sat at his desk in New York and spoke to the assembly in England through the medium of the wireless telephone. Amplifiers in the hall made the executive's words audible to all present.

French Film News

A meeting of the Cinema Commission, recently formed by Mr. Herriot, Minister of Public Instruction and Beaux Arts, will be held soon to discuss the general situation and the proposed means for the protection of the French producing industry, states a report from Vice Consul H. L. Smith, Paris, made public by the Department of Commerce.

The members of this Commission are as follows:

Representing the French Syndicate of Motion Pictures Industries: Jean Sapene, Louis Aubert, Charles Delac, Charles Pathe, Leon Gaumont, Charles Jourjon, Jules Demaria.

Representing the authors: Pierre Benoit, Charles Burguet, Henry Dupuy-Mazuel and Henry Roussell.

Representing the exhibitors: Leon Brezillon.

Representing the artists: Jean Toulout.

Representing the cinematographic press: J. L. Croze.

In addition to the above named delegates, representatives from the various Ministries of the Government will attend the meetings of the Commission.

Paramount Studio Club To Weld All Employes

One of the first clubs in the world to begin existence with a full treasury was launched this week by the 1,800 employees of the Paramount studio. The club has no name, but it has a substantial check presented by the Paramount organization to insure an active career.

Its purpose, as outlined by Dr. Emanuel Stern, medical director, is to promote a complete cooperative spirit among all studio employes.

L. H. Buell, head of the purchasing department, was named temporary chairman. The club will work toward closer relationship between officials of the studio and its workers.

37,842 Warner Playdates

The sales staff of Warner Bros. achieved the business total of 37,842 playdates during May as its contribution toward making a success of Sam E. Morris Month. The greater part of the bookings were for "A Million Bid," starring Dolores Costello; "Irish Hearts," starring May McAvoy; "The Climbers," starring Irene Rich, and "Tracked by the Police," starring Rin-Tin-Tin.

Fox Denies Huron House

Fox Films, through James R. Grainger, general sales manager, denies reports it will build a theatre in Huron, Mich. The report stirred up a rumpus, because exhibitors feared it would mean new state taxation.

O'Brien Succeeds Shreck

Jay Schreck has resigned from the Paramount publicity department to return to the editorial staff of the Exhibitors' Herald in Chicago, and Dick O'Brien, who is well known in the trade, has been named to succeed him.

COMING AND GOING

Pathe executives at the Chicago convention this week included Elmer Pearson, vice-president and general manager; J. E. Storey, assistant general manager in charge of short subject production; Harry Scott, general sales manager; W. C. Smith, comptroller; W. A. V. Mack, director of exploitation and publicity; Charles Herschel, eastern division sales manager; Pat Campbell, southern division sales manager; Fred C. Aiken, midwestern division sales manager; Stanley Jacques, central division sales manager; R. S. Ballantyne, western division sales manager, and E. A. Eschmann, feature sales manager.

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Adolph Zukor returned to the United States on the Majestic Monday. On the same boat was Lois Moran, film star. Zukor confessed disappointment at not getting Lindbergh's signature to a movie contract. He thought the aviator would make another Wallace Reid.

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L. Auerbach, of the Export & Import Company, spent the week end in Atlantic City. Many other film executives spent the holiday on the boardwalk.

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Sam E. Rork, producer, and his daughter Anne arrived in New York this week to discuss future production with First National.

* * *

J. I. Schnitzer, senior vice-president of F.B.O., was back in New York early this week, returning from the Los Angeles convention. Lee Marcus, general sales manager, followed a day later. Mr. Schnitzer stopped off in St. Louis, Louisville, Indianapolis and Chicago.

* * *

Joseph P. Kennedy, president of F.B.O., returned from the West Coast Thursday.

* * *

"Snookums," the Stern Brothers' tiny star, arrived Wednesday.

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Nat Levine is back from the West.

* * *

Albert Ray is en route to the West to begin "Publicity Madness," by Anita Loos.

* * *

Carl Weeks, Columbia's contact man with exhibitors, has left to tour the South, Middle West and North West.

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Major Edward Bowes, managing director of the Capitol, will sail Saturday for Europe. He expects to be gone about six weeks.

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Jesse Lasky is due in New York the end of this week. Walter Wanger is with him.

* * *

T. Hayes Hunter, former director, is coming east from Hollywood.

* * *

Mrs. Paul Leni, wife of the Universal director, sailed for Europe several days ago on the S.S. Albert Ballin for Germany. She will spend eight weeks with her mother in Berlin before returning to America.

Vocafilm Signs Two

Vocafilm has signed Ciccolini, tenor of the Chicago Grand Opera Co. and Victor artist, and Yasha Bunchuk, solo 'cellist of the New York Chamber Musical Society and the Capitol Theatre, to exclusive contracts. They will be at the Longacre Theatre, leased for a term beginning June 24.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

Will publish a complete, dispassionate, straight-from-the-shouldersummary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.

Ohio Theatre Fight

The Stanley Co. of America and Universal Chain Theatres are seen combatting each other in the Ohio territory as the result of recent reports from Cleveland and Cincinnati. Exhibitors in the Cleveland neighborhood says that "U," through the Schine Enterprises, has made offers for their houses. Cincinnati reports Stanley making an offer for three houses owned by Dan Conroy, president of the First National Bank of Portsmouth, Ohio.

Roscoe Arbuckle in a Broadway Revival

Roscoe (Fatty) Arbuckle will have the featured role in "Baby Mine," a revival of Margaret Mayo's old farce hit, at the Chanin Theatre next Thursday. He was released from his vaudeville dates on the Pantages circuit, where he has been playing for the past two months, in order to fill this engagement.

Arbuckle is now under the management of Abe Carlos, who plans to make a feature picture with the famous film comedian abroad before the end of the year. His appearance in a Broadway stage offering is regarded as forecasting his early return to the screen here, depending, of course, upon the reception which he receives.

O'Reilly with "U"

While no announcement has been made, it is understood that Charley O'Reilly, until recently president of the T. O. C. C. and prominent among New York exhibitors, is slated to go with Universal, to assist Dan Michalove, general manager of the "U" Chain Theatres, in an advisory and executive capacity. "U" is buying O'Reilly's theatres.

Onie District Supervisor

Bill Onie now is district supervisor for Standard. His territory takes in Cleveland, Detroit, Pittsburgh and Cincinnati. Nat Lefky takes Onie's old job as Cleveland manager and Bill Flemion, Detroit salesman, goes to Cincinnati.

"Miracle" Suit Delayed

Litigation over "The Miracle," in which M-G-M and First National are engaged, has been indefinitely postponed after set for argument. This is the second time it has happened. Settlement of the suit is expected.

Sweifel Dies in Ohio

"Slick" Sweifel, a Pomeroy, Ohio, exhibitor, died this week of heart disease.

Will Hays Praises Film Trade Board Secretarial Work

First Annual Convention Held At French Lick

"Congratulations for the many constructive things done by them in the past" were telegraphed by Will H. Hays to the first annual convention of the Film Board of Trade secretaries this week at French Lick, Ind.

"Tell them for me," Mr. Hays said in his wire to C. C. Pettijohn, presiding officer, "that the greatest service they can render personally is to stand steadfastly at all times for fair play and for absolute honesty in all Arbitration Board hearings."

J. D. Abramson was secretary of the convention. Miss St. Louis won the golf tourney cup, with Miss Buffalo runner-up. Pettijohn discussed arbitration, Hickman Price conservation, George Borthwick finances, Gabriel Hess film board administration. The Hon. Thomas Taggart entertained at dinner.

Those attending were:

Miss Jane M. Holloran, Miss Edna A. Pfister, Albany; E. L. Cole, Atlanta; Miss Martha W. Ferris, Boston; Miss Emma Abplanalp, Buffalo; Harry Meyer, Butte; Miss Audrey Littell, Charlotte; J. D. Abramson, Chicago; Miss E. McNamee, Cincinnati; Mrs. G. D. Moffett, Cleveland; Don C. Douglas, Dallas; Duke W. Dunbar, Denver; Miss M. Benjamin, Des Moines; David Palfreyman, Detroit; Miss M. McCollough, Indianapolis; Miss A. L. Menagh, Kansas City; Mrs. Lola Adams Gentry, Los Angeles; Ben Koening, Milwaukee; Mrs. Alma Walton, Memphis; G. B. Wiggins, Minneapolis; Miss Kathryn Sullivan, New Haven; Mrs. J. B. Heine, New Orleans; Louis Phillips, New York; Chas. R. Zears, Oklahoma City; Miss Clare Foley, Omaha; J. H. Greenberg, Philadelphia; Miss Olive J. Harden, Pittsburgh; E. K. Oppenheimer, Portland, Ore.; Miss L. B. Schofield, St. Louis; D. T. Lane, Salt Lake City; Milton A. Nathan, San Francisco; Mrs. R. B. Lynch, Seattle; Jas. B. Fitzgerald, Washington, D. C.; Col. John A. Cooper, Canada; G. O. Burnett, Toronto.

Form Indian Company

A new motion picture company called Big Chief Productions has been formed to produce a series of American Indian photoplays. These will consist of stories of the Indian as he really is and will contain historical and educational features. Genuine American Indians will appear. Alfred Weller and Harrison Gordon are directors, Lyman Broening, cinematographer, Harry Wilde, assistant director and Alfred Grasso production supervisor.

Remains With Fox

James R. Grainger will continue with Fox Film Corp. as general sales manager. William Fox has confirmed the signing of a contract whereby Grainger's services are extended for five years from March 30, 1928. The claim is made he will get the highest salary ever paid a film sales executive.

Color Pictures to Show Famous Sporting Events

Colorart Pictures of Boston has signed with Tiffany for 24 short subjects during 1927-28. Hope Hampton will be featured in several of these. Included in the list will be the six outstanding sporting events of the year, each in one reel of color and each with a story woven around it. The first will be "No Women Allowed," showing the famous Detroit golf tournament from which the feminine sex is excluded. This time a woman will be "allowed." Hagen, Sarazen and other stars will be shown competing. Hal Hall will direct. Another sports subject will be the International Horse Club races in Boston. A western studio will be established, Curtis F. Nagel, president, said.

Roxy Hitting on All Twelve

The Roxy Theatre in New York is reported to have taken in about $76,000 for the three days ended Monday of this week. No further figures are now available. The picture is Fox's "The Cradle Snatchers." Many believe a new week's record will be set when the final returns are in.

De Mille Leads in Race with M-G-M Over West Point

Betting Now Favors Him For the Privilege

Announcements by Metro-Goldwyn-Mayer and the DeMille forces that each would make a West Point film, has resulted in keen competition between the two with the probabilities that the latter will gain the coveted permission from the War Department.

Douglas Doty, of the DeMille scenario staff, who recently came to New York from Hollywood, has been spending most of his time recently at the United States Military Academy at West Point gathering material for the picture, which is to be entitled "West Point." With him has been Schuyler Grey, who has produced several army films, and who is personally acquainted with many of the high army officials, both as an authority in military procedure and as a reserve officer of the aviation service.

The difficulties which M-G-M has encountered in obtaining permission to produce a West Point feature, are said to be chiefly due to the criticism of many army officers of "Rookies," a recent M-G-M release, whose story was built around the adventures of a youngster at a military training camp. It was held by many army officials, that this picture, a broad farce comedy, held the army up to ridicule and was in no sense a true picture of army life or methods. This may have something to do with the War Department's delay in okaying another feature by M-G-M, showing the life at West Point.

DeMille plans to star William Boyd in "West Point," it is said, while Donald Crisp will direct.

The Millenium

"Potemkin," the Russian feature of a battleship mutiny directed by Eisenstein, has been running over a month in Buenos Aires, twice a day, at $4 a seat in a house seating about 1,000. This report comes to Moving Picture World from a friend recently returned from the South American city. That would mean a month's gross of $240,000, as each ticket costs $4 and each seat has been filled at every performance. Buenos Aires is known as an excellent show town.

Paramount News Staff Meeting in New York

Members of Paramount News' American staff arrived in New York, Tuesday, for a four-day convention at the Roosevelt Hotel. This will be the first national convention of cameramen in the history of the news reel, according to Emanuel Cohen, editor of Paramount News and director of short feature production.

Following Mr. Cohen's opening address, A. J. Richards will discuss "Feature Stories," S. H. MacKean, "Covering News Stories"; W. C. Park, "Reel Make-up," and Stephen T. Early, "Contracts and the Associated Press."

Addresses scheduled for Friday are: L. S. Diamond, "Organization"; Stanley B. Waite, "Distribution of Paramount News"; Miles F. Gibbons, "Local and Foreign Editions"; David Sussman, "The Laboratory"; Fred Waller, "Lenses and Filters," and Eugene LaRoche, "Cameras."

Bruno-Blythe Firm Represent Lindbergh

The firm of H. A. Bruno, R. R. Blythe & Associates, with offices at 220 West 42nd street, New York City, is representing Captain Charles A. Lindbergh together with Harry H. Knight, one of the principal St. Louis backers of Captain Lindbergh's New York-Paris flight. An enormous pile of mail matter of all descriptions is piling up in their offices waiting the arrival of the world famous flyer to whom it is directed. Besides representing Captain Lindbergh they have the account of the Ryan Company, which built the "Spirit of St. Louis."

"$1,000,000 Mystery" Next Rayart Feature

Rayart will make a feature-length production of the "Million Dollar Mystery," produced by Thanhouser some twelve years ago in 21 episodes, from the story by Harold MacGrath. James Kirkwood and Lila Lee will play the roles originally played by Jimmie Cruze and Flo LaBadie.

No director has as yet been selected for the new version of this famous chapter play, which made fortunes for those who were originally connected with it, but Tren Carr will act as supervisor of production.

W. Ray Johnston, president of Rayart, who was associated with the Thanhouser studios, at the time the "Million Dollar Mystery" was made, is now engaged in selecting the rest of the cast. The feature edition will be made in six reels.

Henry Ford posed for this picture in 1902 with Barney Oldfield and his famous "999." Now Oldfield with his first racer has re-enacted the celebrated track event in Warner Bros.' Extended Run production, "The First Auto."

Vilma Banky and Colman Will Be Starred Alone

Vilma Banky and Ronald Colman, whose next picture, "Leatherface," directed by Marcel de Sano from Baroness d'Orsay's novel of that name, goes into production shortly, will in future be starred in separate productions.

This decision was recently made by Samuel Goldwyn, who is now seeking vehicles suitable for each of these stars.

It is probable that "Leatherface," their present production and the last in which they will be co-starred, will be renamed.

Makes New York Scenic

Robert Flaherty, producer of "Nanook of the North," it has been learned, now is making a two-reel picture of New York City for the Pictorial Clubs of America. It will have a dramatic story and be a departure in treatment from the usual type of story scenic. Out of the way spots will be shown. Releasing arrangements are not known. Pathe may handle them.

A "Poetic" Film Company

There has been formed in Berlin recently a new company named "Poetik-Film Gesselschaft," with a capital of 100,000 marks. The managing director is Elisabeth Bergner, who produced "Der geiger in Florenz" and "Liebe?" and the scenic director, Czinner, is now acting as commercial director of this new company.

Many Berlin Unemployed

Berlin exhibitors are concerned over the slow decrease in the unemployment figure. In other years, with the summer's approach, unemployment decreased rapidly. This year, however, there seems to be a dead stop in this respect. Berlin counts at present 226,000 unemployed, a record figure for this time of the year.

First National May Tie-In With Phonofilm

The recent addition to the advisory board of the De Forest Phonofilms of P. A. (Pat) Powers and Harry E. Aitken, has led to much speculation. Several conferences between Powers and John J. McGuirk, president of First National and the Stanley-Fabian Theatres, late this week, led to the report that definite commitments had been made between the two groups, under the terms of which the Phonofilm system would be installed in many of the houses under President McGuirk's direction between now and Sept. 1.

Because nearly a score of the larger Stanley houses have already installed or contracted for Vitaphone, it is believed that any new arrangements will apply only to the smaller houses and others not so committed.

Miss Livingstone Hostess

Mabel Livingstone, publicity director for Inspiration Pictures, will entertain a group of women press representatives on Friday evening at the Strand, where "Resurrection" is on a three weeks' run. Among them will be Carolyn Darling and Merle Schuster of United Artists, Betty Shannon and Gertrude Smith of Pathe, Virginia Morris and Eve Bernstein of Warners, Eileen Brennon, publicity director of the Roxy; Martha Wilchenski and Bessie Mack of the Capitol, Paula Gould of F. B. O., Beth O'Shea of Fox, Hortense Shorr of Columbia, Sarah Seigel of Paramount, Stella Shepherd of First National and Jeanette Sauer.

Gest Seeks Principals

Morris Gest, who will release through United Artists, is reported conferring with George Arliss and Feodor Chaliapin for principal roles in "The Darling of the Gods." Arliss played "Kuroki" in the celebrated Belasco stage version.

Woodhull Slated

(Continued from page 323)

is no indication that he will start anything.

The chances are that the New York delegation this year will be smaller than heretofore, despite the agreeable "fare-and-a-half" rate. New Yorkers, it is said, are less optimistic than their comrades in other parts of the country—more willing to resign themselves to the inevitability of wars, floods, earthquakes, epidemics and movie mergers. They are nearest to the fire and are studying philosophy.

In the old days when Sydney S. Cohen was at the helm, or giving it an occasional poke with his forefinger, an unexciting exhibitor convention was an impossibility. "Joe" Seider, too, believed that the megaphone never was made for a parlor ornament, and his earnest enthusiasm kept things moving.

This year it looks as though the convention will be more prolific of smoke than of fire—unless somebody starts something. Grave issues undoubtedly will be considered, but most of the work will go on behind the scenes and not on the convention floor. Decorum will rule. Are exhibitors taking a leaf out of the Hays book on movie etiquette?

Here is the entertainment calendar:

Handicap golf tournament, 8:30 a. m., June 6, Elks' Country Club. Entries due evening of June 5. Send $10 to P. J. Wood, 39 West Broad street, Columbus. Many prizes.

Complimentary tickets to all Columbus theatres, summer parks and American League baseball games.

Auto tours of the city.

A banquet (to be broadcast) at which the speakers will be Edgar A. Guest, poet; Governor Victor Donahey, "Roxy," H. M. Warner, C. C. Pettijohn and Harry Reichenbach. Reichenbach will be toastmaster.

Fifty exhibitors of all kinds of accessories. Over 4,000 square feet of floor space in the Neil House, convention headquarters, will be devoted to various interesting displays.

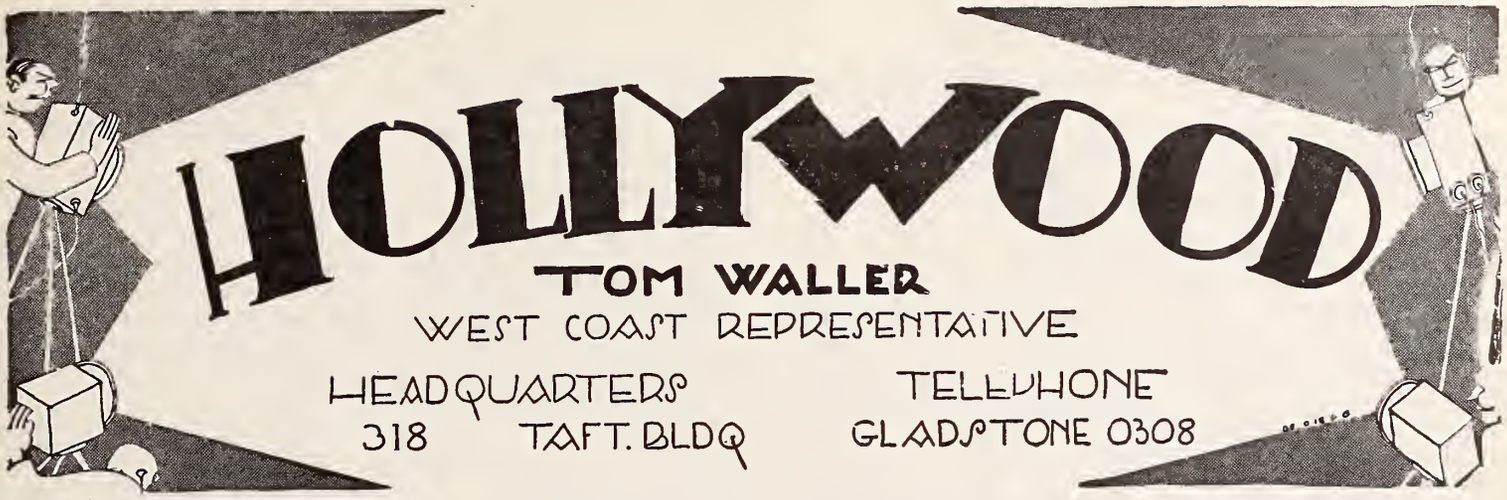
Ohio has done a lot of work to make the convention a success.

"Beau Geste" Remains

"Beau Geste" will remain at the Rialto for some weeks yet, maintaining its present policy of continuous shows and popular prices. Emil Janning's first American-made film, "The Way of All Flesh," probably will succeed it.

Chuck to Direct Buster

Charles F. ("Chuck") Reisner has formally signed a contract with Joseph M. Schenck to direct Buster Keaton's third United Artists picture, story and title of which are as yet unselected.



Hasty Adjustments in Wake of McCormick's F-N Resignation

Al Rockett Appointed Production Manager; Marin Business Manager Pro Tem—Rowland Heading for N. Y.

CONFERENCES lasting until midnight and writers being assigned rush work are some of the things which have happened in Burbank during the first few days after John McCormick declared as final his resignation as general manager of west coast production for First National.

A few hours before this writing, Richard Rowland, accompanied by Watterson B. Rothacker, Jesse Smith, Ned Depinet and Sam Rork left hurriedly for New York. Before leaving, Rowland issued an official statement in which he announced the appointment of Al Rockett as production manager and Ned Marin, Rowland's first assistant at the home office, as temporary business manager.

As told at length in a wire story published exclusively in the last issue of *Moving Picture World*, McCormick resigned because of the creation of a new office at the studio which would make him accountable to its incumbent. The *World*, at that time, said that Watterson B. Rothacker is slated for the job. In the statement Rowland says that he will make official announcement in this respect shortly after his arrival in Manhattan. Rowland is also credited in the publicity department story with declaring that no changes in the studio personnel are "contemplated."

One of the first moves made by Al Rockett since moving into the quarters which McCormick abruptly abandoned this week was to make his brother, Ray Rockett, head of "The Patent Leather Kid" producing unit which the new production manager directed. At the same time Henry Hobart, who was the production manager for "The Poor Nut," steps into Ray Rockett's shoes, thus becoming responsible for "The Crystal Cup" unit.

Early next week the movement inaugurated during the McCormick regime to give ten college students opportunities for stellar honors will be considered by the new administration. At this time we are told that there is little doubt but that McCormick's plans for the ten boys selected by the press and First National salesmen as the best prospects in the numerous screen tests which were flashed on the Ambassador Theatre screen will be carried through. Originally, it was made known that the winners would be brought out here with expenses defrayed and with an income of about fifty dollars per week until their status as actors was established. At this writing it was said that the winners, who are among 14,000 students representing colleges throughout the country who are said to have turned out for these screen tests, will doubtless arrive here some time in June. The winners and their colleges are:

John Westwood, of Princeton, from New York City.

Richard Miles Glendenin, University of California, from Piedmont, Calif.

Leland S. Wilcox, University of Michigan, from Columbia City, Indiana.

John Van Cleave Morris, Purdue, from Shelbyville, Indiana.

(Continued on next page)

Hollywood Solves Studio Visitor Problem

The Hollywood Chamber of Commerce has inaugurated a new feature for satisfying visitors to Hollywood unable to gain entrance to the various studios and witness the making of motion pictures. A projection room has been installed in the chamber's building, where a film made through the co-operation of various Hollywood studios shows each step taken in the production of a screen drama. The film is exhibited free of charge the first four days of each week.

Mack Sennett To Distribute Through Pathe

After months of uncertainty about his medium of distribution for 1927-28 product Mack Sennett has aligned himself with Producers Distributing Corporation, Pathe, Keith-Albee, Orpheum, B. S. Moss and Proctor circuits. That these merged interests, which convene in Hollywood for the first time within the week, will lean upon Sennett as one of their main sources for short comedy material, is also gathered. The convention lasts for a period of four days and probably will mark the end of the many big sales gatherings held here during the past month.

Cecil B. DeMille, we gather, will make one road show special during the year. At the present writing we learn that no story is yet being considered and that at all events production will not be started until next Fall. His "King of Kings," now running at the Chinese Theatre, will cause great satisfaction in Culver City if it draws in Hollywood for the next six months, we are told.

Raoul Walsh to Direct Gloria

Raoul Walsh has been loaned to United Artists by Fox to direct Gloria Swanson in "Miss Sadie Thompson," according to an announcement here.

Sadie Thompson was one of the most sought after roles in Hollywood, being a character adapted from a book by that name and prepared for the stage by John Colton under the title, "Rain."

One to Finish Warner Program

One more picture remains to be completed on the Warner Brothers 1926-27 program, "The Heart of Maryland," now in production. This stars Dolores Costello under the direction of Lloyd Bacon with Jason Robards, Warner Richmond, Helene Costello, Myrna Loy and other well-known players in the cast.

The first picture scheduled on the 1927-28 program will be "The Bush Leaguer," starring Monte Blue. The three latest pictures completed were, "Dearie" with Irene Rich; "Simple Sis," with Louise Fazenda and Clyde Cook, and "What Happened to Father," Warner Oland's first featured part under his new contract.

W. B. Warner to Play "Sorrell"

The cast for "Sorrell and Son," to be directed by Herbert Brenon for United Artists, has been practically completed with the signing of H. B. Warner. Alice Joyce, Mickey McBann, Anna Q. Nilsson, Carmel Myers, Louis Wolheim, Norman Trevor, Paul McAllister and Mary Nolan have been assigned the other important roles in the screen play.

Al Rockett Becomes F-N Production Chief

"Satin Woman" Tells Tragedy of Busy Anti-Domestic Woman

Mrs. Reid's Picture Lavishly Produced; Entire Cast Comprised of Screen Vets—Walter Lang Directed

By JIM POWERS
West Coast Staff Writer

MRS. WALLACE REID is to be commended on this latest picture of hers. "The Satin Woman" provides excellent entertainment and is lavishly produced. It should gross well throughout its film life. Walter Lang, who directed it, also draws a measure of praise for the manner in which he handled the filming of the story.

The entire cast is comprised of players that have earned their spurs on the screen and no effort has been made to cheapen the production by the use of unknown players at a saving in production costs.

The story is that of a busy woman, whose club and social activities curtail a family interest in her husband and young daughter. The husband, tiring of the domestic arrangement, as outlined by his wife's actions, turns to a grass widow for recreation .

Mrs. Reid as the satin woman, could not be improved upon. She carried her part well and is typical of the average busy clubwoman with little time for domesticity. Rockliffe Fellowes plays the husband—or the worm that turns—and deserts his wife for the more companionable grass widow. As the story closes they are reunited.

Mrs. Reid then displays her versatility in the rapid change she undergoes when the full realization of what the loss of her husband means to her.

Taking the daughter, now grown to flapperhood, she goes into seclusion from the society in which previously she had cut such a wide swathe.

John Miljan shares with Mrs. Reid the honors of the picture. Alice White, as the daughter, looks well in some "shots," but shows a tendency to over-act. Gladys Brockwell and Ruth Stonehouse are fine during the time they are on the screen, which is rather limited.

(Continued from preceding page)

Stuart Clayton Knox, Yale, from Mystic, Conn.

Walter Graham Smooth, Northwestern, from Evanston, Ill.

Thomas Kelsey Denton, Michigan, from Saginaw, Michigan.

Edward E. Karges, Northwestern, from Storm Lake, Iowa.

John Howland Stambaugh, Chicago, from Oak Park, Ill.

Dan Cassidy, Georgia Tech, from La Grange, Ga.

Lasky to Open Visual And Sound Laboratory

Jesse L. Lasky returning from San Antonio, Texas, where the world premier of "Wings" was staged, is quoted as having declared that "a special laboratory would be established at the Fine Arts Studios under the management of Lorenzo Del Riccio for the development of visual and sounds effects to be used in connection with screen presentations."

Hays' West Coast Office Frowns On Projection Room Showings

What was described to us as the "enormous amount of showings in private Hollywood homes" resulting in what was also said to be "countless damaged prints," are credited by a well-informed source as being chiefly responsible for one of two resolutions which, at first reading, ostensibly bar miscellaneous projection of early prints.

The second of this pair now on record in the headquarters of the Association of Motion Picture Producers, the western wing of the Hays' Organization, voices objection to projection room views by reviewers on the ground that "members of the association have continually been advised that the projection room showings have been prejudicial to the understanding and appreciation of the product to such an extent as to seriously jeopardize their interests."

So far as the second resolution is concerned, we were further given to understand that in execution it may be "very elastic" or, in other words, that it is something for the record and remains optional with the producer. We were told that "the trade will be protected."

Rift in Harlan Prevost Family

This week's surprise in the film colony came in the announcement that Marie Prevost and her husband, Kenneth Harlan, had agreed to disagree and were maintaining separate establishments. Heretofore they have been regarded as the ideal film couple, apparently making a success of matrimony.

Miss Prevost, now quartered at the Ambassador Hotel, admitted the rift in the lute, but refused to qualify the rumor that a divorce was in the offing. Harlan, who has just finished a picture with Lya De Putti at Universal, could not be located for a statement.

Barbara Bedford Opposite Chaney

If we could but attempt the style that some of our feministic contemporaries affect around here we would scrawl thus about the following:

"That luscious little blonde morsel, Barbara Bedford, was truly her radiant self when we encountered her on the Lon Chaney set this week."

But, that being the case but not our "style," we can only say that Miss Bedford did tell us that as the Countess or Chaney's leading lady in his current vehicle, "The Terror," she feels that she has her best role.

Grauman Offers $25,000 For Non-Stop Trans-Pacific Flight

William Wrigley, the chewing gum magnate, started something for our "master showman" to aim at when he put up a $25,000 prize for the first person to swim the Catalina Channel. Mr. Wrigley reaped millions of dollars in free publicity from the venture, which came cheap at $25,000. Sid Grauman, having taken Wrigley's lead, now steps forth with an offer of $30,000 for the first flyer to pilot his plane in a non-stop flight from Los Angeles to Tokio, Japan.

Captain Charles Lindbergh, the international idol of the hour, by virtue of his hop from New York to Paris, opened up these newer fields for our "master showman" desirous of crashing into print during the dull season.

Next we out here in Hollywood expect to hear of prizes being hung up for non-stop jumps to Singapore and round-the-world jaunts by the more daringly inclined.

Jolson to Get Title Role in "Jazz Singer"

From what we can gather, Warners will have expended around $500,000 by the time "The Jazz Singer" and its Vitaphone accompaniment come out of the cutting room. Instead of George Jessel, who created the title role during the run of the stage play in Manhattan, it is Al Jolson who will be starred.

A little story reaching us about the switch in stars recites that Jessel agreed to play the title role in the picture for the round numbers of $100,000. After his trunks had arrived at the Santa Fe station and this actor was introduced to the Vitaphone annex to the regular Warner studio we hear that for "vitaphoning" he must also receive something like a second one hundred "thou." About this time, we gather, Warners decided that they could get that internationally known crooner of black babbles to do the two jobs for just a couple of hundred thousand.

On checking up all of this at the Warner studio we learned that "something like that" did happen. We gathered the additional information, however, that such happening has not caused any friction as is proven, it was pointed out to us by the fact that Jessel will talk but not be heard in a picture about to get underway, tentatively titled "The Broadway Kid."

"The Aftermath" Causes Walkout In Coast House

A few nights after its local opening but a comparative handful of people, scattered throughout the copious Forum Theatre, witnessed the German picture, "The Aftermath." As this National Film A. G. production progressed the substance of comments by fans, who were taxed from 75 cents to $1.65, was that the picture was a hodgepodge of rambling incidents held together by the antiquated method of titling.

Before the completion of the show, which, including the presentation and musical score, is one of the poorest in quality and entertainment the Forum has staged in a long time, over a half dozen people walked out.

Dancers, several of whom wore tights a couple of sizes beyond their own proportions, provided by their cavorting before an obviously cheap drop the presentation material.—T. W.

Replaces Jessell As Jazz Singer

Five and Ten Set Erected For Pickford

The largest replica of a five and ten cent store ever erected in Hollywood, and with things just as one would find them in a Woolworth establishment, furnishes Mary Pickford with the set which will dominate the atmosphere of her next United Artists release.

Prior to starting work this week Miss Pickford went "atmosphere hunting" in Woolworth's Los Angeles' emporium. Her exploring extended over five weeks during which time she spent many actual hours in the store, first as a customer and then as one of the girls shoveling candy and tinsel behind the counters.

Her representative tells us that on one of these visits Miss Pickford punched the clock, tied up bundles all morning and was getting along famously until the middle of that particular afternoon when her identity became known by a score of local cameramen and reporters swooping down upon the store. And this matter of identification was not a publicity gag, we are assured. It was atmosphere of the store for atmosphere in the picture—nothing more.

While making one of her "shopping" tours in Woolworth's after having parked her Rolls Royce far enough away so that she could just as easily have been seen alighting from one of the numerous flivvers in front of the emporium, Miss Pickford, it was verbally relayed to us, broke her string of pearls. The necklace in its shattered state represented an investment of approximately $20,000. All but $200 worth of the pearls were recovered, so that it cost Miss Pickford this much materially for her course in Woolworth's.

Academy Makes First Move to Include Movies in Curriculum

As one of the first constructive moves in pursuance of the policy outlined at its first public event the Academy of Motion Picture Arts and Sciences through its Committee on College Affairs has so interested Professor Klein Smid, president of the University of Southern California, that, according to word reaching the World, he is now contemplating the introduction of several special courses. These have to do with technical and literary studies as they apply to those two phases of the film industry, we hear.

Frank Woods, secretary of the academy, also informs us that since the enrollment of 250 charter members at the Biltmore banquet recently ten new members have been secured. Woods reiterated that only those who have actually achieved some distinction in the industry are eligible for membership.

Committees appointed by the Board of Directors at a meeting this week, presided over by Douglas Fairbanks, head of the organization include: Membership: Harry Rapf, Chairman; J. A. Ball, Frank Lloyd, Conrad Nagel, Jeanie Macpherson. Finance and Building: M. C. Levee, Chairman; Jesse Lasky, Jack Warner, Wallace Beery, Charles Christie, Douglas Fairbanks, Donald Crisp. Benefit Picture: Fred Niblo, Chairman; B. P. Schulberg, Jos. Farnham, Sol Wurtzel, Carey Wilson, Mary Pickford, John Considine. Public Relations: Irving Thalberg, Chairman; Tom Geraghty, John Considine, Hobart Henley, Wm. DeMille, Ralph Block, Benj. Glazer. College Affairs: Milton Sills, Chairman; Roy Pomeroy, J. A. Ball, Sidney Olcott, C. B. DeMille, Lotta Woods, Jane Murfin. Information: Jos. M. Schenck, Chairman; John McCormick, Harold Lloyd, Bebe Daniels, Carey Wilson, Norma Shearer, Dolores Del Rio. Awards of Merit: Cedric Gibbson, Chairman; Sid Grauman, Bess Meredyth, J. Stuart Blackton, Richard Barthelmess, Henry King, D. W. Griffith. Conciliation: Louis B. Mayer, Chairman; John Stahl, Milton Sills, Waldemar Young and Roy Pomeroy.

Laemmle Makes $700,000 Bid For Lindbergh

Verification was forthcoming at Universal City on the published offer of Carl Laemmle, president of the Universal Pictures Corporation, to Capt. Charles A. Lindbergh to appear in a series of pictures at a salary of $700,000 for twelve months work.

The offer was made Lindbergh in Paris through James V. Bryson, managing director of the European Motion Picture Corporation, Ltd., in behalf of Laemmle.

What appears on the surface as merely a publicity gesture out here on the coast is the purported offer of $10,000 a day for 365 days to appear over the Pantages circuit. This would mean a salary of $70,000 per week, which would prove an item on a payroll when coupled with the expenses of the remainder of a vaudeville bill.

They would have to run about twelve shows a day at Pantages' Los Angeles theatre to pay Lindbergh alone, where the average admission is something like fifty cents a head The financial deficit of meeting such an offer, it would seem, would hardly make up the monetary loss in advertising for any theatrical organization.

Embryo Stars Try Their Luck

Bob Beretta, live-wire manager of the Rialto Theatre in South Pasadena, has just brought to a successful close an impersonation contest staged weekly over a period of a month. The impersonations were by amateurs with various well-known picture stars as their models.

Local interest in the event was satisfyingly evidenced by the box office returns on the four nights in which the trials and finals were staged.

Junior Coghlan To Become Star

Junior Coghlan's sterling work in various DeMille and Metropolitan Pictures has brought him the reward his talent warrants. He is to become a star in his own right with the filming of "Gallagher," a story by Richard Harding Davis. This goes into production shortly at the DeMille plant in Culver City.

Young Coghlan is but ten years of age and has been featured in a number of recent pictures including "The Yankee Clipper."

Christie Adds Six to Schedule

The Christie Film Company will add six two reelers to this year's schedule. This is six more under their new affiliation with Paramount than were made under the old releasing outlet.

Of the thirty-six pictures, Bill Dooley, Bobby Vernon and Jimmie Adams will star in eight each with Jack Duffy, Neal Burns and Ann Cornwall splitting the remaining twelve between them.

Harold Beaudine, William Watson, Robert Kerr and Arvid Gillstrom will direct.

Moving Picture World's West Coast staff photographer greeted incoming conventionees with more than a handshake as the above photos prove. The World's Graflex caught these First Nationalites just after they had stepped of their special train at the Santa Fe station.

The Academy Approaches The University

The Hollywood Photographic Section

M. P. World Staff Photo

GLORIA SWANSON—Preparing to start her next production for United Artists.

Gloria to Play Sadie Thompson

In the news columns of this issue of *The Moving Picture World* is the announcement that Gloria Swanson will portray the very desirable role of Sadie Thompson, when that colorful character that clicked so tremendously on the stage in "Rain," is brought to the screen. Gloria should make Sadie as vivid a screen character as Jeanne Eagels did a stage figure.

Miss Swanson is now comfortably ensconced in her new headquarters at the United Artists' studio and ready to start work on her next production. Her last picture, "The Loves of Sunya," made in New York under the direction of Albert Parker, is now being shown on the Coast.

Few personalities have forged from obscurity to the pinnacle of public adulation in the spectacular manner that Gloria did in a few short years. She started her upward trend in pictures, as so many other international favorites did, at the Mack Sennett studio as a bathing girl. She was listed on the Sennett payroll at the time Charlie Chaplin, Ford Sterling, Charlie Murray, Marie Prevost, Phyllis Haver and other present day stars were appearing in the Keystone Comedies.

Through Cecil B. DeMille, Gloria received her first opportunity, according to accepted tradition. De Mille, then with Famous Players, is said to have noticed her in a small comedy "bit" in a picture being exhibited at a small suburban town.

M. P. World Staff Photo

FINIS FOX, scenarist, who has just completed the screen story of "Ramona" for Inspiration Pictures.

Fox is Finis In Name Only

For a long time we have been hearing that the writer is now coming into his own so far as the picture industry is concerned. After taking a look at the sartorially correct Finis Fox we are convinced that this is not far amiss. Mr. Fox, we found, beaming prosperity and exuding the opulence of a country banker.

He has just finished the screen play for "Ramona," Edwin Carewe's forthcoming Inspiration Picture for United Artists release. This will provide Dolores Del Rio with her initial starring vehicle.

Fox has cause to feel satisfied with the reception of his recent effort, "Resurrection," now making a tremendous hit throughout the country. The screen play for this production came from the pen—or typewriter—of Finis.

During his screen writing career, Fox has written for practically every prominent star in the business. He started his career as a reporter on the Daily Oklahoman, but soon turned to pictures as more lucrative employment. At an early age he probably realized that there were few court battles over the dissecting of an ex-reporter's estate, newspapermen as a general rule being underpaid if not undernourished.

His first motion picture story was for the old Metro Company and had an inspiring title, "The Jury of Fate." June Mathis did the script for the screen and Tod Browning directed it.

After putting this one over he settled down to the grind and spent all his waking hours conceiving plots that might be sufficiently attractive to coax a check from unemotional producers.

"Ramona" goes into production sometime in June, according to present plans.

M. P. World Staff Photo

VIRGINIA LEE CORBIN—Starts her first picture shortly under her new contract with F.-N.

Virginia Lee Comes of Age

It is surprising how these screen youngsters grow. A few years ago we were watching the two Corbin girls, Virginia Lee and Jane doing kid parts with their hair down their respective backs. A few days ago we ran across Virginia on the First National lot at Burbank and found her quite a young lady, blase, worldly and grown up.

Last March, John McCormick, First National head, decided Miss Corbin had done sufficiently well to merit a long term contract. So she affixed her signature to the dotted line and joined First National's family of stock players.

Virginia had an early start in pictures, making her debut in front of a camera at three years of age in "Jack and the Beanstalk" for Fox. After spending several years on various lots, she and her sister went into vaudeville over the Keith-Orpheum circuit. Vaudeville engagements took up about three years and then she returned to pictures with King Vidor in "Wine of Youth."

On the heels of this she did a few pictures for Paramount. The lead opposite Ben Lyon in "The Perfect Sap" and with Doris Kenyon in "Ladies at Play" resulted in the proffer of the First National contract.

At present she is awaiting her first assignment under her new contract.

M. P. World Staff Photo

COMEDIENNE—Zasu Pitts has one of the important roles in Universal's "The Buck Private."

Zasu Pitts In "Buck Private"

A fortunate "break" started Zasu Pitts on her screen career and Lady Luck seems to have stuck pretty close to the popular comedienne ever since. Her first part in a picture, following her arrival here from Santa Cruz, was with Mary Pickford in "The Little Princess."

This part gave her entree to other studios and she soon found herself a busy young actress. She has a distinctive personality that made her a favorite on the screen almost overnight.

Some time she hopes to take a fling at the legitimate stage if she ever finds herself free long enough between pictures. Although she is not under contract to a particular studio she finds her services constantly in demand.

At present she is sharing honors with Eddie Gribbon in "The Buck Private," which Mel Brown is directing for Universal. This story is laid in Germany during the days the American doughboys were billeted in the ex-Kaiser's domain following the signing of the Armistice.

It was mainly through the interest of Mickey Neilan that Miss Pitts was cast in the Pickford picture.

Before signing for her present part in the Universal production, she spent about nine months with Eric Von Stroheim in the making of his latest spectacle, "The Wedding March."

Miss Pitts has the gift of pantomime and the subtle touch of humorous artistry that should make her a screen star in her own right.

The Hollywood Photographic Section

M. P. World Staff Photo

REGINALD DENNY—Will start his next production for Universal within a short time.

Fatigue Doesn't Bother Reggie

Reginald Denny is getting little rest between pictures right at this time. He just recently finished in "I'll Be There," for Universal and now he is getting ready to start in another comedy, "Now I'll Tell One."

Fred Newmeyer has been signed to direct Denny in his next and the pair make an ideal comedy combination. Newmeyer is rated as one of the industry's leading comedy directors.

Denny first made his bid for screen fame in "The Leather Pusher Series," adapted from the magazine stories of H. C. Witwer. Like a discharge of T. N. T., he went over with a "bang," and was soon ranked as one of the favored on the screen.

His selection for the part of the gentlemanly pugilist in the Witwer stories came through the interest of Carl Laemmle. Laemmle, in seeking an actor that possessed the qualifications for the role finally hit upon Denny, who, besides being experienced on the stage had been heavyweight champion of the Royal Flying Corps during the war. The publicity he gathered by his activity with the padded gloves first attracted Laemmle's attention.

So successful was the boxing series that Denny was cast again in a series of stories built around the Northwestern Mounted Police. From these he went into feature length comedies, which he has been turning out ever since to the enrichment of the Laemmle coffers.

Denny rates as the biggest box-office bet among Universal players.

M. P. World Staff Photo

JOHN HARRON—Has been moving along nicely and recently finished in "A Pair of Silk Stockings" for Universal.

Johnny Harron Lead for Laura

John Harron, who recently finished the male lead with Laura La Plante in "A Pair of Silk Stockings" for Universal, has had an interesting career in pictures. He is a brother of Bobbie Harron, D. W. Griffith's discovery, who died a few years ago.

Friends of Johnnie are hopeful that he may duplicate the success of his more famous brother, and, he bids well to do it judging by the reception his efforts are receiving from the public at large.

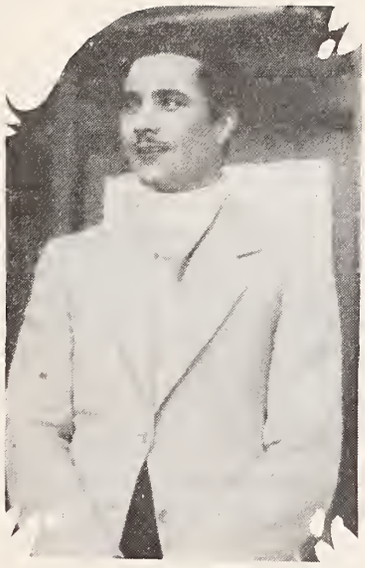
His first screen part came in 1920 with Mary Pickford. Miss Pickford, with her usual gesture of selecting practically an unknown to appear opposite her, chose Harron, who at that time had done little, if anything, to attract attention.

With the "break" afforded him in the Pickford screen play, "Through the Back Door," Harron began to progress gradually. Warner Brothers placed him under contract some time later and he remained with that organization for about fifteen months.

With the concluding of his contract with Warners he entered the free lance field and has appeared opposite, and in the same cast, with a number of the screen's most prominent women stars.

His part with Laura La Plante provides him with excellent opportunities and he is not slow to avail himself of the same.

Born in New York, Harron received his early education there and then came west. He is a graduate of Santa Clara University.



M. P. World Staff Photo

DON ALVARADO—Playing the male lead opposite Constance Talmadge.

Don Alvarado In "Breakfast"

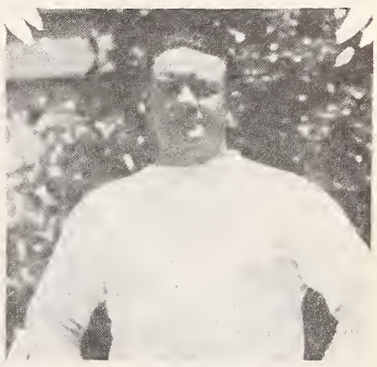
After three years in pictures, Don Alvarado finds himself in the enviable role of a young man with a long term contract with United Artists and the male role opposite Constance Talmadge in her current picture, tentatively titled, "Breakfast."

Alvarado started in the game as an "extra," devoid of stage training and boasting only a desire to make good on the screen. He faced the usual problems that beset the unknown player anxious to rise in the profession.

By constantly keeping his nose to the grindstone he began to advance gradually from mob scenes to "bits" and later to more important parts. Warner Brothers, seeing possibilities in him, signed him to a contract that survived a year.

Fox about then decided he was lead material and signed him for three pictures. So impressive was his work in the last of these "Carmen," which has not been released as yet, that he was signed to a long-term contract by United Artists to appear in feature productions.

In "The Monkey Talks" for Fox, Alvarado received creditable mention from the reviewers throughout the country. "Carmen," which follows "The Seventh Heaven" at the Carthay Circle Theatre, should establish him as one of the popular favorites of the screen.



M. P. World Staff Photo

EDDIE GRIBBON—Has just finished in "The Callahans and the Kellys" for M-G-M.

Eddie Gribbon Hard-boiled Egg

Eddie Gribbon, cast as the hard-boiled sergeant in Universal's current production, "The Buck Private," exemplifies the role in every sense of the word. We ran into Eddie out on the "U" lot bundled up in a heavy army overcoat and sweltering under the glaring rays of the sun, which attendant sunshine, by the way, is becoming all too rare in a balmy southern California. Of late a fur coat is a practical investment on the west coast.

His present role is one for which he is admirably fitted and Director Melville Brown is to be congratulated on his selection of Gribbon for the part. Because of his huge stature he provides just the menace necessary to make life unpleasant for Malcolm McGregor, cast as the poor private.

Gribbon, before moving over to the Universal lot for this picture, just finished what he considers one of the finest roles of his career in "The Callahans and the Kellys" for Metro-Goldwyn-Mayer. It is freely predicted here that as Jimmy Callahan he will, to use the vernacular of backstage, "knock 'em out of their seats" when the picture is released.

A pleasing voice and a chance with a quartette in vaudeville started Gribbon on his stage career. This lead to Sennett comedies. He did these for five years before the war and after a term in the navy he returned to the Sennett Studio for a short time. Later he joined the free lance ranks and has kept busy ever since.

★ Studio Row ★

AGNES O'MALLEY, for the past three years director of publicity for the Mack Sennett studios, resigned her position, effective on June 1, and will devote all her time to writing original stories and continuities for the screen. Miss O'Malley has been engaged in publicity enterprises for the past five years, with the exception of six months spent in New York as assistant editor of a well-known fan magazine.

* * *

KATHERINE HILLIKER and H. H. Caldwell have been signed on long term contracts as production editors at the Fox studio, according to an announcement.

* * *

DAVE BUTLER is forsaking the ranks of the screen actors for the time being at least and will try his hand at directing. He has just been signed by Fox to direct a picture tentatively titled, "Atlantic City." Butler's excellent work in "The Seventh Heaven" resulted in this contract.

* * *

MARY BRIAN is to play the feminine lead opposite Richard Dix in "Shanghai Bound." This announcement comes as follow up to a previous bit of information to the effect that Paramount had resigned her to a new long term contract. This is her third picture opposite Dix.

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CLARA BOW will start soon in "Hula," her next starring picture for Paramount. Adolphe Menjou is now well into his work in "Service For Ladies" and Gary Cooper has commenced actual production on "Nevada."

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KEN MAYNARD, First National's western star, has left for location at Lodge Grass, Montana. "Captain of the Strong" is the tentative title of the story.

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GARRET FORT, screen writer, has been signed to a contract by Warner Brothers.

* * *

JOHN BARRYMORE'S next picture for United Artists will be "Tempest," an original story by Fred de Cresac.

* * *

JACK ACROYD and John Miljan have been added to the cast of "The Outpost," starring Irene Rich.

* * *

ERNEST PASCAL, well-known novelist, recently signed by Paramount, arrived in Hollywood this week.

* * *

VILMA BANKY is to be starred next in "Chains" by Samuel Goldwyn. The story was written especially for Miss Banky by Frances Marion.

* * *

RENAUD HOFFMAN, who produced "The Unknown Soldier," which established box office records, has been signed by Cecil B. DeMille to direct "A Harp in Hock," co-featuring Rudolph Schildkraut and Junior Coghlan.

* * *

MARCELINE DAY gets the feminine lead opposite Ramon Novarro in his next starring picture for M-G-M, "Romance." John S. Robertson will direct from a screen adaptation by Josephine Lovett from the Joseph Conrad novel.

MAY EDGINTON, noted English novelist and short story writer, arrived in Hollywood this week prepared to start immediately on an original story for William Fox. Miss Edginton was brought from England with all expenses defrayed and a guarantee of $20,000 for the turning out of one story from her facile pen.

* * *

WALTER CAMP, JR., president of Inspiration Pictures, Inc., and J. Boyce Smith, vice-president, arrive in Hollywood this week. This will be Camp's first visit here in several years and it is believed he will have a number of important announcements to make relative to Inspiration's plans for the coming year.

* * *

CORINNE GRIFFITH plans on starting production on her first United Artists' production next week. "The Garden of Eden" is the title of the screen story and the cast includes Douglas Fairbanks, Jr., Emily Fitzroy, Andre Beranger, David Torrence and Edward Martindel.

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ACCORDING to announcement here, Charlie Murray is to be starred by First National after being co-featured with George Sidney in two more productions. "The Life of Riley" will be the next picture with the two comedians.

* * *

IT IS RUMORED here that Edmund Goulding will succeed Dimitri Bouchowetzki as director of "Anna Karenina," which stars Greta Garbo and has been halted in production several times since the opening shots were filmed.

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THE title of Monty Banks' next feature length comedy now in production for Pathe has been changed from "An Ace in the Hole" to "The Flying Fool."

* * *

FLORENCE VIDOR has sailed for a month's rest in Hawaii, following the completion of her latest starring picture for Paramount, "The World at Her Feet."

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LOUISE FAZENDA and Clyde Cook will next be co-featured in "A Sailor's Sweetheart" by Warner Brothers.

* * *

LOIS MEREDITH is listed among the recent arrivals in Hollywood.

* * *

DANNY O'SHEA'S contract with F. B. O. expires in June and he will then join the ranks of free lance players.

* * *

WILLIAM COLLIER, JR., has been signed for a featured role in Irene Rich's next starring production for Warner Brothers, "The Outpost."

* * *

WILLIAM WYLER has signed a new long-term contract to direct for Universal.

* * *

RICHARD TUCKER has an important role in "The Bush Leaguer," Monte Blue's next starring picture for Warners.

* * *

ESTHER RALSTON is going east for a short vacation before starting on her next Paramount story.

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TOM MIX'S next vehicle for Fox will be "The Scourge of Little C." Lew Seiler will direct.

Air-mailograms From The Coast

Girl Shy

Golf and the Greater Game

NEXT week the exhibitors will assemble in convention at Columbus, but before they sit in conference they will indulge in a golf tournament. Two or three weeks ago the New York film offices were deserted while the big and little bosses pushed the gutta percha pills around the Long Island links in a struggle for a series of trophies of relatively small intrinsic value but which mean much to their possessors.

Quite in line with the present trend, E. F. Albee has donated a cup representing the film championship, which is to be defended by the holders against any properly qualified challenger.

To the outsider it might seem to be a question whether golf is an adjunct to the film business or the film business a sideline to golf. It may possibly seem to him that far too much stress is laid upon the ancient and honorable Scottish pastime.

Al Lichtman has made the suggestion that the industry form its own golf and country club with a benevolent fund as a side issue. The matter is held over pending the conclusion of the infinity of sales conventions, but it may one day become a reality.

A more distant proposal to form within the industry a relief organization died a-borning. As an adjunct to the projected golf club it seems to enjoy a more favorable prospect.

It is evident that golf is exerting a marked influence on the picture industry, and this influence is not lightly to be decried. Take the projected game of next week, for example It is something more than a golf tournament.

Exhibitors from all parts of the country will assemble at Columbus for deliberative purposes. If they came into the convention hall fresh from the trains, travel weary and comparative strangers to each other, the firstday would be wasted in a general strangeness.

If, instead, they spend their first day on the links, in the informal atmosphere of the outdoor sport, they will accomplish through the more intimate contacts a greater degree of familiarity with each other than would be possible from a week in the convention hall. They will come to their formal deliberations freshened in mind and body from a day of outdoor sport, better equipped to take up the more serious work of legislation.

Who shall say that under these circumstances the golf tournament is a disturbing foreign element? It may well happen that the tournament; developed into an annual event, will prove to be of greater practical value than the convention itself.

It certainly can do no harm. It may accomplish a greater good than is realized in breaking the ice of formality and sending the delegates into the convention hall more nearly of one mind and one purpose. It assuredly is an interesting experiment.

This Week and Next

Publix Chex is Wholesale Adaptation Of Idea Brought to Light by M. P. W.

One News Beat That Shattered Records; Bowery Beat Broadway by Five Hours

Sunday Sermons on Vitaphone Records May be One Development of the Talkies

Atlantic City Transfers MacDonald to Stellar Honors on Old Ironsides Signs

EVER since *Moving Picture World* gave publicity to the story of a mid-Western exhibitor, who offered gift books of theatre tickets for Christmas sale, we have been interested in pushing the ticket book idea, particularly around the holidays, because it was advantageous to both buyer and seller. Running true to form, it was *Moving Picture World* which first gave publicity to this idea.

●

THIS week the coupon book idea reaches a climax in the issuance of Publix Chex Books, good for admission to any Publix house the country over. Most purchasers will use their books at one or two houses, but there is something imposing in the thought that the book is as good in San Francisco and Los Angeles as it is in the home town. There is a sort of "The World is mine feeling" that will particularly appeal to the man who seldom goes outside the city limitts.

●

THE books are issued in denominations of $10 for $9, $5 for $4.50 and $2.50 for $2.25, suiting all purses, and with a country-wide launching of the idea, it should bring a five or six figure sum into the Publix treasury within the first month.

●

TICKET books encourage theatre attendance. The holder is far more apt to spend his coupons than the equivalent in cash. He will show off before his friends, and when the book is gone he'll buy another. It is a fine idea for Publix and a convenience to the public.

●

OF course every news reel was the "first" to show the Lindbergh European films this week. This is written before the returns are all in, but it is not necessary to wait. Every last one was a "first." As a matter of fact all hit pretty close together 999 times out of the thousand.

●

BUT one "beat" still stands out in memory. During the war a Jersey Central pier, loaded with munitions cars, let go, and all night long New York listened to the bursting shells and the rupture of half a million dollars' worth of plate glass windows. Just about the time the news photographers were getting a chance to shoot through the morning haze, the old London Theatre, on the Bowery, came out with a special film of the explosion.

●

IT beat Pathe by five hours and probably no one realized that the film was merely the fireworks battle from Lubin's "The Night Attack" provided with a new title. It looked even better than the actual shots, and it cleaned a pot of money before the real negatives ever came from the tanks.

TALKING pictures come into the limelight from a new angle next week when the Garden Theatre, Jamestown, N. Y., will offer the first religious service to be recorded by the conversational cinema. Vitaphone has recorded the pulpit remarks of two local ministers on the Centenary of the town, and will supply this for local showing. The picture, naturally, will not be a rental proposition, but Vitaphone has placed the subject at the disposal of the Centenary Committee for gratis showing where they desire.

●

IT is a graceful gesture on the part of Vitaphone, but it opens the gate to a new line of endeavor. Twenty minute sermons by prominent divines for use on Sunday programs are by no means beyond the possibilities, and such a brief interlude on Sunday programs might help much where there is some undercurrent of opposition to Sunday pictures. The idea certainly is worthy of consideration.

●

FOLLOWING "What Price Glory" with "Seventh Heaven," Fox Films come prominently to the fore on Broadway. "The Iron Horse" was a tremendous popular and financial success, but it was frank melodrama: a style of production familiar to the Fox program. "The Seventh Heaven" is far more ambitious, artistically, and that Fox should have scored so strongly is evidence that Tom Mix is not the only breadwinner in Foxville.

●

DOWN on the Boardwalk at Atlantic City last Sunday there were two signs announcing "Old Ironsides." One blatantly proclaimed "J. Farrell MacDonald and Wallace Beery" while the other gave Esther Ralston for a running mate. Of course the manager had Charles Farrell and not Farrell MacDonald in mind, but it was an amazing waste of paint. More than one wise fan got a good giggle out of the managerial stupidity.

●

JOHN F. BARRY has gone down to New Orleans to hold a Summer School for the Saenger managers. He was looking forward to the visit for last year he had a wonderful session and he will have pretty nearly the same men this time. Last year the class worked until twelve and one o'clock in the morning doing their "homework" and turned up fresh and ready for the morning session.

●

LAST time he went down we offered condolences at having to face the fierce sub-tropical heat, and he wrote back that when he read the item he had just had to close the window because the breeze was blowing his papers all over the room.

●

THIS year we refuse to condole with him, though New Orleans without the Ramos Gin Fizzes must be pretty much like a hamless Hamlet.

●

HE was standing just east of where a huge marquise sign over the Sam Harris procalimed "Seventh Heaven. A Motion Picture." "Why so disconsolate?" inquired a friend. "I was trying to get into Heaven, and couldn't. Ain't that Hell!"

Epes W. Sargent.

by the way

Stage Being Set For Investing Public To Become Real Owners of Film Industry

Millions Needed for Rapidly Expanding Theatre Development and Operating Costs

Profits Probably Will be Great But Who Will Get Them Not Entirely Clear

Dr. A. H. Giannini Urges Importance Of "Sound Financing" at This Time

A Thought For Independent Showmen

THE stage seems to be getting set for the Great American Public, who now only know the motion picture business from their seats in the theatre, or who have invested more or less cautiously in the motion picture stocks already listed, to dig down into their socks as never before and become the real owners of an industry, whose growth has amazed all beholders.

●

HARDLY a day passes but some new statistical article appears, signed as often as not by a more or less eminent financial authority, setting forth in attractive fashion the fundamentals of the film industry, the newly stabilized conditions under which it is operating, its marvelous growth, the considerable profits which have been made and are being made, the elimination of waste and the co-ordination of effort, made possible by the giant mergers which have come about during recent months, all evidently ammunition in the great campaign that is apparently going forward to float new stock issues, compared to which all those that have been brought out in the past will be insignificant.

●

MILLIONS and more millions must be had for the rapidly expanding theatre interests of the great producing-distributing companies, enormous investments in brick, steel, mortar and real estate and all that goes to make up the component parts of the modern motion picture theatre.

●

STILL more millions must be found also to produce, distribute and present the entertainment which must be had in consistent quality and supply, if the immense investments represented by the theatres are to pay dividends.

●

SHOULD the quality of the product of any company, no matter how financially powerful, for any great length of time fail to measure up to the public's requirements in this respect, disaster will be swift and inevitable, for theatre losses, if many times repeated, will run to weekly figures that would bankrupt the United States Mint.

●

UNLIKE any other great industry, the success of the movies depends in the last analysis upon the creative element, which cannot be standardized, rather than upon all the other elements put together, although the others for a time may serve as makeshifts and function sufficiently well to compensate in part for what may be lacking in this respect.

●

ANOTHER fact to be considered, which may or may not have been commented upon, is that the prosperity of the motion picture industry is directly proportioned upon the general prosperity of the country at large, and no margin of profit, which the writer, has seen published for any company, is sufficiently great to absorb the losses in the event of any serious business depression or to meet an acute theatre condition, such as arose a few years ago in the "flu" epidemic, when people stayed away from all public gatherings because of their fear of infection.

RECENT figures from the Department of Internal Revenue, Washington, D. C., disclose that admission tax collections for the nine months ending last March, show a falling off of over $5,000,000, as compared with the corresponding period a year ago, the exact figures being $13,352,570, as against $18,452,568.

●

THERE may be nothing significant in these facts and figures, as affecting the industry as a whole, any more than the knowledge that conditions in the Southwest, due to the flood and other causes, at this time are causing very great losses to the theatres in that section, yet they all may have a bearing on future developments in this business

●

MILLIONS will doubtless be made in the tremendous expansion plans now under way, but whether the motion picture industry will profit or the public, or those who are interested in bringing the two together, or all three, is not yet entirely clear.

●

IN a recent article in *Film Daily,* headed "Sound Financing," Dr. A. H. Giannini, president of the Bowery and East River National Bank and perhaps the most eminent banking authority today on motion picture financing, said:

"It is important that new flotations" (in the motion picture field) . . ."shall be based upon the intrinsic values of the properties involved. . . . Present profits do not always insure the dividends of the future. Care must be evidenced so that earnings now in the ascendancy do not resolve themselves into a fanciful illusion, one, two or three years hence."

●

IT is merely this: Once the Great American public is the owner as well as the patron of the motion picture industry, it will have to get back to the fundamentals, which call for the operation of each theatre in a fashion that will make it sufficient unto itself on strictly competitive lines, with the corollary that each theatre, no matter what its affiliations may have been or may be, will be in the market only for productions, which will enable it to show a profit.

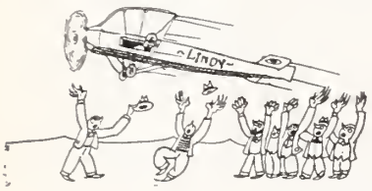
●

THE buyer and seller of any product, pictures or anything else, may be the same person just as long as the margin of profit is sufficiently large for both the manufacturer and retailer and not a single moment longer, for when competitive conditions become really acute, as they are already in this industry, the time must come when the interests of the manufacturer or the retailer inevitably will have to be slighted, and when it will no longer be possible for one individual or company to act for both.

Merritt Crawford

CAPTAIN CHARLES A. LINDBERGH latest of American immortals, although at first reported indifferent to the dazzling offers made him to appear before a motion picture camera in a feature picture, now makes it plain that he has no wish to deny himself to the millions, who want to see him upon the screen. Quite properly the world's most popular and most modest hero does not wish to see himself exploited in a purely commercial film. As he, himself, expressed it, he is "no actor."

But a picture which would foster the progress of aviation,



the cause of which lies closest to his heart and to which he has dedicated his life, is something entirely different.

"Any serious proposition that seems to promise progress to aviation," he has stated, he will be ready to consider on its merits, while no freak offers will be entertained.

Surely, this condition will offer no difficulties to any of our leading producers and perhaps already this peerless young flyer has found a producer, who will make a motion picture of the kind on which **Captain Lindbergh's** heart is set—an epic of aviation. In any event it is now practically certain, that the young hero, who conquered the Atlantic, alone and unaided, will shortly make his professional screen debut.

Meanwhile, all the world of motion picture-goers must content itself with the splendid newsfilms of his epochal flight.

*

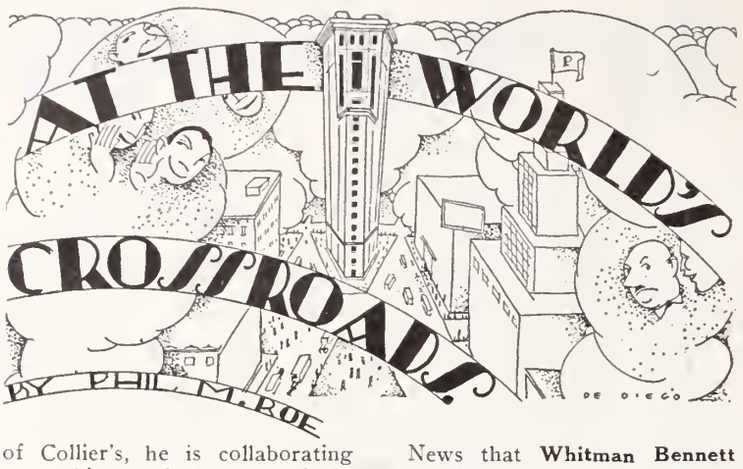
Is there any significance in the fact that **"Lucky" Lindbergh's** initials spell, **"Cal"?** A few days hence, the other "Cal," also a national celebrity and favorite, will pin upon this young birdman, with due ceremony, the coveted Distinguished Flying Cross, of which only eight have thus far been awarded to the elite of America's eagles.

To those who find a mystical meaning in names, the initials of Captain Lindbergh and his alliterative nickname, may well appear to be synonymous.

*

Warren Nolan, who writes the news about United Artists, when he is not taking some newspaper film critic out to lunch, is now disclosed in a new capacity. Many of his friends will be surprised to know that Warren is an authority on the Life and Deeds of Jesse James.

Moreover, with Owen P. White



of Collier's, he is collaborating on a biographical study of the oft maligned and much misunderstood Missouri banker and big business man, which will be published this winter.

This department is indebted for this information to a letter that Warren recently wrote F. P. A. in the New York World, and which gave the whole thing away. As a matter of fact the true story of Jesse James ought to make mighty good reading during the long evenings when the daylight saving days are over.

*

"Hell's Kitchen," the latest **Robert H. Kane** production to be made at the Cosmopolitan studios for First National release, has nothing to do with the devil's dietary, according to Forrest Halsey. It refers instead to a well-known cultural centre in a section of New York, where two cops used to go on patrol in-

stead of one and where falling bricks made it desirable to keep in the middle of the street after sundown. This will sufficiently answer the inquiring exhibitor, who wanted to know whether "Hell's Kitchen" was a cookbook comedy or merely a poetic title.

*

"Getaway day" for **Red Kann,** editor of "Film Daily," will be June 10, when he leaves for Europe, a bridegroom, provided Miss Marie Centre keeps of the same mind she is at present. But June 8 he will make his bachelor farewells at the Astor, and anyone who has anything particular to say to him had better say it then, for Red will have a lot to think about before he gets back.

Tom Wiley, of the National Photographers, 719 Seventh avenue, will see that you get your ticket for the solemn occasion, if you haven't already made your arrangements. Everyone who goes is guaranteed to see Red before the party's over.

News that **Whitman Bennett** is writing a book, "The Executive History of the American Film Industry," which will ignore the artistic development of the motion picture and deal solely with the business side, is interesting to many.

There are a number of prominent film executives, whom Whitman has no particularly good reason to regard affectionately, and it is entirely possible that some stories may be told, which have never yet been put in cold type for the author has been in a peculiarly advantageous position in times past to get much information not readily available to the common run of folks.

*

Whatever has **Herb Cruikshank** of the Morning Telegraph done to **Frank Vreeland** of the Evening Telegram? The question is suggested by a recent article in Vreeland's column, entitled "Lindy's Lover's Leap," or how "it should have been done for the movies."

The article isn't at all funny, though Vreeland whose breakfast may have leaned heavily upon him that day, probably thought it was. To the casual reader, however, most of it seemed designed mainly to vent some private bile on the unoffensive Herbert Cruikshank, who somehow must have incurred the august displeasure of the Telegram film editor, for it called

him various kinds of a "monkey," "marmoset," "Simian," etc., and implied a lot of other things even less complimentary in tone.

Roy Howard ought to have the serious minded Vreeland's head examined, for next time his vagrant fancy may inpel him to tackle some one less good natured than Cruikshank, with results that might be disastrous to the Evening Telegram's bank roll. There are limits even to editorial persiflage, when overindulged.

WILLIAM FOX has just brought out a new star and one whose fragile beauty and power to express repressed emotions, places her at once almost in a class by herself. Her name, not altogether unknown to motion picture audiences, henceforth will be written among the highest in the film firmament and, barring untoward accidents, ought to become a household word like that of Mary Pickford, Norma Talmadge or the Gish sisters, within a year or two.

Reference is made, of course, to **Janet Gaynor,** whose exquisite and natural performance in "Seventh Heaven," now at the Harris Theatre, is the acme of cinematic art.

All credit to Frank Borzage, also, who, as the director of "Seventh Heaven," must be held chiefly responsible for this splendid young actress's wonderful characterization and whose understanding and sympathetic direction afforded her the opportunity of displaying her talents to the nth degree.

Development of stellar talent of this calibre is the most en-

couraging sign of the screen's future promise which, perhaps, can be found in this day of intense commercialism.

In bringing out Miss Gaynor, William Fox and his able production chief, Winfield R. Sheehan, have done well for themselves and their company, but even better for the motion picture industry.

*

Dave Bader, chief accessory of the Universal Pictures Corporation, has to get a brand new introduction to his family nowadays, each time he lands in New York or at least, so he says. On the other hand he is getting to know every Pullman porter by his first name between here and the Mississippi Valley.

Dave's last trip covered about 5,000 miles in two weeks and took in the south, middle and southwest, without once registering at a hotel.

*

Edgar Wallach, manager of the Colony, where Warner Bros. is presenting Syd Chaplin in "The Missing Link," now qualifies as a zoologist and an authority on evolution, as well as a showman of parts. His realistic window display of a live chimpanzee and of various small monkeys keeps the sidewalk across from the Hofbrau so packed that the police are kept busy from noon to night.

GETTING GOODWILL

by Eper W. Sargent

JANUARY HOLMES was a firm believer in good-will. His midweek matinee business was light, and if the schools wanted to hold commencement exercises or the Boosters called a mass meeting, the doors of the Bijou were swung invitingly open. It might make a few dollars difference in the immediate receipts, but January figured that the money more than came back to him in the week that followed. Everyone rooted for the Bijou, and it did not seem to matter much what the show was, though he was careful to get the best he could afford.

It was not just the loan of the house. If the Ladies Aid of the Baptist Church planned a pie social, January would shoot his perambulator around town with "Go to the Pie Social at the Baptist Church and then come to the last showing of Wings of the Wild. Don't miss either. He was just as quick to aid the other denominations, and returning the compliment, the ministers made frequent pulpit announcement of some story with a good moral lesson.

In short, whatever January wanted from the town he got and what the town wanted from him it also received. Unionville was one place in the state where there was no opposition. Even the occasional medicine show played to such poor business that it never came back.

When the Women's Independent Political League of Clarion County decided to hold its annual convention in Unionville, it was only natural that January should assent to the request of the local committee that they meet in the Bijou. "It don't seem just right to hold it in one of the churches," explained Mrs. Simms, the chairwoman, "and the school is still in session."

"The more the merrier," agreed January heartily. "I've had everything but a county convention. It will sort of round up the record.

"It's only three days," assured Mrs. Simms, "and 5 o'clock tea will be served by the local club each afternoon, so the meetings will be over by that time."

"Which will give me plenty of time to clean up for the 7 o'clock show," completed January. "I'm glad of that, for I've got a big feature for the last day."

"Oh, the last day is negligible," explained Mrs. Simms. "Just a little cleaning up and the election. Generally they are through by noon on the last day."

Heartened by the assurance, January bowed her out and made his way to the rear of the stage where he kept his signwriting outfit, and that evening the lobby sported a sign in red on yellow announcing no matinees for Tuesday, Wednesday and Thursday of the following week.

Monday night January got out the bunting and pennants that he used for gala occasions, and retouched the crepe paper "Welcome" that had greeted almost every civic body in that section.

The house front looked like a country fair on Tuesday morning, and the crowds streaming into the theatre completed the resemblance. The Bijou was a 700-seat house, and it played to standing room.

Half the delegates came to see the show that evening, and January played to the best Tuesday night business in the history of the house. He beat that record on Wednesday, and he was looking forward to a banner crowd for Thursday's show. He was paying $75 above the average for the special, and he wanted a packed house.

January had rather enjoyed the meetings, and had dropped in now and then the first two days. He had not realized that women in politics were inclined to be a bit peppery, and he had hugely enjoyed the occasional tilts when some purely partisan suggestion had been advanced by some over-zealous Republican or Democrat. In a hazy sort of way January caught the idea that while the League was nominally independent, the Republicans and Democrats were pulling wires to throw the influence of the league to their own side.

"That's exactly the trouble," assented Mrs. Simms with a smile as they stopped to chat with January. "This year there seems to be a new element trying to get control. Up to now we have been strictly independent, but it looks as though the old line parties were trying to get us. Election promises to be spirited, for we true independents must prevent the presidency from going to anyone too Democratic or Republican. I think, Mr. Holmes, that this election is going to be really interesting, and not the perfunctory affair it usually is."

She passed inside, still smiling, and January decided that he would let that new sign wait until tomorrow while he slipped in to enjoy the fun.

Slipping in seemed to be something different when he presented himself at the door as he came back from dinner. His way was barred by a husky six-foot woman, large of frame and square of jaw.

"You can't go in there. It's election."

"I know," but I'm the manager. This is my theatre," explained January. "I just want to drop in and watch the fun."

"There is nothing funny about it," came the tart reply, "and I don't care who you are. No one goes in without a membership card. That's my orders."

January, who was only five feet four, surveyed her ample proportions and backed away. "I just thought I would drop in," he explained lamely.

"Think of something else," she commanded tersely, and January ducked into his office.

Several times he came into the lobby, but always the strongarm lady was on guard, and from the sounds within January gathered that the election was, as Mrs. Simms had prophesied, exciting.

It seemed to be getting more exciting, and by 4 o'clock January was worried. Mrs. Simms, her hat rakishly cocked over one eye, slipped into his office about five. "I'm afraid we'll be a little late tonight," she said apologetically. "You see the by-laws require a majority vote. They are about evenly divided between Republicans, Democrats and Independents. It's a sort of deadlock. But we'll be through pretty soon now."

Events proved that she was an optimist. Six o'clock came, and then seven. So did the night audience. Still the grim-faced sentinel held the fort, but now she was inside with the door locked. January's arguments had annoyed without impressing her, and she had dug in.

January called on the town marshal to evict his no longer welcome guests, but the marshal was up for re-election and flatly declined. Jack Prout's suggestion that they shake a cage of mice over the transom was held to be impractical. By eight the crowd was drifting away, only the curious remaining to see the outcome.

At half past twelve the meeting broke. It was no longer a League. It was three. And January Holmes, surveying the fourteen broken seats, three broken chairs and a piano scratched where its top had been used for a rostrum decided that good-will in future would stop just short of politics—women politicians, at any rate.

VITAPHONE MOVES WESTWARD

THE growing demand for Vitaphone Presentations has overcrowded the New York Studio activities at the Manhattan Opera House to such an extent that Warner Brothers have gone ahead with studio construction in California.

Probably the most noteworthy achievement ever presented to the world of entertainment is the work of bringing to the West Coast movie colony the first Vitaphone Studio. Quietly, and unobtrusively, without hulabaloo or other ceremony, the studio is being completed. It will not be long before its massive structure rises up to offer a new type of production activity in the West.

Several hundred craftsmen are putting the finishing touches on two stages built especially for use in making Vitaphone presentations. These stages are vastly different from the ordinary studio stage in that they are absolutely sound-proof. Once inside the stage, with the doors shut, a great war could take place outside and the inside would be as quiet as a tomb. The walls and floors have been lined with a celu-texture which keeps out all extraneous sound, and deadens the inside. All doors are felt-lined and tightly fitted.

The stages are of considerable size, over seventy-five feet wide by a hundred feet long. On one side of the stage, fifteen feet above the floor, is a glass enclosed booth, doubly sound-proof, where an operator watches the action on the stage, and regulates the volume of sound so that it reaches the recording machines at a tone exactly in accordance with the purposes of the recorders. There will be four stages of this type in the studio; these are now under construction.

So sensitive are the microphones which lead to the recording machines that the ticking of a watch could be heard. The camera shooting the action of the Vitaphone offering is enclosed in a sound proof, movable booth, for the clicking of the camera motor would be enough to register on the Vitaphone as a tremendous racket.

Because of the necessity of absolute quietude, it has been necessary to re-organize the entire lighting system of photography. The lights previously used for motion pictures were carbon lamps and arc-lights, motor driven. The carbon sputtered and the motors whined; noises that would immediately be recorded in opposition to singing or music if these lights were used in a Vitaphone Studio.

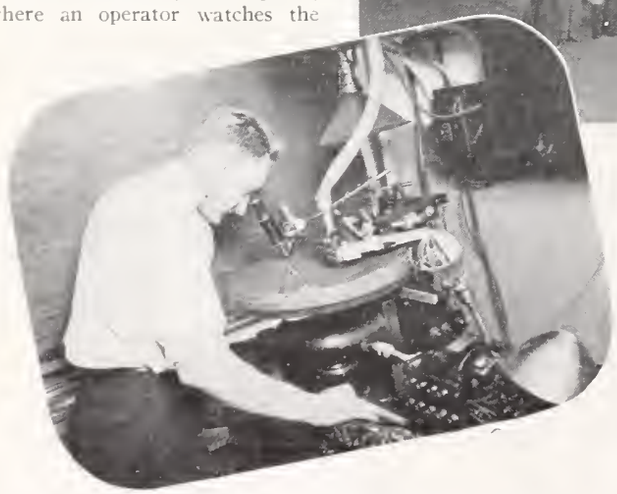
In order to overcome this difficulty, Chief Engineer Frank L. Murphy of Warner Brothers has installed an entirely new lighting system, most of which he has ingeniously originated. The new system is incandescent; globes being used instead of carbons. In order to use the noiseless globes, Murphy has to have special reflectors built to strengthen their candle-power. These reflectors are built exactly in the manner of diamond's facets, or perfect mirrors. As shown in the pictures, these lights will hang from the beams at the top of the studio.

Because of the new lighting system it was necessary to use a new type of photographic film, for the incandescent light brings out colors of the spectrum, inconspicuous under the carbon lighting. In the Vitaphone Studios, therefore, all photography will be done with panchromatic film, a type of negative vastly more sensitive than that previously used.

As shown in one of the pictures herewith, the glass and celutex booth in which the tone controls of the Vitaphone recording machines are regulated, is seen. From here the volume of the music can be regulated so that when it reaches the recording machines it is exactly at the tone needed. From here also extends a telephone system to the floor of the stage by which performers can be advised as to the degree of perfection with which

(Continued on page 378)

The first Vitaphone stage to be completed on the Warner Bros. lot in Hollywood. Jack Warner is the center (in riding breeches). In the upper right hand corner can be seen the glass and celuted booth where the recording machines are controlled.

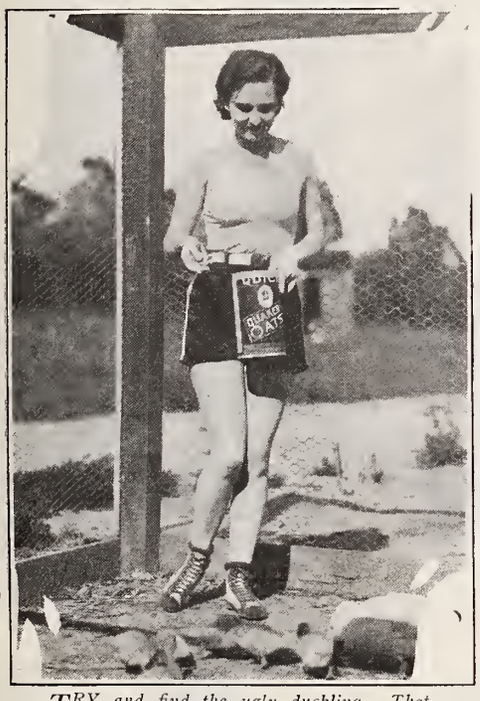


G. R. Grove of the Bell Telephone Laboratories is shown looking at one of the intricate details of the Vitaphone.

H. C. Humphrey of the Bell Telephone Laboratories explains the sound proof booth which enclose the camera in the taking of Vitaphone numbers.

Have You Your Bathing Furs?

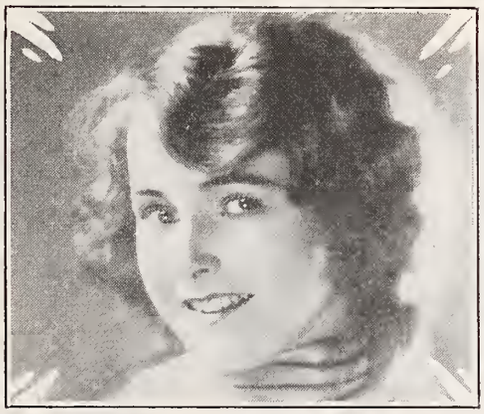
STOP you b-r-r-ute! Warner Oland gets rough in "A Million Bid," Warner Bros. picture. Dolores Costello has a good grip on Warner's wig though and will undoubtedly triumph.



TRY and find the ugly duckling. That is the object of Barbara Worth as she tosses a few grains to the boidies. She is a Universal player.

"THE bells are ringing for me and my gal—" Barbara Kent, Universal featured player, plays a bride in "The Small Bachelor."

A BLOND Valkyrie! Laura La Plante, Universal star, lets loose with her terrifying manhandling technique—a wink, two dimples and the smile that forms the coup de grace. However, we envy the victim.



HOLLYWOOD'S ten o'clock girl. Lois Moran, one of the screen's favorite actresses, who is co-starred with Norman Kerry in the Universal-Jewel production, "The Irresistible Lover." William Beaudine directed.

WE would like to see Joan Crawford swimming with that muff in her hand. She recently finished an important role in M-G-M's "The Unknown," and is now playing the feminine lead in John Gilbert's latest starring vehicle, "Twelve Miles Out."

Look Out For The Water

WE are not at all interested in what the wild waves are saying but in Jacqueline Gadsen, M-G-M featured player who was caught sunning herself at Ocean Park, Calif.

SABOTS 'neverything. Janet Gaynor dressed in the picturesque garb of the French peasantry. She is appearing in Fox's "Seventh Heaven."

IF Neptune is looking for his daughter, here she is. Ethlyne Clair, Universal featured player wearing a gown of seaweed and shielding herself from the sun.

PEACOCK splendor. Patsy Ruth Miller, Universal player, wearing a startling head-dress. She will next be seen in "Hot Heels" in which she will be featured.

APHRODITE in modern dress. Edna Conway, Fox player, pauses a moment for the still photographer during sequences of "A Roamin' Gladiator," Fox animal comedy.

ALICE TERRY—now in northern Africa where her husband, Rex Ingram, is making "The Garden of Allah," in which she is starred, for Metro-Goldwyn.

ELEANOR BOARDMAN has the feminine lead opposite James Murray, King Vidor's new find, in "The Crowd," which is an original by Vidor for M-G-M.

YOU'LL never get a brass ring, that way, dearie. Louise Lorraine, M-G-M feature player, dons her riding boots and goes for a carousel ride. She is appearing in "The Frontiersman," in which Tim McCoy is starred.

Universal Announces Big Rush On New Pictures At "U" City

Barrymore Will Be Starred in "The Tempest"

John Barrymore will play his first modern screen role in five years in his next United Artists Picture, entitled "The Tempest," it was announced yesterday by the star in Los Angeles. Barrymore will not make "Cellini."

"The Tempest" is not based on the Shakespeare play, but on an original, by Fred de Gresac, described as a "realistic love drama," with three male characters.

Frank Lloyd will direct.

Compson Picture For September

Following "The Return of Boston Blackie," scheduled for release in August, First Division Distributors, Inc., will release "The Ladybird," starring Betty Compson, on September 15th. The complete schedule calls for two releases monthly after that date. Six of the eighteen First Division Pictures have been completed.

"The Ladybird," which was directed by Walter Lang, is based on an original story, written especially for Betty Compson by William Dudley Pelley, well known novelist and short story writer. The supporting cast includes among others, Malcolm McGregor, Ruth Stonehouse, John Miljan, Sheldon Lewis, Hank Mann, Leo White and J. P. Lockney.

Betty Compson's second production for First Division Distributors, "Say It With Diamonds," is also completed.

Betty Caldwell In "U" Feature

Betty Caldwell, who may be remembered as the feminine lead in Universal feature Westerns, has been cast in an important role in Norman Kerry's starring production, "The Irresistible Lover," the new release title for "Too Many Women," under the direction of William Beaudine.

Others in the cast are Lois Moran who plays the feminine lead, Myrtle Stedman, Gertrude Astor, Arthur Lake and Lee Moran. The picture is being made under the personal supervision of Carl Laemmle, Jr.

Mary Pickford's "My Best Girl"

Mary Pickford has started production on "My Best Girl," which is being made under direction of Sam Taylor at the United Artists Studio, with Charles Rogers as leading man.

The opening scene showed Miss Pickford as a stock girl in a five-and-ten-cent-store, carrying a lotta pots and pans.

Allan Dwan Making "East Side, West Side"

Allan Dwan started producing the screen version of Felix Riesenberg's novel, "East Side, West Side," at the Fox New York Studios this week with George O'Brien, Virginia Valli and J. Farrell Macdonald in the principal roles.

A number of preliminary scenes were made last week, but the East Side sequence was launched Tuesday. Charles Kirk has built a set showing a section of the lower East Side of New York City with its chaotic jumble of shops and stores, with the elevated railroad looming menacingly above them.

The cast, not yet complete, includes Frank Allsworth, Dore Davidson and Sonia Nodalsky.

Lillian Gilmore With Bob Steele In "Mojave Kid"

Following the announcement that Bob Steele will be starred by F. B. O. in a series of Western pictures comes word that Lillian Gilmore has been signed on a long term contract to play opposite him.

Preparations are now under way for the initial picture in which these two players will appear together, "The Mojave Kid," and it is anticipated that actual filming will be inaugurated in the near future.

Miss Gilmore, daughter of Barney Gilmore of stage fame, has been raised in the theatre since the time she was born.

Laura's Friends In Far Japan

Miss K. Sunada, Japan's leading film star now visiting Hollywood, is being entertained by Laura LaPlante at her home in Beverly Hills.

Miss Sunada gave Universal's blonde star the interesting information that the Japanese prefer blondes and that in a recent poll of film favorites in her native country Laura received twice as many votes as her nearest competitor.

"Fair Co-Ed" For Marion

Marion Davies will appear in a M-G-M screen version of George Ade's romantic story, "The Fair Co-ed." It will be produced under the supervision of Irving Thalberg and directed by Sam Wood.

Forty-six of Coming Year's Sixty-six, As Announced Now in Production; Some Being Cut; Others Are Ready

THE STUDIOS of the Universal Pictures Corporation in California are among the most active on the Coast in their preparation of the many specials and features announced for the coming season. Forty-six of the sixty-six pictures are now in production, in preparation and in the cutting room.

Pictures now in the making include "Midnight Rose," with Lya De Putti and Kenneth Harlan; "Silk Stockings," with Laura LaPlante; "Grip of the Yukon," with Francis X. Bushman, June Marlow and Neil Hamilton; "Betty's a Lady" with Charles Ray; "Out All Night," with Reginald Denny and Marian Nixon; "Painted Ponies," with Hoot Gibson; "The Irresistible Lover" with Norman Kerry and Lois Moran; "Won In the Clouds," with Al Wilson.

Within a week the following pictures will go into production: "Buck Privates," with Lya de Putti; "Counsel for the Defense" by Henry Irving Dodge and Anna Q. Nilsson," "Arm of the Law" under the direction of Emory Johnson: "Viennese Lovers," with Mary Philbin and Jean Hersholt.

Twelve pictures are in preparation including "The Best Policy," with Reginald Denny; "He Knew Women," with Ivan Mosjukine; "The Big Gun," by Richard Barry, a special production featuring George Lewis; "Lion and the Lamb," by Peter B. Kyne for Hoot Gibson; "Heaven Forbid," for Reginald Denny; "The Tidy Toreador" by Peter B. Kyne for Hoot Gibson; "A Man's Past," for Conrad Veidt; "The Man Who Laughs," for Paul Leni's direction with Conrad Veidt; "Finders Keepers" by Mary Roberts Rinehart with Laura LaPlante. The following continuities are in preparation but not as yet assigned including "We Americans," "The Dough Girl," and "Stop That Man."

The pictures receiving the finishing touches before release include "War Eagles," with Raymond Keane and Barbara Kent; "Wild Beauty," with Rex, the wild horse; "The Small Bachelor," by P. G. Wodehouse; "Back to God's Country," by James Oliver Curwood; "Fast and Furious," with Reginald Denny; "The Chinese Parrot," by Earl Derr Biggers; "Hot Heels" with Patsy Ruth Miller; "Surrender," with Mary Philbin; "Hero on Horseback," with Hoot Gibson. Eight other pictures with Ted Wells, Fred Humes, Al Wilson and the dog star "Dynamite," are being cut.

A scene from "Buster's Frame Up," the unusual two-reel comedy chosen as the first comedy to be shown at the new Roxy Theatre in New York. It was made by Stern Brothers for Universal release.

A new series of "The Collegians" is being made ready for production. There will be ten two-reel pictures in this, the second series, and George Lewis will be featured under the supervision of Carl Laemmle, Jr.

Charles Puffy is making a series of two-reel pictures written for him by Octavus Roy Cohen.

"Oswald, the lucky Rabbit" is the title of a series of animated cartoons.

Joe Murphy has commenced a new edition of the ever popular "Andy Gump" comedies.

The Stern Brothers are making four series of comedies based on the cartoons of Rube Goldberg, George McManus, Pop Momand and R. F. Outcault.

"Snookums," the baby star, has proved a big attraction in "The Newlyweds and Their Baby" series.

Pathe Releases Two Features In June 12 List

Pathe will offer two feature attractions on June 12th: Wally Wales in "The Meddlin' Stranger," produced by Lester F. Scott, Jr., and Charles Hutchison in "The Trunk Mystery," offered by Productions Incorporated.

Wally Wales is supported by Nola Luxford, as leading lady, and Charles K. French, Mabel Van Buren, James Marcus and Boris Karloff. Charles "Hutch" Hutchison has Alice Calhoun as his leading lady and Ford Sterling providing comedy relief.

"The Meddlin' Stranger" is a Western picture full of unexpected twists and thrilling action, affording Wally ample opportunity to play a he-man hero. Richard Thorpe directed.

"The Trunk Mystery" is a thrilling melodrama offering "Hutch" in some of his best stunt work, as well as in a romantic characterization. Ford Sterling provides comedy relief.

Splendid Cast In "Garden of Eden"

Corinne Griffith announces from New York the signing of six players for her first United Artists Picture, "The Garden of Eden," which Hobart Henley will direct.

No leading man has been signed as yet, but the following players will appear in the film: Louise Dresser, Andre Beranger, Edwin Martindel, David Torrence, Rose Dione and Emily Fitzroy.

"The Garden of Eden" is based on the play in German by Rudolph Bernauer and Rudolph Oestreicher.

Cantor Returns To Stage Work

Eddie Cantor is going back to his first love, the stage.

The comedian who transferred his talents from the boards to the screen to make "Kid Boots" and "Special Delivery" for Paramount, has been recalled to Broadway by Florenz Ziegfeld, who has the star under contract. Cantor will be away from films for one year.

Klein Closes New Deals

Edward L. Klein, now abroad, reports the following sales:

"Fighting Failure," featuring Cullen Landis; "Gypsy Romance," featuring Shannon Day, and a series of 12 Standard "Fat Men Comedies" for England; 36 Comedies for Holland, including the 12 Standard "Fat Men Comedies;" 6 "Reg'lar Kids Comedies," produced by J. M. Winkler Productions; and the 12 Standard "Fat Men Comedies" for Germany, and several deals are now pending for England.

Roxy Crowd Stands to Cheer Lindbergh

When they saw and heard Lindberg's take-off from Roosevelt Field on his successful New York-Paris flight as recorded in FOX NEWS MOVIETONE, the audience of more than 6,000 persons at the Roxy Theatre arose and cheered Saturday evening, May 21.

In its main news story of Lindbergh's triumphant flight, The New York Sunday Times said:

"The second evening performance at Roxy's Theatre last night evoked a demonstration during the showing of pictures of Lindbergh. By a recording device, the roar of Lindbergh's plane was heard as pictures of the ship leaving the ground were shown.

"The film and sound of the motor, together with the cheers of watchers in Roosevelt Field observing the plane ascend made a powerful pull on the imagination of the audience, and more than 6,000 persons arose and cheered, drowning out the noise of the recording machine."

On Monday night, May 23, Roxy radioed his show as usual, via WJZ and associated stations, when the Fox News Movietone proved the hit of the broadcasting.

"Boston Blackie" Not Dog Picture

First Division Distributors, Inc., wishes to correct the misconception in the trade that "The Return of Boston Blackie," in which Strongheart, the screen's outstanding canine star, plays an important part, is a "dog picture."

"The Return of Boston Blackie" is one of the series of well-known, society crook stories by Jack Boyle, which have appeared in the Cosmopolitan Magazine.

Raymond Glenn plays the title role. The supporting cast includes Corliss Palmer, Coit Albertson, William Worthington, Florence Mix, J. P. Lockney, Violet Palmer and Rosemary Cooper.

Raymond Keane in "Viennese Lovers"

Raymond Keane, popular juvenile actor and featured Universal player, has been signed to play a featured role in "Viennese Lovers," scheduled to be one of Universal's biggest releases for the coming season. Mary Philbin and Jean Hersholt are to be co-starred in "Viennese Lovers," which will be directed by F. Harmon Weight.

Singer in Films

Jess Devorska, Russian opera singer, who deserted the High C's for the seas of comedy, is appearing concurrently in several Hal Roach-Pathe films.

Dolores Costello is doing some tall thinking about her sweetie, perhaps, in Warner's "A Million Bid." Her liquescent eyes would melt Stone Mountain.

"The First Auto" Premiere Delay; Opens June 27

The first showing of Warner Bros. Extended Run Production, "The First Auto," has been postponed from June 22 to June 27. The change in plans for its first presentation was the result of Warner Bros.' wish to allow an extra week to the engagement of "The Missing Link," starring Syd Chaplin, now playing to a sell-out at the Colony.

"The First Auto" will replace the Chaplin picture on the Colony screen.

Columbia Adds To Studio Space

In line with a policy of expansion for the 1927-28 season, Columbia Pictures Corporation announces through Harry Cohn, vice-president in charge of production, the purchase of the Horsley studio located at 1439 Beechwood Drive, Hollywood.

The transaction involves extensive studio grounds, a two-story cement and frame structure with eight offices, a large stage downstairs and dressing rooms and other quarters above. Various producing equipment was also included in the deal.

The property adjoins the Columbia studio on Gower street. The stage capacity of the company is virtually doubled with this addition and gives Columbia one of the largest plants in the center of Hollywood.

Columbia Speeds "The Blood Ship"

A wire received from Harry Cohn, vice-president in charge of production for Columbia Pictures, announces that work on "The Blood Ship," the company's first special for the new season has been going on for weeks under the direction of George B. Seitz.

Most of the scenes of this vivid tale of the sea, which features Hobart Bosworth, Jacqueline Logan and Richard Arlen, take place on board a clipper of olden times.

The S S. Bohemia, the largest three-mast sailing vessel on the Pacific Coast was chartered for three scenes an,d rechristened "The Golden Bough," has been making trips to Catalina and San Clemente Islands for location work.

Many Applicants

Four hundred and eighty-nine applications are on file in the Mack Sennett offices from hopefuls who are prepared to succeed George F. Cannons, who officially photographs the Mack Sennett bathing beauties.

Irene Rich's Next Is "The Outpost"

Initial plans for another big production on Warner Bros. schedule for next year are taking shape in the preparation of Irene Rich's first starring picture on the coming season's line-up, "The Outpost" from the story by Mark Canfield.

Anthony Coldeway is now writing the scenario which will be ready for the cameras shortly. Michael Curtiz has been awarded the assignment of director for this picture. He is now selecting players for the cast and has already chosen William Russell as Miss Rich's leading man.

Loew Theatres Have Signed Up "Closed Gates"

Beginning its release career with a week's run at the New York Hippodrome, "Closed Gates," fifteenth picture on the Sterling Pictures' 1926-27 schedule, has secured a number of bookings throughout the Greater City, and out of town, which, it is claimed by Henry Ginsberg, president of Sterling, points a moral for Sterling's progress during the coming year.

"Closed Gates" has been sold, for example, to the Loew houses in New York. An excellent deal has been made whereby the film secures a first-run showing in the Newark Theatre, in that city.

Warner Bros. Announce Release Of Four Star Features in June

FOUR RELEASES are scheduled on the program of Warner Bros. to reach exhibitors during the month of June.

On June 4 comes a railroad melodrama, "The Black Diamond Express," with Monte Blue as its star, which Howard Bretherton directed. Edna Murphy is leading woman, with Claire McDowell, Myrtle Stedman, Carrol Nye, J. W. Johnson and William Demarest filling other roles of prominence.

Louise Fazenda's latest comedy vehicle, "Simple Sis," is listed for June 11. Particular interest is attendant upon this picture because with Miss Fazenda appear Clyde Cook and William Demarest, who are to be teamed with her next season on the Warner program. Billy Kent Schaeffer is also in the cast of "Simple Sis." The picture was directed by Herman Raymaker.

"Dearie" will be released on June 18. Irene Rich is the star of this Carolyn Wells' story of night club life. Archie Mayo was its director and its players include William Collier, Jr., Edna Murphy, Anders Randolph, Douglas Gerrard, Richard Tucker, Arthur Rankin, David Mir and William Demarest.

"What Happened to Father," by Mary Roberts Rinehart, will come on June 25th. The leading character is played by Warner Oland, in whose support appear Flobelle Fairbanks, William Demarest, Vera Lewis, John Miljan, Cathleen Calhoun, Hugh Allan and Jean Lefferty. John Aolfi directed.

Fox's "Carmen" Launches 1927-28 Program; First of Giant Specials

RAOUL WALSH'S screen version of "Carmen," with Victor McLaglen as the bull fighter and Dolores Del Rio in the title role, will be released by Fox Films on August 14, first of twelve giant specials, it was announced this week by James R. Grainger, general sales manager.

This place of honor, leading off the new season's schedule, was given to "Carmen" because it is considered one of the strongest pictures on the Fox list. The appeal of the Prosper Merimee story has been enhanced by giving it an exceptional cast, a rich investiture and a box-office director.

After completing "What Price Glory," Director Walsh's first step in preparing for the filming of "Carmen" was to secure the services of his "Glory" stars, Miss Del Rio and Mr. McLaglen, for the new picture. Old Spain had been invaded for costumes. Spanish artists and architects aided in reproducing the authentic atmosphere of Seville.

Miss Del Rio's Spanish heritage and temperament enabled her to give a most artistic portrayal of the fiery Carmen. With the same skill shown in his interpretation of Captain Flagg in "What Price Glory," McLaglen played the role of Escamillo, the rugged bull fighter, with convincing realism. The part of Don Jose was assigned to Don Alvarado, himself a Spaniard. Nancy Nash, Mathilde Comont, Fred Kohler, Carmen Costello and Jack Bastian have other important roles.

Late arrivals. Mae Busch and Stan Laurel giving their host the icy glance in Hal Roach's Pathe comedy, "Love 'Em and Weep."

Fred Thomson In "Arizona Nights"

Final scenes of "Arizona Nights," adapted from the story by Stewart Edward White and starring Fred Thomson have been filmed at the F. B O. studios under the direction of Lloyd Ingraham.

"Silver King," Thomson's renowned horse, takes an important part in the picture. Other members of the cast include J. P. McGowan, William Courtright, Lottie Williams, William McCormick and Dan Peterson.

Roosevelt Release

Buddy Roosevelt, Pathe's rapidly advancing young Western star, rides and shoots his way through five reels of gripping drama interlarded with sparkling bits of comedy in "Code of the Cow Country," release of June 19th.

Ray Returns

Albert Ray, Fox director, returned to Hollywood on Wednesday last from New York, to direct Edmund Lowe in "Publicity Madness," which was Anita Loos's funny story, "His Picture in the Paper."

Myrna Loy Cast

Myrna Loy has been added to the cast of Warner Bros.' production, "The Heart of Maryland," starring Dolores Costello. Miss Loy will enact the role of a mulatto girl.

Hellum Signed

Bjarne Hellum, noted Norwegian comedian, has been signed by Mack Sennett for his Pathe comedies.

Mack Sennett's contribution to this week's fun is "Smith's Fishing Trip," released by Pathe. Little Mary Ann Jackson and Ruth Hiatt are appearing in it.

Oland's Role In "The Jazz Singer"

Another important character part has been given to Warner Oland by the announcement from Warner Bros. that the actor has been selected to play an important role in "The Jazz Singer," adapted by Al Cohn from the Broadway stage success.

Oland has just finished the title role in "What Happened to Father."

Brandt, of Columbia, Addresses Exhibitor's League of Baltimore

IN RESPONSE to an invitation from the Exhibitors' League of Baltimore, Joe Brandt, president of Columbia Pictures, made a special trip to the "Monument City" to act in the dual capacity of guest of honor and principal speaker at a special luncheon meeting of the League held Thursday, May 26, at the Southern Hotel. The occasion was in the nature of an informal get-together of the Baltimore theatre owners to discuss next season's plans.

O. D. Weems, Columbia representative in the Baltimore territory, introduced his chief, Mr. Brandt, discussing production and selling problems in their relationship to the exhibitor and the box-office, emphasized that Columbia's greatly enlarged studio facilities and ample finances assure his organization every possible advantage in the struggle for box-office supremacy.

He pointed out that there is monopoly of brains in the production end of the industry, and that the tendency of the unthinking to belittle the ability of the so-called "independent" is not predicated upon a full knowledge of the history of the industry.

Mr. Brandt brought to the attention of the exhibitors present that the leading editors of the trade press count Columbia with the "nationals," and are unanimous in their opinions of the excellent box-office quality of Columbia pictures.

Recounting the many box-office successes that his organization has to its credit, Mr. Brandt referred to the "Lone Wolf Returns," "Sweet Rosie O'Grady," and several others.

Mr. Brandt developed the interesting fact that in choosing stars for Columbia productions, Harry Cohn, production executive on the West Coast, believes in "big" names only insofar as they can with fidelity interpret the role for which they are cast.

"It is for that reason," stated Mr. Brandt, "that we have been successful in securing casts that have been acceptable to the public and that have brought the desired box-office returns."

Mr. Brandt summarized Columbia's next year's product, going over the line-up briefly and dwelling on the high lights, such as authors, stars and stories.

"There is a type of exhibitor," Mr. Brandt said, "who feels he is protecting his investment by playing certain product year in and year out to the exclusion of other products, without giving thought to the real facts. To such exhibitors I always put this question: 'Why do you buy and pay for fire insurance, liability insurance, and all the other various forms of insurance, when you have no definite assurance that your house will either burn down or your employees meet with accident, or any of the other things happen that you have so carefully safe-guarded yourself against?'"

"Invariably," said Mr. Brandt, "the answer I get is: 'I buy this insurance for protection.'" "That's where Columbia comes in," Mr. Brandt said. "Columbia pictures are the greatest possible protection to every exhibitor in the country. Regardless of the very many other actual considerations that exist for the inclusion of Columbia pictures on an exhibitors' program, there is one reason that every exhibitor should keep uppermost, and that is, it is good business judgment to book Columbias and in that way have some measure of protection against pictures made by other companies that do not come up to the exhibitor's necessary box-office standard."

Mr. Brandt promised the exhibitors that Columbia was going to leave no stone unturned to make the very best pictures brains, money and enthusiasm could make, and emphasized that with their cooperation both Columbia and the exhibitors would wind up the coming season with honor, prestige and profit.

May Hogan Dies

Miss May Hogan, the oldest woman in point of service in the film business in the Albany section of New York State, and who has been connected with the Educational exchange in Albany for several years, died at the Cohoes Hospital from appendicitis. Her death came as a distinct shock to Film Row.

Noah Returns

Noah—Noah Young has returned to his favorite studio, the Hal Roach lot, and will be seen in forthcoming two-reel mirth films.

To Match Gown

Ruth Dwyer, vis-a-vis of Monty Banks in his next feature comedy for Pathe release, "A Perfect Gentleman," has started a new Hollywood vogue. Ruth has her nails enameled to match her gowns.

Collier, Jr., Cast

William Collier, Jr., has been cast as the juvenile in Irene Rich's next picture for Warner Bros. The selection followed the fine results of his performance in Miss Rich's recently completed "Dearie."

One of the reasons why California is called "the garden spot of the world." Barbara Kent, Universal player, sun dodging.

Ruth Taylor in Role in Denny Picture at "U"

Ruth Taylor, featured screen actress, has been signed for a part in "Out All Night," Reginald Denny's current starring vehicle for Universal.

"Out All Night," a screen version of Gladys Lehman's short story, "All at Sea," is being directed by William A. Seiter.

The supporting cast includes Marian Nixon, Ben Hendricks, Jr., Wheeler Oakman, Dan Mason, Dorothy Earle and Alfred Allen.

The production formerly was known as "I'll Be There."

Flagg's Choice

Mary Mabery, newest addition to Mack Sennett's beauty parade, has been selected by James Montgomery Flagg as his choice of a girl whom he wishes to depict in his artistic way. Yes! Permission has been granted!

Serial Unit Busy

The Eastern Patheserial unit making "Still Face" is on location at Wykoff, New Jersey.

Buys Ranch

Allene Ray bought a ranch while on location for the Patheserial "The Hawk of the Hills."

F. B. O. Wants Original Story Ideas From College Students

REALIZING the genuine interest manifested by college students in all phases of the motion picture industry, Joseph P. Kennedy, president of F. B. O., has devised a plan whereby these students may find an outlet for their creative talents.

The scenario department of F. B. O. has opened its doors wide to the colleges of this country, with the hope and desire that the students will supply new and live ideas and original stories for motion picture production.

The first step taken by the company to put the idea into effect was an invitation to the students of Photoplay Composition in the Extension School of Columbia University to be their guests at a preview showing of "Splitting the Breeze," a Tom Tyler film. Since then, the F. B. O. scenario department has been flooded with manuscripts for the Western star. These stories are now being read, and an announcement concerning the purchase of one or more will be made shortly.

Mrs. Frances Taylor Patterson, in charge of Photoplay Composition in the Extension School of Columbia, was one of the guests at the screening.

In commenting on the new policy, Mr. Kennedy said:

"What the picture industry needs at this particular time is the inculcation of fresh blood, and this can be supplied by the colleges of America.

"Young men and young women who have taken a course in scenario writing naturally acquire a very important advantage over those who have become associated with the industry without such technical training, because these men and women will, at the outset, know what it is all about, whereas the ground has been new and difficult to those who have entered the field by way of other quite unrelated activity.

"Young, fresh, vigorous ideas combined with the academic college training these youngsters are receiving will give the industry the impetus it needs at its very foundation—originality in story construction."

Paul Leni Sells Art Collection

Mrs. Paul Leni, wife of the Universal director, who made "The Cat and the Canary," sailed for Europe several days ago on the S.S. Albert Bellin for Germany. She will spend eight weeks with her mother in Berlin before returning to America.

Mrs. Leni, who is well known throughout Europe as Lore Sello, noted dancer, will open the Leni home in Berlin during her stay abroad. It is expected she will complete the work of disposing of the widely known Leni art collection.

It's a Long Way

Bound for a motion picture "location" almost 2500 miles away, an F. B. O. company of 40 people left Los Angeles this week for Rome City, Indiana, where exterior scenes for Gene Stratton-Porter's famous story, "The Harvester," will be filmed in the exact locale of the book.

Bushman Has Lead

Francis X. Bushman, Sr., is to play opposite Anna Q. Nilsson in "Honor and the Woman," which Edward Laemmle is to make for Universal. Martha Mattox and Lloyd Whitlock also are in the cast.

"She does her dancing in the evening breeze." Gilda Gray, who leaves this week for Hollywood with her husband.

Dolores Costello in East For Opening of "Old San Francisco"

DOLORES COSTELLO, Warner Bros.' star, will arrive in New York shortly for her first visit East since she entered screen work.

Accompanied by her mother, and her sister, Helene, also a Warner player, she will make the trip in time to be present at the first Broadway showing of her new special production, "Old San Francisco," scheduled to open at the Warner Theatre on June 21.

It is two years since Dolores Costello has been in New York. At that time she was signed by the Warner Bros. when she was appearing on the stage.

Shortly after her arrival in Hollywood she was selected by John Barrymore as his leading lady for "The Sea Beast," in which she scored an immediate triumph. This was followed by other successful pictures, including the latest Barrymore vehicle, "When a Man Loves," which established Dolores Costello as one of the screen's outstanding actresses.

During the coming year she will be starred by Warner Bros. exclusively in Extended Run Productions. Before starting for New York she will have completed her role in "The Heart of Maryland," an adaptation of the David Belasco stage success.

Fox Film Signs Lois Moran As Star, Sheehan Announces

WINFIELD R. SHEEHAN, vice president of Fox Films, now in New York, announces the addition of Lois Moran to the constantly growing list of stars who will be presented to the public by that company next season. Miss Moran has been signed to a long term contract to appear exclusively in Fox pictures.

With the signing of Miss Moran, Fox Films has under contract nine of the most beautiful and gifted cinema satellites who will grace the screens of Broadway (including the Roxy) and the world at large in 1928. The others are Olive Borden, Sally Phipps, Janet Gaynor, Madge Bellamy, Marjorie Beebe, Mary Duncan, Virginia Valli and Greta Nissen.

Lois Moran will begin work on her first picture of the season at Fox Films West Coast Studios about July 15, according to Mr. Sheehan's announcement. It will be under the direction of Dr. Ludwig Berger, the European director, whose picture, "The Waltz Dream," captured this country last season.

The picture will be "I Don't Want to Marry," an adaptation of "Ich Heirate Nicht," a Hungarian stage success by Bela Szenes.

Percy Marmont in New York Confers With Sax on Pictures

PERCY MARMONT arrived in New York this week from the West, en route to England.

Prior to sailing for a visit to his native land, several days in conference with Sam Sax who hopes to feature Marmont in two Gotham Productions to be started immediately after the star's vacation in Europe.

Two stories under serious consideration for Marmont are "The Man Higher Up," the screen version of Reginald Wright Kauffman's novel, "The Spider's Web," and "The Fruit of Divorce," an original drama written especially for the personality of the star by Leon De Costa, author of "Kosher Kitty Kelly."

These vehicles are considered ideally suited to the personality of Marmont, although the characters are of entirely different types.

Marmont will take both stories with him to Europe and study the characterizations while abroad.

There is also a possibility that Marmont may make one or two pictures in England, as he is a great favorite in the United Kingdom.

Baird Forms Company

Baird Television Development Co., Ltd., with a capital of $500,000, has been formed in England.

Laemmle Is Host

Carl Laemmle entertained the German ambassador, Baron von Maltzahn at Beverly Hills last week.

"Secret Studio" On Completed List

Victor Schertzinger has finished "The Secret Studio" for Fox Films.

Olive Borden has the featured role, with support from Walter McGrail, Margaret Livingston, Clifford Holland, Joseph Cawthorn, musical comedy star, and Ben Bard, former Beau Brummel of the vaudeville stage.

"The Secret Studio" is based on the newspaper serial story by Hazel Livingston. New York's Latin Quarter,. Greenwich. Village, is the locale.

Aids Sufferers

Buck Jones, Fox Western star, on location in Bishop, Cal., this week, appeared in person at two benefit performances under the auspices of the American Legion to help the Mississippi River flood sufferers. Jones's whole company helped out!

Screen Debut

Tony Hughes, clever stock juvenile, makes his screen debut in Pathe's "Crimson Flash."

Lois Moran, who has been signed to a long term contract to appear exclusively in Fox Pictures.

W. A. Steffes Takes Columbia Contract

Negotiations for the distribution of Columbia's "Perfect Thirty" in the Minneapolis territory during the 1927-28 season were consummated when W. A. Steffes, president of the M. P. T. O. of the Northwest, signed a contract with Joe Brandt for the Columbia franchise in his district.

This arrangement provides for "The Perfect Thirty" an efficient distribution channel in Minnesota, North and South Dakota and the Upper Peninsula of Michigan.

Interest In Nungesser's Flight Creates Demand For "Sky Raider"

PUBLIC DEMAND created by the exceptional interest in Captain Nungesser's trans-Atlantic flight has forced Pathe to place additional prints of "The Sky Raider," his Pathe feature, in all of its exchanges.

In the New York territory, Manager Raynor reports over one hundred days' bookings. Throughout the country the demand for playdates on this feature is very great.

W. A. V. Mack, director of exploitation and publicity of Pathe, reports unprecedented demands from the press associations, feature syndicates and news photo companies for information and scene photos from the aviator hero's feature picture.

Arrangements were effected whereby Gilbert E. Gable, who produced this film, and who accompanied the Captain in flights throughout the country, when personal appearances and demonstration flights were made, has recounted his experiences for the Associated Press, and is also writing an experience story for the Graphic Syndicate, amply illustrated with stills from the film.

The United Press also carried a story about the revival of a picture in the New York *Times, Daily Mirror* and other metropolitan papers have given considerable pictorial space to these pictures.

Jed Buell Praises Warner's "Dearie"

That Irene Rich's new starring vehicle, "Dearie," is one of the greatest box-office pictures yet offered by Warner Bros., is the advanced tip given by Jed Buell, manager of the Westlake Theatre, Los Angeles.

Following a special preview of the feature at this house which is part of the West Coast Theatres circuit, Mr. Buell wired H. M. Warner in New York his enthusiastic endorsement.

Kerry Opposite Greta Garbo In M-G-M's "Love"

Norman Kerry will have the male lead in "Love," Greta Garbo's initial starring film for M-G-M, now in production.

"Love," based on Tolstoy's famous novel, "Anna Karenina," is being produced on an elaborate scale at the M-G-M studios.

Another "Beau"

Noah Berry, whose characterization of Sergeant Lejaune in "Beau Geste" was acclaimed as one of the greatest portrayals of the screen, has been assigned to play one of the outstanding roles in the Paramount special, "Beau Sabreur."

Mae Busch Comedy

"Love 'Em and Weep," the story of a gold digger who digs wisely and well, is a Pathe comedy offering Mae Busch, with Stan Laurel and Jimmy Finlayson in the supporting cast.

Wally's Lead

Nola Luxford is Wally Wales' latest leading lady in "The Meddlin' Stranger."

Paramount Re-signs Principal Players for 1927-28 Productions

DOTTED lines were kept busy at the Paramount studio during the past few days with the result that 10 players from ingenue leads to comedians have their minds at rest and their work cut out for them.

In the list of renewals are six graduates of Paramount's school, proving beyond doubt that this venture was a success and that it had value to the corporation that sponsored it as well as the boys and girls who attended it.

The graduates who have resigned are: Ivy Harris, Thelma Todd, Charles Rogers, Jack Luden, Walter Goss and Josephine Dunn.

Jack Luden is to be a Western star. The three girls have all played important leads. Charles Rogers, featured in "Wings," is now slated as Mary Pickford's next leading man.

One of the most important contracts went to Chester Conklin. Other signatures were appended by Sally Blane, Nancy Phillips and Marietta Millner. Miss Blane and Miss Phillips are Paramount Junior Stars.

Miss Millner, just finished with the lead in "Drums of the Desert," is now scheduled as Thomas Meighan's leading lady in "We're All Gamblers."

Del Ruth Signed

Monty Banks has signed Hampton Del Ruth to direct him in Pathe feature comedies.

Dix's Picture

"Manpower" has been definitely selected as the title of Richard Dix's next Paramount picture.

"Old Ironsides" Wins Australia; A Cable Report

"Old Ironsides," the Paramount roadshow now in the midst of a prosperous engagement at the Criterion Theatre, had its premiere presentation outside the United States and Canada at the Prince Edward Theatre in Sydney, Australia, May 20.

Cables report that the Paramount picture was received with tremendous enthusiasm and that it appears set for a run of many weeks at this Sydney theatre.

This was the first time that an Australian audience had seen the magnascope in action and the first flash of the greatly enlarged screen was followed by great applause.

Mix Picks 'Em

Tom Mix, Fox Western star, always picks beautiful locations for his pictures. For his current working vehicle, "Tumbling River," he has chosen charming spots near Prescott, Arizona.

Henley to Direct

Hobart Henley has been signed to direct Corinne Griffith's first United Artists Picture, "The Garden of Eden."

Scenes from M.-G.-M.'s "Tillie the Toiler," starring Marion Davies. Left to right: Tillie (Marion Davies) exercising her lips on Pennington Fish's (Harry Crocker). Mac (Matt Moore), the office drudge, sees hope in his love for Tillie. Pennington and Tillie step out at the Ship Café.

Lorraine Eason, F. B. O. player, has introduced a new vogue in play togs in the screen colony.

Five F. B. O. Features, In Hands Of Editors, for Early Release

WITH FIVE FEATURE pictures now in the cutting rooms, F. O. B. studios announce they would soon have ready for release several special films to set new high standards of quality in the history of their development.

Included in the five are "The Great Mail Robbery," "Judgment of the Hills," "The Gingham Girl," "Clancy's Kosher Wedding" and "Not for Publication."

"The Great Mail Robbery" is based on a story of the United States Marines and features Theodore von Eltz, Lee Shumway and Jennie Morgan. George B. Seitz directed.

Leo Meehan's "Judgment of the Hills," featuring Virginia Valli, Orville Caldwell and Frankie Darro, is a drama of the Kentucky hills.

Lois Wilson scored a hit in "The Gingham Girl," a comedy-drama directed by David Kirkland. George K. Arthur also appears in this production.

"Clancy's Kosher Wedding" is an Irish-Jewish comedy featuring George Sidney, supported by Will Armstrong, Sharon Lynn and Rex Lease. A. E. Gilstrom directed.

Ralph Ince appears in the dual role of star and director in his latest production, "Not for Publication."

"The Rough Riders" Added To Famous' 1927-28 Release List

ONE OF PARAMOUNT'S greatest roadshows, "The Rough Riders," has been added to the 100 per cent program for general release during 1927-1928, according to an announcement made by Sidney R. Kent at the close of the New York sessions of the annual international convention.

This places two roadshow attractions on the general release schedule, "Beau Geste" having been announced previously.

"The addition of 'The Rough Riders' to our new program," said Mr. Kent, "will give exhibitors an opportunity to cash in immediately on the immense popularity of this smashing hit.

"Paramount, in its 100 per cent program, is giving exhibitors money pictures."

Nick Stuart (right) saves one of the "women" in "Wine, Women and Sauerkraut," a Fox Imperial comedy.

Warners Will Vitaphone The "Jazz Singer"

THE WARNER BROS. STUDIO in Hollywood is active, with shooting under way on three of the company's program for the coming season and on one of the concluding pictures for this year.

Interest centres on the Extended Run Production, "The Jazz Singer," which Alan Crosland is directing from Al Cohn's script based on the stage success by Samson Raphaelson. This picture is the first to be filmed with Vitaphone sound incorporated in its dramatic action.

Two stages have been completed at the new Vitaphone studio on the Coast for sequences in which the sound device is to be used. Besides Mr. Jolson's songs, there will be several numbers by Joseph Rosenblatt, internationally famous cantor.

Opposite Jolson is May McAvoy, with another important role filled by Warner Oland and the main comedy character played by Otto Lederer.

Two other Warner releases for next year are Monte Blue's new story, "The Bush Leaguer," and Irene Rich's next production temporarily titled, "The Outpost."

Lloyd Bacon is completing Dolores Costello's next, "The Heart of Maryland."

Reversing the Samson-Delilah act. Marian Nixon, Universal player, has her locks shorn.

"Resurrection" Begins Third Week in N. Y.

"RESURRECTION," the Inspiration Pictures-Edwin Carewe screen version of Tolstoy's classic novel, with Rod LaRocque starred and Dolores del Rio featured, began its third consecutive week at the Mark Strand Theatre, Saturday, May 28th. It is one of a very few pictures to play a third consecutive week at the Strand since the house was built.

"Resurrection," which was not road-showed because of Joseph M. Schenck's promise to exhibitors that United Artists Pictures would be given them directly, is the film responsible for Dolores del Rio's elevation to stardom and for Edwin Carewe's establishment as an independent producer and director.

So successful have been the engagements of "Resurrection" in London, Washington, Los Angeles, Buenos Aires, New York and other centers of exhibition, that United Artists will offer in the fall of 1927 Dolores del Rio, starred for the first time, in "Ramona."

British Actor Cast

Lionel Belmore, famous British stage actor, and character actor in American films, has been cast in "Quality Street," Marion Davies's next for M-G-M.

St. Louis Tax Headquarters

The Treasury Department plans to recommend to President Coolidge that St. Louis be made the headquarters of all federal tax collections in Missouri. All amusement taxes in Missouri will be cleared through the St. Louis office.

He Stoops To Conquer

THERE, there, little girl! Buck Jones fondly pats the head of Frances Lee and consoles her about something in Fox's "Good As Gold."

ONE of the native women in the cast of Rex Ingram's "The Garden of Allah," the Metro-Goldwyn picture which he is producing in his studio in Nice, France.

RALPH FORBES and Dolores Del Rio in a scene from M-G-M's epic of the north country, "The Trail of '98," which is being directed by Clarence Brown.

FAIR vanity. Betty Compson grabs a puff and powders her nose before the camera caught her. She is appearing in M-G-M's "Twelve Miles Out."

GWEN LEE, M-G-M player, enrobed in a Spanish costume which she wears in the picturization of "Adam and Evil." The picture is directed by Robert Z. Leonard.

WHEN Archduke Leopold of Austria visited Universal City a short time ago he was an interested spectator of "Surrender," a Universal-Jewel starring Mary Philbin and Ivan Mosjukine.

RAGS can dazzle cloth of gold at times and in particular when anyone as attractive as Eleanor Black, Sennett-Pathe beauty adopts them for her garb.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

"Suite Homes" O. Henry Comedy In the Fox List

"Suite Homes" is the title of the concluding O. Henry comedy to be made by Fox Films. This is the sixteenth two-reeler to be adapted from the tales of the short story master.

Ernie Shields and Anita Garvin have the romantic roles in this production with Marjorie Beebe and Harry Cornella in supporting parts.

Miss Beebe has made a name for herself in Fox feature productions, attracting the attention of New York critics by her work in "Rich But Honest," when shown at the B. F. Keith Hippodrome.

Zion Myers will direct.

Nick Stuart in A Fox Comedy

"Gentlemen Prefer Scotch" is the title of the latest two-reel comedy to be started in production at the William Fox West Coast Studios in Hollywood.

Nick Stuart, who has a leading part in the Fox screen version of "Cradle Snatchers," has the leading role in this comedy with Sally Phipps in the role opposite him. Budd Fine and Arthur West are in the cast.

Jules White will direct under the supervision of George E. Marshall, Fox comedy chief. Story and scenario are by Arthur Greenlaw and Sam White.

Snookums at Roxy

Baby Snookums, youngest star of motion pictures, who recently paid a visit to President Coolidge, may be seen at the Roxy Theatre this week in a Universal Comedy, "Newlyweds' Troubles."

Best Comedians Developing From Regular Studio Ranks

Farina puts on the high hat. Hal Roach's Pathe colored baby struts his stuff.

Al Christie Asserts Great Comedy Talent Does Not Come From Stage; Only Hard Work in Films Succeeds

"SURVIVAL OF THE FUNNIEST—and may the best man win," will be the slogan of the comedy field for the new season of 1927 and 1928, declares Al Christie, pioneer comedy producer, who has just aligned his organization with Paramount in one of the biggest comedy programs yet undertaken by any film organization.

"The fact that the public makes the comedy stars just as they make the stars of other pictures, will never be more clearly demonstrated than in the coming year when there will be a race on for popular favor, the like of which has not been seen in the comedy field. It has been pointed out by leading executives in the field of picture selling that as a rule the most successful comedians do not come directly from the stage to pictures but are developed and brought up through the picture school itself.

"This is partly because the many seasons of pictures showing on the screen present hundreds of funny faces and figures in supporting roles in the comedies, these to come up later at the head of the procession as featured comedians; and is also partly because the screen itself is the best developer of comedy talent. We have had many examples in our own studios. Take Bobby Vernon, who is an outstanding figure as a star comedian. His background is some thirteen years before the camera, going back to the old Keystone days when he and Gloria Swanson were co-starred together. We have just moved Jack Duffy into stellar position because the public singled out Duffy and his grandpa whiskers and silk hat as a 'remembered personality.' He will star in some of the new comedies, while his place as a featured player is being taken by Billy Engel, not a newcomer but a comedian who himself has six or seven years of screen work behind him. Neal Burns has been with us eleven years, a remarkable record of performance with one organization. Jimmie Adams, another of the featured comedians, goes back ten years in picture experience.

"One of the exceptions which seems to prove the rule is the case of Billy Dooley who is in only his third year since leaving vaudeville to join the comedy organization. The first year Dooley made his mark with picture patrons who were quick to notice and remember the sappy appearing sailor. In his second year he was made a star comedian.

"The list of supporting comedians who are on the way is too long to mention but it is a safe bet to say that several may be next year's stars in the comedy field.

"A popular misconception, which may have arisen from the fact that many comedy girls have 'graduated' from short comedies to starring in features, is that the height of comedian's ambition is to be in a long comedy. I think it will be found that in the coming season, especially with a big company like Paramount going into the field of distributing short comedies, more importance than ever will be attached to the two-reel comedy. The stars who make the grade at the head of the outstanding two-reel comedies will be featured on just as many or more screens as the stars of the longer productions. A comedian will not have to 'graduate' to features to be a big success. Standing at the head of his class in the two-reelers will give the comedians who survive as the funniest, even more prominence than many of their brothers in the longer pictures."

Gotham Issues 1927-28 Announcement

Gotham Productions gives the trade an attractive twenty-four page announcement book which carries the complete list of productions contemplated and the policies of this Independent producing and distributing organization headed by Sam Sax and Budd Rogers.

Good taste is the prevailing keynote of the Gotham announcement, rather than a striving for color effects, and any tendency towards exaggeration or over-emphasis upon the merits of the product to be made has been carefully avoided.

Eighteen pages have been devoted to the pictures scheduled for release during the coming season. Each production carries an individual page and a special four-page section has been devoted to the two Mrs. Wallace Reid-Gotham Specials.

Stars, directors, authors and the Gotham organization have each been given a page.

Allene Ray should be a cameraman. She is on location with "The Hawk of the Hills," a Pathe serial.

Tom Mix Stars in "Tumbling River"

Tom Mix, with Dorothy Dwan as his leading lady, has started his first release for next season at the William Fox West Coast Studios in Hollywood. The film is "Tumbling River," and is based on J. E. Grinstead's novel, "The Scourge of the Little C." Lou Seiler is directing. The supporting cast includes William Conklin, Stella Essex, Elmo Billings, Edward Peil, Sr., Wallace MacDonald, Buster Gardner and Harry Gripp.

Whistling Act For Vitaphone

Arnaut Brothers, who make love like birds, whistling, warbling and trilling in a manner as clear as though they were speaking, are the latest stars to register for the Vitaphone. These present brothers are the fifth generation of their family to maintain this line of entertainment. In the art of whistling, they have few equals.

"A Million Bid" At the Paramount

Warner Bros.' production, "A Million Bid," starring Dolores Costello, has been booked by the Paramount Theatre and will open as the main attraction at that house beginning Saturday, May 28.

Michael Curtiz directed. The supporting cast includes Warner Oland, Malcolm McGregor, Betty Blythe, William Demarest, Douglas Gerrard and Grace Gordon.

Skilled 'Cameraporters' Make Up Editorial Staff of Fox News

FOX NEWS enters the season of 1927-28 with the assurance that it is the only newsreel in the field whose editorial staff is comprised one hundred per cent. of former newspaper men.

Believing that news reporting, whether for newspapers or the screen, should be directed by men who knows news and human interest subjects from experience. Truman H. Talley, director-in chief of Fox News, has assembled about him a group of men distinguished in the field of journalism.

Mr. Talley, before becoming editor-in-chief of Fox News, three years ago, was director of the New York Herald's European service, one of the most important posts in world journalism, and organized the staff which reported the peace conference at Versailles. He was special correspondent to the New York Times and held at various times important editorial posts in St. Louis and New York. In addition to this Mr. Talley has contributed extensively to magazines, notably World's Work and McClure's.

John J. Spurgeon, foreign editor of Fox News, is one of the best known newspaper men in America. As editor of the Philadelphia Public Ledger and Washington Post he was widely recognized as an authority on American and foreign affairs. Mr. Spurgeon organized the New York World staff in Europe at the outbreak of the World War.

Mr. Spurgeon has as European editor Harry Lawrenson, one of the best known newspaper men on the other side of the Atlantic. Mr. Lawrenson maintains headquarters in Paris and personally supervises the assignments of camera reporters throughout Europe. Having formerly been foreign editor of Fox News in New York, Mr. Lawrenson is recognized as an authority on foreign affairs, especially in England.

James Darst, news editor for United States and Europe, is well known for his journalistic work in the middle west and in New York. He was formerly night editor of the St. Louis Globe-Democrat and is noted as a magazine writer.

George H. K. Milford is editor of the Canadian edition of Fox News, with headquarters in Toronto. He is a widely known newspaper man, writer and advertising man and has been associated with the largest Toronto newspapers in an editorial capacity.

Edwin Harvey, editorial assistant of Fox News, assigned to the home office, is a New York newspaper man of wide experience, and was for years a star reporter of the New York Times.

George Garvin, Washington representative of Fox News, has been associated with various news bureaus and news associations in the national capital for fifteen years. He has the reputation of having a wider acquaintance with national and world celebrities than any man in the newsreel business.

"We believe that we have the greatest group of editors ever assembled by a newsreel organization," said Mr. Talley. "But just as no newspaper can become great unless it has great reporters, no newsreel can maintain its supremacy unless its staff of camera reporters are of the highest calibre. Since they must be both camera men of high efficiency and reporters with a fine sense of news, we might coin a new word for them—camerareporters.

"Fox News camera reporters represent the pick of the industry. This is not an accident or happenso. It is the result of three years' careful study and analysis of the abilities of men engaged in newsreel work, the selection from time to time of the most able camera-reporters and the retaining of their services exclusively for Fox News. Fox News has placed under contract every one of its staff experts."

Universal's "Collegians" Now On Location at Coronada Beach, Cal.

A "COLLEGIAN" special train consisting of two overland transport busses, wheeled its way out of the Universal studio last week-end enroute on a four day location trip to Coronado Beach, California, where Director Nat Ross will film "Splashing Through," third of the new series of the "Collegians."

Carl Laemmle, Jr., has prepared a regular scheduled program of aquatic entertainment. Silver cups are to be awarded the winners of the various races which are to be conducted with the cooperation of the Coronado High School swimming team.

Leslie Marshall, one-time champion breast stroke swimmer of the Pennsylvania State College, who is now a member of the "Collegians" cast, will compete for honors in this class of sports.

The entire cast including George Lewis, Dorothy Gulliver, Churchill Ross, Eddie Phillips and Hayden Stevenson will make the trip. There will also be a group of 75 "extras" who are to be used in the water carnival.

The picture is being made under the personal supervision of Carl Laemmle, Jr.

Daring Air Ace Does New Stunt

Al Wilson, filmdom's daring air ace, recently enacted a stunt for "Won in the Clouds," his latest Universal starring vehicle, that has never before, in the history of aviation, been accomplished successfully.

Traveling at 65 miles an hour, Al stood on the top of a standard make sedan and transferred to the wing-skid of an airplane which swooped down to pick him off the automobile.

"I'll bet no audience will get more of a thrill than I received when I felt my feet leaving that car and I was left dangling in mid-air," said Al.

Brown is Titling "Garden of Allah"

Martin Brown, Broadway playwright, is writing sub-titles for "The Garden of Allah," which Rex Ingram has been directing abroad for Metro-Goldwyn, with Alice Terry and Ivan Petrovich in the leading roles.

Brown is the author of "Cobra," which Judith Anderson played on the stage, and Valentino on the screen, under the title of "A Sainted Devil."

Ince at Sea

Ralph Ince and his "Shanghaied" company sailed for Catalina Island to take the final scenes of this sea picture for F. B. O.

Stacka wheats? May McAvoy wields the pancake turner in Warner's "Irish Hearts." But that's the wrong way to turn 'em, May.

Jean Arthur, Patheserial star in "Still Face." She is co-starred with Larry Kent.

Artclass Serial Being Edited Will Arrive Here Soon

FIVE EPISODES of "Perils of the Jungle," the elaborately produced wild animal serial which Weiss Brothers' Artclass Pictures Corporation is making on the Selig lot in Hollywood, were completed this week, according to telegraphic advices from Louis Weiss, vice-president of the corporation, who is supervising production activities. Cutting and titling is well advanced and these episodes will be ready for delivery to Artclass exchanges within three weeks.

To Write Titles

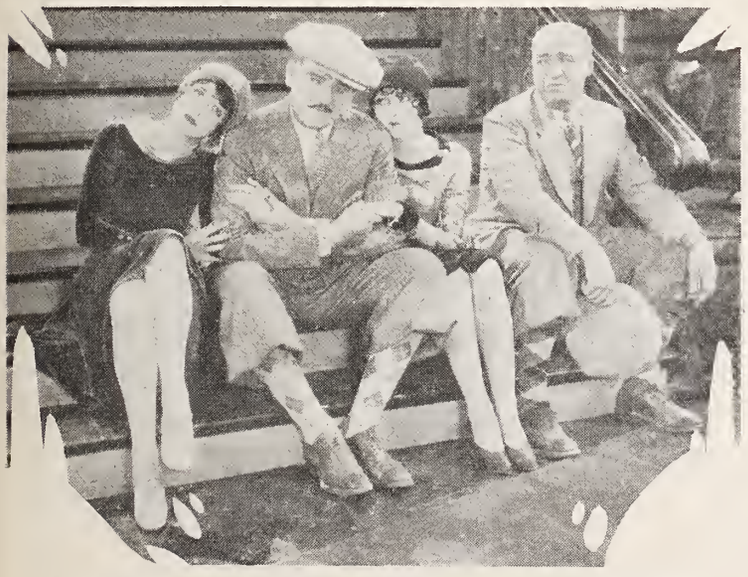
Dorothy Yost will title "Judgment of the Hills," an F. B. O. special production

Mack Sennett and Hal Roach Comedies From Pathe, June 12

MACK SENNETT AND HAL ROACH each contribute a two-reel comedy with an all-star cast to the Pathe short feature program for the week of June 12th.

"Flying Feet," a Grantland Rice Sportlight, is a highlight on this schedule which also includes the concluding chapter of the current Patheserial, "Melting Millions"; Topics of the Day No. 24; "Hard Cider," one of the Aesop Film Fables; Pathe Review No. 24 and two issues of Pathe News, the pioneer news reel.

Topics of the Day No. 24 contribute their goodly share of humor. These little gems of wit assembled from the press of the world are always anticipated with pleasure by movie audiences. "Hard Cider," an animated cartoon comedy by the Aesop Film Fable series, is released on this program together with the ever-popular Pathe Review, issue No. 24, which offers "Bits of Nature"; units in color, the home of the pelican; the chrysanthemum, a floral heritage from ancient China and Yellowstone Falls, nature's bridal veil; "Before the Footlights Flash": A glimpse behind the curtain of a Broadway review. Dorothy Knapp, the Vanities' star, poses for Charles LeMaire, creator of stage fashions. The make-up hour and the make-ready hour. A snappy unit done to the showman's taste; "Enchantment": A camera study of the clouds, the marching columns of the sky.



Somebody's wrong. A dour scene from Fox's "Cradle Snatchers." A case of sour grapes and too many peaches.

Universal's Baby Star Draws Crowd on Lively Broadway Tour

FOLLOWING a much needed rest, "Snookums," the baby star of "The Newlyweds and Their Baby" comedies, arrived in New York Wednesday on his tour of the East, and was received by a corps of news photographers, movie cameramen and reporters at the Grand Central Station when he rolled in from the suburban home of R. V. Anderson, International Newsreel photographer, where he has been staying for the past week following his strenuous two weeks between Chicago and his visit to President Coolidge in Washington ten days ago. More than 50,000 people crowded the curbs and jammed around the automobile which bore the youngster from the Grand Central Terminal to Broadway and Universal's New York Exchange, 1600 Broadway.

A delegation from the Universal home office and from the Big U exchange swelled the waiting crowd and by the time the train pulled in the entire station was agog with expectancy. The appearance of the diminutive star in his tricky pink costume was the signal for a rush of spectators. The crowd grew as the cameramen clicked. The young movie star posed from still after still with all the nonchalance of a veteran. He is a veteran, having made nineteen two-reel comedies to date.

The Studebaker company, which has placed a big limousine at his disposal for his entire two weeks in New York and environs, had a small fleet of cars at the station. Snookums, in the leading car, stood on the back seat and alternately waved and threw kisses to the crowded sidewalks. For the benefit of the few people along the way who might not have recognized the baby, signs on the automobiles definitely established his identity. With the baby were his parents, Mr. and Mrs. L. D. McKeen of Los Angeles, Charles Loewenberg, Universal exploiteer who is accompanying him, Bert Adler, local "U" exploiteer and Herman Stern, sales manager for Stern Brothers Comedies.

After visiting the Big U Exchange, the baby was taken to the Roosevelt Hotel, which will be his home for the next two weeks. That afternoon, he made a personal appearance in the Wanamaker Auditorium in connection with a Baby Health Week program, built around his visit to New York. His subsequent days were marked with a series of interesting occurrences, such as a meeting with Mildred M. Pinkenfeld, New York City's 100 per cent. baby, personal appearances in the Branford Theatre, Newark, and a visit to Bridgeport.

All present at the baby's arrival were astounded at the ease with which he took direction from his father for the camera poses. Anything goes with the youngster—with one exception.

"No flashlights!" he said, when faced with the battery of cameras.

"Snookums" McKeen, Universal's baby star, who landed in the Grand Central Station, New York, last Wednesday noon, and who was given a rousing reception by the midday crowds on Broadway when he led a cortege of 16 autos.

He was frightened by an extra large flash in Chicago several weeks ago, and since that time shrinks from them.

While in New York, Snookums will be passed upon by Commissioner of Health Harris of New York, who is anxious to inspect the baby rated by Los Angeles health authorities as the perfect West Coast baby. It remains to be seen whether New York's most perfect baby will match up with Snookums in intelligence as well as physique.

After leaving New York the baby will make one or two stops on the way back to the Coast. They will be in St. Louis and possibly in Kansas City. Upon arriving in Los Angeles, he will take a short vacation and then start in on the new series of "The Newlyweds and Their Baby" Comedies, to be released as Universal Junior Jewels next Fall.

Large Exhibitor Turnout

One of the largest attendances in the history of the M. P. T. O. of Kansas-Missouri attended the eighth annual convention, June 1 and 2 in the Hotel Kansan, Topeka, Kas. Trade practices of the various film exchanges, arbitration and free show menaces were discussed.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Wine, Women and Sauer Kraut"

Fox—Two Reels

One merry chase after another describes this Fox Imperial comedy in which Nick Stuart, pictured here, and Claire Cannon has the leading roles, although the center of interest for many of the male spectators will be a troupe of stranded show girls who motivate the "plot" by their attempts to slip out of a hotel without paying their bill and then to evade the sheriff. The justification for the title comes in the final scenes where they hide in a store and the enterprising manager, Nick Stuart discovering that the porter has accidentally spilled some wine in the sauer kraut, does a land office business by selling the "kraut with a kick" and having the show girls do a little kicking of their own on one of the counters, as an extra attraction. Fast-moving slapstick.

"Gun Justice"

Universal—Two Reels

A dispute of a fence erected between two ranches opens the action in this two-reel western starring Fred Gilman, pictured here. The girl owner of one ranch threatens the villain and later when his nephew is found shot with the gun which she dropped, she is accused by Fred, a ranger. Eventually he proves that the villain is the murderer and wins the girl for life. There is the usual amount and variety of action and the picture ranks as an average program attraction of its type.

"Pathe Review 23"

Pathe—One Reel

OPENING WITH AN interesting section showing in detail how an artist makes a dry-point etching of a subject from life, this Pathe Review has a section in color showing a sacred mountain in Korea which is the home of a band of devout native priests. There is also another installment of the record of the Smithsonian-Chrysler Expedition which is filled with excitement. It shows the capturing of zebras alive and also the stalking and capture of the fleet-footed impala which we find out to be a type of deer. One of the best of the recent issues of this series.

"Digging for Gold"

Pathe—One Reel

THIS NUMBER OF THE Aesop's Fable series is an amusing burlesque on the gold strike at Weepah gold fields. Farmer Al strikes gold but it happens to be on a bear's claim and the bear chases the farmer while Al's cat and dog pals chase away with the gold to a saloon and have a swell time. The three get all mixed up in a chase and Al is befriended by a walrus and eventually both fall through a hole in the ice and land a big fish that chases Al the cat and the dog away. Hardly up to Cartoonist Terry's usual standard and lacking in spontaneous humor.

"Hunting For Germans"

Pathe—One Reel

This is the fourth issue of the series of single reelers depicting Will Rogers European trip. In this one he visits Berlin and in addition to picturizing many of the well-known points of interest he describes them in his own inimitable way as indicated even in the full title "Hunting for Germans with Will Rogers in Berlin" as in some of the shots there appear to be but few persons in sight except Rogers himself. Several of the ex-Kaisers palaces are shown with appropriate wise cracks from Rogers. It ranks well up with the other issues of the series and should please almost all classes of patrons.

"My Mistake"

Universal—Two Reels

Here is one of the fastest and merriest of the Excuse Makers series featuring Charles King who is pictured herewith. While there is a generous sprinkling of slapstick, this two-reeler is really a farce comedy built around the idea of a married man who is asked by a strange woman to hold her baby. Before she returns, wifie appears on the scene and Charlie makes strenuous efforts to get rid of the infant but due to the vigilance of a cop he has to hide the baby and take it home. Wifie accuses him of bigamy when she finds the baby and all hands land in the police station where the matter is straightened out.

"Monarchs of the Soil"

Fox—One Reel

ATTRACTIVELY PHOTOGRAPHED and interesting shots show the contrasting methods of farming in various parts of the world in this Fox Variety. There are scenes of primitive Damascus plowmen, modern American farming with tremendous machinery, quaint French farms, picturesque Polish farms, Algerians using irrigation methods of a thousand years ago, farms in Holland and duck farms on Long Island.

"The Cowboy Chaperone"

Universal—Two Reels

In this two-reel western Edmund Cobb, pictured here has the role of a wandering cow-puncher who is glad to make a little change by accepting the soft job of driving a pretty girl home from the station to her father's ranch. He finds, however, that he has been duped when the girl's father takes a shot at him and is glad to have the job of keeping the other fellow away from the girl. She eludes him, however, and finally in a fight he discovers that the girl is rooting for him instead of the other fellow which of course changes matters for him for life. There is plenty of familiar action and it is an average western.

"The Pride of Pikeville"

Pathe—Two Reels

Once more, Ben Turpin is pictured as a dashing breaker of feminine hearts in a Mack Sennett comedy. This time, we see him as a foreign nobleman on an enforced tour of the U. S. because of his affairs with the fair sex on the other side. In the town of Pikeville he unwillingly gets mixed up with an unattractive country girl and is about to be the hero in a shot-gun wedding when he escapes and almost duplicates the performance when he flirts with a pretty girl. Finally he manages to escape and boards his private car only to find that the homely girl is already there ahead of him. An improbable combination of farcical situations with plenty of slapstick and several humorous twists that should please this stars fans and the majority of patrons.

"Jane's Sleuth"

Universal—Two Reels

Ethlyne Clair, pictured here, has the role of Jane in this number of the "What Happened to Jane" series of Stern Brothers comedies, while Charles Doerty appears as her sweetheart, an amateur correspondence school detective. The humor consists largely of slapstick and burlesque detective methods with farce comedy situations thrown in. Charles handcuffs himself in error and continually mistakes a real detective for a jewel thief but eventually wins out in Jane's sight by catching the real crooks after the detectives fail. S. Newfield directed and from the standpoint of entertainment it measures up to the average of the series.

"Pathe Review 22"

Pathe—One Reel

THERE ARE FOUR subjects in this Review including "Penetrating the Stream of Life" which is a microscopic subject showing various interesting facts in connection with the blood including the actual flow of blood in a frog. One section deals with the lure of the dance, another in Pathecolor shows the geysers of Yellowstone Park and the other shows a silver fox farm in Wisconsin. Well up to the standard of the series and should please.

"Flying Feet"

Pathe—One Reel

IN THIS ISSUE OF the Sportlight series, Grantland Rice in his usual interesting manner depicts one phase of sport. This time it is racing and we see noted runners such as Scholz and Robertson, McAllister and Helffrich. There are also shots of thoroughbred race horses and of greyhound races showing the tender care that is taken of these animals. Altogether, it is an interesting number.

"Chills and Fever"

Pathe—One Reel

UNDER THIS APPROPRIATE title, Grantland Rice in his Sportlight Series pictures in his usual interesting way the contrasting winter sports in the Northern and Southern sections of the United States for while some are indulging in ice-boating, sledding, skiing, skating, etc., up near the Canadian border, others who like warmer sports are around Biscayne Bay in Florida enjoying sea-sledding, swimming and other real summer diversions.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau, Chicago, Ill., June 2.

WORD has been received that Marks circuit will erect a large de luxe movie theatre on the south side in the Woodlawn district and at the same time it is reported that the Karzas circuit have abandoned their plans for a huge de luxe house on the site of the old Woodlawn Theatre on East 63rd street and that Balaban and Katz interests may take over the Woodlawn Theatre property for another large theatre project in that district.

J. Samuel Berkowitz, S. Gordon Guerwit and S. Roger Wolf have organized Berkova Productions Company to engage in moving picture business in the Chicago territory. The new company has a capital of $100,000 and offices at 8 South Dearborn street.

C. J. Geetz, general manager of the United Theatres Company announces that a new 1,000 seat movie theatre is projected for Beloit and that a site had been purchased on Fourth street in that city for the new structure. The house will be located next to the Rex theatre now under United management and the Rex building will be remodeled for other business purposes when the new theatre is completed.

The Ascher circuit have sold the Lane Court theatre to Salo Auerbach and Max Wolf, who will make some improvements in the house.

The Annetta theatre at Cicero, Ill., has joined the booking circuit of the Illinois and Indiana Theatres circuit operated by Johnson and Rosecan.

A. R. Langston has opened a 350 seat movie theatre at Arcola Ill., which is furnished with modern theatre equipment.

The opening bill of the new Marbro theatre of the Marks circuit included several well known vaudeville acts. Capacity business opened the house and Mr. Hill and Mr. Weiss from the Granada theatre forces were in active charge of the house management under the personal direction of Louis and Meyer Marks.

Andrew Karzas has practically withdrawn from the Chicago movie field as he sold his Woodlawn theatre property on 63rd street to B. F. Lindheimer for $1,063,000 cash it was reported in real estate circles. The North Center and State theatres have passed to the management of the Balaban and Katz and Lubliner and Trinz interests and new companies have been organized for the management of the Aragon and Trianon amusement buildings.

Marks Brothers circuit announce they are laying plans for a huge deluxe movie house for the neighborhood of 63rd and Cottage Grove avenue on the south side of the city.

Charles Darrell has been made supervising manager for the Belmont and Congress theatres of the Lubliner and Trinz circuit and Will Binenseld will be house manager at the Congress theatre.

James P. Plodna, Edward J. Walsh and James J. Norris have organized the Harper Theatre Company with offices at 5240 Harper avenue, Chicago and a capital of $30,000 to operate motion picture theatres.

John Hammell has been named as middle-west division manager for Paramount succeeding Phil Reisman who resigned recently.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., June 2.

THE fourth anniversary of the taking over of the Warfield Theatre, San Francisco, by West Coast Theatres, Inc., will be celebrated shortly. Coincident with this will likely come the public announcement of the taking over of the Publix Theatres in this city, the Granada, California, St. Francis and Imperial.

C. A. Roeder, for ten years connected with the San Francisco Paramount exchange, has been transferred to Minneapolis, where he has been made branch manager.

Earl Cohen of the E. L. C. Company, conducting a film exchange on Turk street, and Abe Markowitz, San Francisco exhibitor, returned recently from a fishing trip to the northbay counties. They brought back no fish, but each displayed lovely cases of poison oak.

Arrangements are being made whereby the Cameo Theatre, San Francisco, will be taken over by Sol Levis, who for several years has operated the Francesca Theatre on upper Market street. The lease on the Francesca expires late this year and it is not the plan to renew it.

Otto Roeder, popular San Francisco exhibitor, with a theatre in the Potrero district, will leave shortly on a trip to Germany.

Aaron Goldberg, who conducts several small downtown theatres, has purchased the Majestic Theatre on Third street, this taking the place in his circuit of the Ferry Theatre, recently closed.

Recent visitors on San Francisco's Film Row included L. H. Killingsworth, of Willows, Cal., and E. V. Cook, of Exeter, Cal.

Kenneth Hodkinson, Pacific Coast district exchange manager for United Artists, has returned to San Francisco from a tour of the territory. Maurice F. Lowery, salesman out of this exchange, is making a long trip through Northern California and Nevada.

Thomas Wilkes, lessee of the Wilkes Theatre on Geary street, San Francisco, in which moving pictures have been shown from time to time, has surrendered his lease to the theatre owner, Louis R. Lurie, former exhibitor. The house will be remodeled and renamed.

Rodney Pantages, manager of the Pantages Theatre, San Francisco, has returned from a trip to Los Angeles where he conferred with his father, Alexander Pantages, regarding his duties as general manager for the entire Pantages circuit. He will remain in San Francisco several weeks before going to New York.

Michael H. Haas, San Francisco moving picture theatre manager, who was struck by an automobile of the Pacific Telephone & Telegraph Co. on April 8, has filed suit for damages in the sum of $50,400.

Hanford

Arthur Fukada, who formerly conducted the Universal Theatre at Hanford, Cal., and who was located for a time at Visalia, has opened the Royal Theatre at Hanford, the house being located in the foreign section.

San Pablo

The Carquinez Inn, in which a service station, dancing pavilion and moving picture theatre is combined, has been opened at San Pablo, Cal.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., June 2.

HONORING Charles Kranz, manager of the Capitol Theatre, who is leaving New Castle, the management and employes of the People's Amusement Corporation, numbering about 60, gave him a farewell dinner Saturday evening of last week in the Waldorf Restaurant. As a testimonial from the group gathered there, Speer Marousis, president of the corporation, presented Mr. Kranz with a handsome traveling bag. In responding to the gift he expressed his pleasure at the friendly relations he had enjoyed and the splendid treatment he had received at the hands of New Castle people.

C. A. Lofstead, formerly owner of the Grand Theatre, Fredericktown, has returned to the theatre business after a short absence by taking over the Liberty Theatre at Masontown, which he opened Monday a week ago. The Liberty had been closed for the past year, and Lofstead reports that he has enjoyed good business since opening the house.

West Virginia

Mrs. M. A. Sybert, wife of the owner of the Park and Strand Theatres, Moundsville, W. Va., is dead. Mr. Sybert has the sincere sympathy of the entire industry in his bereavement.

The following exhibitors were recent visitors to Film Row: C. O. Baird, Portage; Jim Velas, Wheeling; George Schweitzer, Titusville; Harry Petz, Youngwood, and Charles Tran, Smock.

Lester Fenelon, traveling auditor for First National exchanges, is spending a few days at the Steel City branch.

Miss Ethel Herring, for many years connected with the film interests locally, and for some time past booker at the Paramount exchange, has announced her engagement to Louis M. Price. No definite date for the wedding has been set, however, the happy young couple are receiving the heartiest congratulations from a host of friends.

Samuel Jacobson, well-known local film salesman, most recently with the Columbia Screen Service, has just joined the forces of the Capitol Film Exchange.

Bud Rogers, vice-president of the Lumas Film Corporation, makers of Gotham Productions, recently visited at the offices of the Columbia Film Service, Pittsburgh, local Gotham distributor.

The industry extends sincerest sympathy to Dr. Herman, owner of the Carnegie Theatre at Carnegie, upon the death of his mother, which occurred Saturday a week ago.

The local Educational exchange presents an enhanced appearance, the walls and ceiling having just been repainted in two tones of buff. Latest photographs of Educational stars in handsome frames adorn the walls of the office, and add to th attractiveness. In Manager Kaliski's office, there is on display many new photographs of the stars autographed personally to "Joe," as well as several photos of the manager posing with the screen players upon his recent visit to the convention on the coast.

George Tice, feature booker at the Universal exchange, is once again a proud daddy, Mrs. Tice having presented him with a big girl Tuesday of the past week, the young lady weighing nine and one-half pounds. The newcomer is the second child, the first also being a girl. Mother and daughter are doing well and congratulations are in order.

New York

Moving Picture World Bureau, Albany, N. Y., June 2.

TALK about changes in the management of motion picture theatres in central and northern New York. Here's last week's record. Ivan Baumgartel, manager of the Strand in Carthage, has gone to Little Falls to handle the Schine house there, and William O'Brien, former manager of the Palace in Watertown, has taken his place in Carthage. L. J. Carkey, district manager of twenty houses in central New York for the Schines, has moved to Herkimer, where he will personally manage the Liberty. Moses Levinthal, who has been in charge of this house, has gone back to Utica. Manager Raymond, of the Little Falls Schine house, has gone to Oneonta. R. G. Wood, of Syracuse, has been made manager of the Schine houses in northern New York, with G. Lampe, formerly of Oneonta, as his assistant.

Saratoga Springs

Congratulations to D. J. Harrington, part owner of the Palace in Saratoga Springs. Mr. Harrington was last week elected president of the city's board of education, and it was only a short time ago that his partner, Irving Goldsmith, was given a place on the Supreme Court bench, by Governor Smith.

Warrensburg

Last week as a corker for Jerry LaRock, owner of Fairyland in Warrensburg. You see it's this way. Mr. LaRock is the champion pedro player of northern New York, and when drawn on the jury at Lake George last week, the chance of a life time came his way to show his prowess at "pede."

Troy

Jake Rosenthal, owner of the Rose in Troy, accompanied his young son to the circus grounds in Albany, one morning last week, and found things in such shape that he inquired of one of the performers as to whether he could borrow his rubber boots for the time being. Jake got home with the mud half way to his knees, and vowing that from now on his son would see no more circuses.

With business conditions none too good in Troy, a two cent increase in admission prices at the King theatre, one of the Rose houses, was sufficient to keep the people away to such an extent that Harry Rose decided to drop back to the usual dime. And to make up for anyone who might be inclined to stay away, Mr. Rose is now giving away a set of dishes every Friday night.

Lake George

News from along the Lake George region includes the fact that Earl Bolton, running the theatre at Bolton, is one of the promoters of the 10,000 swimming contest scheduled for this summer. Mrs. M. A. Carpenter gave a big benefit last week at her theatre in Lake George village, for the flood sufferers. Al Barton, of the Playhouse in Ticonderoga, has opened his summer camp.

While amateur acts may be a joke to some exhibitors, they are nevertheless paying for themselves many times over at the Griswold in Troy, and as a result, Jake Golden, the manager the continue these acts along with his pictures throughout the entire summer, one night to the week.

Summer camps in the Adirondacks and the Catskill mountains are planning to use more motion picture shows this year than ever before in the entertainment of their guests. This is being revealed by the bookings on Albany's Film Row. Many of the summer hotels are also planning to use portable projection machines and pictures in entertaining their guests, particularly on rainy nights. It means many hundreds of dollars to the exchanges.

Oklahoma-Texas

Moving Picture World Bureau, Oklahoma City, June 2.

DAVE BADER, representing Universal, gave a dinner at the Huckins Hotel at Oklahoma City to 45 Oklahoma Theatre managers. Mr. Bader will represent Universal for Oklahoma and Texas.

Dallas, Tex.

The National Theatre Supply Company has appointed Guy Luther as salesman and technician for Texas territory at Dallas.

Plainview

J. B. Mitchell, father of Roy Mitchell, manager of the Plainview Theatre, died at Plainview, Texas, recently. He is survived by his wife and several brothers and sisters.

The National Trailer Screen Service has appointed Jack Underwood as salesman at Dallas, for Texas territory.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, June 2.

ANNOUNCEMENT is made by Variety Amusement Co., Cleveland, recently organized by the Silvermans, M. S. Fine and Abe Kramer, that actual construction work will be started on their new theatre at Mansfield, Ohio, on July 1. The house will have a capacity of 1,300 on first floor, and 450 in balcony.

Ohio Amusement Co., Cleveland, has named Wm. J. Banks manager of their Capitol Theatre, recently completed. Banks was secretary of the Cleveland Motion Picture Exhibitors' Association before accepting his present assignment.

Cincinnati

The Forest Theatre, a Cincinnati suburban house will be considerably enlarged, by reason of which the seating capacity on main floor will be doubled, while 200 new seats will be added to the mezzanine. New heating, ventillating and cooling systems will be installed, as will also a system of indirect colored lighting. Improvements will cost $125,000. The Forest, when remodeled, will be the second largest suburban house in the city.

Troy

Carl Koerner, business man of Troy, Ohio, has obtained a ten-year lease on property at 1935 North Main street, where a recreation center, including a 1,000-seat theatre will be erected. Estimated cost of the house alone is given at $250,000.

Nevada, O.

The American Legion, at Nevada, Ohio, has opened a movie house in the old post-office building in that town.

Middletown

Chifos Brothers, who now operate the Opera House and Strand Theatres, at Middletown, Ohio, have purchased a $50,000 site on Central avenue just east of the Strand, where a combination vaudeville and picture house will be erected. Plans call for a 3,500 capacity house. Estimated cost, $350,000.

Hamilton

The Palace Theatre, Hamilton, Ohio, under managerial supervision of Turberg and Silver, gave a special preview of the picture, "Moulders of Men," to which all members of the local Elk's lodge and their families were admitted free. The picture is booked for a showing at the Palace at a later date.

The Glen Theatre, Fremont, Ohio, which has been closed for several months, has been reopened, and is under management of John Lehman, who has acquired the house.

Northwest

Moving Picture World Bureau, Seattle, Wash., June 2.

HUGH W. BRUEN, manager for Northwest Theatrical Enterprises, Inc., Seattle, Universal's chain of theatre holdings, resigned both from this position and as president of the M. P. T. O. of Washington, to re-engage in personal business. Mr. Bruen has long been one of the leaders in the exhibition field and his withdrawal from the industry is a distinct loss. He has been succeeded as president of the M. P. T. O. by Robert W. Bender, manager of downtown Universal houses in Seattle, Spokane and Portland, who is reported to be his successor in the Northwest Theatrical Enterprises, also. Mr. Bender has no statement to make at this time, saying that L. J. Schlaifer, Northwest general manager, will announce his complete list of appointments upon his return from New York. Company theatrical offices are in the Securities Bldg.

Seattle has discontinued the old board of fifteen theatre censors, permanently, and in its place has just provided for a board of nine theatre supervisors, in an ordinance passed here by the City Council this week. These supervisors are given more authority than previous boards, being empowered to censor posters and advertising matter pertaining to objectionable pictures or entertainment, and to require a preview of all advance shows, from managers who consistently violate the provisions of the law. There is also a provision in the new ordinance increasing the lighting in theatre interiors so that features may be distinguished at a distance of ten feet. The new board must have one man identified prominently with the industry. In its original form it called for at least five women members, at the request of Mayor Bertha K. Landes. As it was passed, however, it provides that the administration may appoint men or women at its own discretion.

The Strand, which has been dark for many months, is now in process of thorough renovation and repairing and opened May 14th, under the direction of John Danz, who operates a chain of downtown houses. Danz obtained a long time lease from Pacific Northwest Theatres who took the house over from Jensen-VonHerberg. Danz will open with "The Red Kimona" at 50c top. The house will regularly operate at a 25c top with good second run shows, advancing prices and extending runs to handle special first run productions occasionally.

Everett, Wash.

The Star Amusement Co., of Everett, Wash., has taken over the Rose and Liberty Theatres, and has both houses closed. The Rose has been operated for many years by Joe St. Peter, state senator from Snohomish County. The building lease, however, was acquired some time ago by the Star Company. The Rose will be remodeled and reopened under their management. The Liberty was opened recently by R. E. Connell, who has battled steadily with the unions. The Star Amusement Co., announced some time ago its intention to build a splendid new house in Everett on the site of the Apollo. There is a rumor to the effect that this sudden activity precedes the sale of Star's holdings to a "large corporation active in the principal cities on the coast."

J. G. (Shorty) Randolph, International newsreel cameraman who lost his life at the post of duty here a fortnight ago, has been succeeded in the Seattle territory by Jesse G. Sill.

Bellingham

Manager Fred B. Walton of Bellingham Theatres, Inc., Bellingham, Wash., has announced $50,000 alterations on the American Theatre. Work will be started within thirty days. The house will be completely modernized.

Canada Exhibitors Decry Free Carnivals

Moving Picture World Bureau, Ottawa, Canada, June 2.

THE Theatre Owners Branch of the Retail Merchants Association, Ottawa, Ontario, appeared before the Ottawa Board of Control to protest against the presence of carnivals on the civic playgrounds without the payment of a license fee and to ask that, if carnivals are not prohibited from the city altogether, they be charged a license fee of $200 per day. A resolution submitted by the Ottawa exhibitors pointed out that the carnivals presumed to conduct charitable enterprises but, in reality, they were disguised commercial organizations which drew an undesirable element, retained practically all receipts and gave no revenue to the city. Moreover, they provided unfair competition for the theatres which paid heavy taxes and license fees and provided legitimate amusement for the people. The spokesman for the deputation was P. J. Nolan, proprietor of the Rex and Wellington Theatres. The delegation included J. M. Franklin, B. F. Keith's Theatre; Ray Tubman, Regent and Imperial Theatres; Mr. Nolan; J. T. Moxley, Francais Theatre; Solomon Coplan, Princess Theatre; Ambrose Nolan, and J. K. Paisley, representing the Central Canada Exhibition, Ottawa's annual fair.

Shortly after the exhibtors appeared before the Board, an application was received from the Ottawa Silver Band for permission to sponsor a carnival on public property in aid of the band. The application was quickly refused. Later, however, a protest was received from Cercle Ste. Anne, a local Roman Catholic Society against the move on the part of the city to place a ban on carnivals, and asking that a day be set apart by the city government to hear both sides of the argument.

Merricksville

Only the presence of mind of the manager, E. B. Gravel, prevented a panic among the patrons who packed the Grenville Theatre, on the second floor of the town hall at Merricksville, Ontario, May 27, when mischievous youths who had gathered on a fire escape close to the screen, raised the cry of fire. About 200 persons, including 50 children, were gathered in the hall to witness "The Hunchback of Notre Dame" and every seat was filled. Toward the close of the picture, at 10:45 P. M., the alarm was heard and the people leaped to their feet. Manager Gravel rushed to the front of the theatre and assured the patrons that there was no fire. The picture was not interrupted and no one left the hall. Mr. Gravel immediately offered a reward of $50 for information leading to the arrest of the culprits.

Both the Regent and Imperial Theatres, Ottawa, which are under the direction of Ray Tubman for Famous Players Canadian Corp., have blossomed out with new exterior finishes through the application of new color schemes. The Imperial Theatre has made excellent progress since it was taken over by Famous Players some weeks ago with special pictures and a new orchestra.

The Imperial Theatre, Ottawa, Ontario, enjoyed a near record week during the week of May 28.

Toronto

Famous Players Canadian Corp., Toronto, opened still another suburban film palace, the Runneymede Theatre, at Bloor Street and Runneymede Road, Toronto, on June 2, with a policy of special pictures and stage presentations.

Hamilton

The Capitol Theatre, Hamilton, Ontario, with Robert Kneville as manager, is carrying out a double-feature bill policy for the summer. During the week of May 23, the attractions were "Mr. Wu" and "The Third Degree." The Capitol is one of the largest local houses.

Vancouver

The wife of H. M. Thomas, Vancouver, B. C., Western Division manager for Famous Players Canadian Corp., has been in Toronto at the bedside of her mother who has been seriously ill. Mrs. Thomas is well-known as vocalist and dancer, her stage name being Leila Auger.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., June 2.

THE Auditorium Theatre, one of the oldest and most historical theatres in Kansas City, was opened Saturday night by Samuel Carver, present manager of the Liberty Theatre, United Artists house, as a motion picture theatre. Pictures will be exhibited from fifty to sixty days after their first downtown run, Mr. Carver said. Mr. Carver will continue in his capacity as manager of the Liberty, he having leased that house from United Artists temporarily, prior to tearing down and remodeling the theatre. Dr. I. J. Wolf is owner of the Auditorium.

Excelsior Springs

Following the elopement of Thomas S. Wilson, former manager of the Beyer and Casino Theatres at Excelsior Springs, Mo., and Miss Zerelda Cravens of Excelsior Springs, Mrs. Effie Cravens, mother of the girl, has become critically ill and an extended effort is being made to locate Wilson and his bride.

No hot weather menace will confront scores of Kansas and Missouri theatres this summer. Many of the smaller town houses already have installed cooling and ventilating systems, as well as other improvements. Cooling systems have been installed in these theatres: Lyric Theatre, Glasco, Kan.; Palace, Spring Hill, Kan.; Cozy, Minneapolis, Kan.; Olympic, Ness, Kan.; Prescott Theatre, Prescott, Kan.; Golden Belt, Ellsworth, Kan.; Banny Theatre, Mansfield, Mo.; Kelly, Iola, Kan.; Republic Theatre, Republic, Mo.; Strand, Greenfield, Mo.

These improvements have been made at the following theatres: Empress, Fort Scott, Kan., new seats; Star, Warrensburg, Mo., redecorating and lobby improvements; Gem, Baldwin, Kan., new seats, redecorating and lobby improvements; Triplett Opera House, Triplett, Mo., redecorating.

Here's one a bit new in the annals of free and unexpected publicity. An 8-year-old boy, Clyde Pewett, went to the Pantages Theatre, Kansas City, motion picture and vaudeville house, Saturday night. In the balcony near the roof the youngster obtained a seat. He was tired. Soon he was asleep. At 2 o'clock in the morning, after the boy's parents had become frantic and the police were searching for him, Clyde awoke in the theatre, dark and empty. He began yelling as loud as he could. Finally he found his way to a front door of the theatre, which was locked. By yelling and pounding on the door the attention of a patrolman was attracted and the boy was returned safely home. The incident was worth a good story in daily newspapers.

Among the out-of-town exhibitors in the Kansas City market this week were: George Montray, St. Joseph, Mo.; L. Bruenninger, Orpheum, Topeka, Kan.; Ed Peskay, Penn Theatre, St. Joseph, Mo.; Frank Weary, Farris Theatre, Richmond, Mo.; Hugh Gardner, Neosho, Mo.; Frank Wittam, Bonner Springs, Kan.; W. H. Weber, Great Bend, Kan.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., June 2.

AN innovation in motion picture entertainment was introduced at the Ambassador Theatre, St. Louis, Mo., May 28, in the form of "orchestral production" devised by Dave Silverman, who is the new general musical director of the theatre. Under the new plan stage atmosphere is furnished for the orchestral numbers such as the overture.

Theatres that have closed recently include: Cozy, Columbia, Mo.; Eureka, Eureka, Mo.; Gayety Theatre, St. Elmo, Ill., and Dixie, Senath, Mo.

The New Grand Theatre, Marked Tree, Ark., recently completed, is being operated by J. L. Whitten.

The Lyric Skydome, which Skouras Brothers advertise as the world's most beautiful open-air theatre opened for the season on Saturday evening, May 28. Allister Wylie's orchestra has been installed and opens with a concert at 7 o'clock each night. Patrons of the big Skydome are furnished seat cushions free of charge.

D. E. Boswell, formerly manager of the Associated Exhibitors office in Memphis, Tenn., has been added to the St. Louis sales organization of Tiffany Pictures, Roy Dickson, manager of the St. Louis exchange, has announced. Boswell will travel through Arkansas and Tennessee and will make Memphis his headquarters. His patrons, however, will be served out of St. Louis.

Skouras Brothers in co-operation with the St. Louis Star have arranged for a contest to select some St. Louis girl for a stage career. Brooke Johns will conduct the contest.

Bill Bishop, Metro-Goldwyn-Mayer exploiteer, has arranged with the St. Louis Times for a regular movie hour on the program of Radio Station KFVE. Interesting movie information is furnished.

Nebraska

Moving Picture World Bureau, Omaha, Neb., June 2.

HARRY B. WATTS has gone to Des Moines where he has been made manager for the Capital Theatre. Until recently for the past four years he was manager of the Rialto at Omaha.

Iowa Notes

The Plaza Theatre at Sloan, Ia., has been completely destroyed by fire.

August Herman, manager of the Broadway Theatre, Council Bluffs, Ia., and until recently manager of the Strand at Omaha, has been elected president of the Advertising and Selling League of Omaha, which has the reputation of being the largest organization of the kind in the world.

E. E. Schauer, head of the European division of Paramount Pictures, was in Omaha for an hour recently with 100 officials and executives of Paramount, when they stopped their special train here for an hour to study the new Riviera theatre, the new theatre the beauty and grandeur of which has attracted the attention of screen men from sea to sea. Mr. Schauer said it would be his aim to bring about the construction of about twelve such theatres in various points in Europe.

Escamillo Throws The Bull

ESCAMILLO, with the polka dot pajamas, is the seductive toreador in Fox's "Carmen." Victor McLaglen portrays this role and Dolores Del Rio, is "Carmen."

CARMEN, the hard-boiled cigarette girl, playfully pulls the hair of and slaps the wrist of one of the girl friends, and shows how a work dress can be turned into an evening gown.

JOSE, (Don Alvarado), begins his swift journey toward the military hoosegow and subsequent flight to the mountains. One kiss from the alluring Carmen (Dolores Del Rio) and he moved the rock of Gibraltar.

SWATHED in laces from Cadiz and Barcelona, Carmen, (Dolores Del Rio) goes to the bull fight and bowls Escamillo over with her eyes, while poor Jose waits outside the bull ring.

THE plaza and church in Seville where Carmen did her stuff. It was here that the cigarette girls gathered of an afternoon and pulled each other's hair and romped with girlish glee.

VICTOR McLAGLEN chirps the toreador song. Victor plays the arrogant dashing bull fighter in Fox's "Carmen." We would like to hear, just for fun, the sounds that are coming from that guitar.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Exploitation Files, Started at Once, Will Aid Intelligent Selling During the Coming Season

ALMOST every week some exhibitor sends in a stunt with the explanation that he is doing the best he could with practically no information as he did not receive a press book on the particular subject. Lacking the press book, the exhibitor seems to have had nothing but the title, and yet even without the press book the really systematic exhibitor has a wealth of material. Right now is a good time to start in.

At this season of the year the various producers are making their announcements. And the exhibitor is making his contracts. As soon as contracts are signed, some provision should be made for the accumulation of material for present use.

Either a folder should be assigned each feature, or lacking a file, a set of large envelopes should be provided, one for each title. These can be stacked in a box large enough to contain them when filled. They should be filed alphabetically and the face should be endorsed with the title, the releasing company, the playing date (as soon as set), and the length, where this is known.

Into this container should be placed everything relating to the picture. It is not possible to cut apart the pictorial initial announcement unless you have two sets, since these are printed on both sides of the paper. The announcement should be kept where is can be had quickly.

All other material should be filed under the proper title. This includes everything relating to the picture. There will be various announcements of the progress of making, stories of the production, bits of gossip about the players, and unless you take the releases first run, you can probably add the big city comments before you are ready to play. This will include not only the trade paper reviews, but the comment of the daily press in your metropolis. Exhibitors in Maine, for example, should watch the Boston papers. In Washington, they should watch the Seattle opinions.

These newspaper opinions may not mean much; usually they mean very little. It is questionable whether or not they will be of direct service as a sales argument. But they will contain some lines which you may adapt for your own newspaper copy even where credited opinion will carry on weight. The critic may express himself in a line better than you can do in a paragraph. Use this line for your own sales talk. In any event you can get some idea of the picture.

For late runs the Straight from the Shoulder reports will help you form an opinion as to how much play-up to give. Even the regional press can aid.

It may mean the accumulation of a large mass of material, and it may seem too much of a job to wade through it all, but if it helps you to sell your offering to greater advantage, it will be worth while.

If you do not care to clip your trade paper file, merely note the date of issue and the page number on a slip of paper and put that in the file as a reminder. The same applies to this department. Note stunts that will fit your title whether the stunts have been worked on this or some other picture. A stunt for Casey at the Bat will work as well for Slide, Kelly, Slide, or vice versa, and you may be able to adapt a stunt on a football picture to a baseball subject.

For this reason it will be well to go over the back files looking for material. You can do this in odd moments, and working when you can spare the time will save a lot of digging when your copy must be gotten out in a hurry. The day of hit-or-miss methods has passed. The money today goes to the man who makes use of a system without permitting system to make a slave of him. Too much system is as fatal as too little. Keep it as simple as possible, and lay off the work of filing to the cashier or some bright usher. A couple of hours a week will mean hundreds of dollars to a small house in the course of a year.

But start the system now, while it is still possible to begin with the new product.

Snookums is Featured in Teeter Rabbit Stunt

Snookums, the baby in Universal's Newlywed series, has been made the basis of a hookup to a child riding device known as the Teeter Rabbit, and the company will institute a national advertising campaign in the toy journals and the children's papers such as Child Life, Junior Home, Play Land and similar magazines.

Photographic displays will be prepared for fairs and other demonstration showings, and dealer aids are also being made ready for distribution.

Nat Rothstein, who has the commercial cooperation in charge, has worked out a number of ideas which will be put into execution and which will be made available to dealers handling the series.

Bamberger Drove Hard For The Fire Brigade

Now comes H. C. Bamberger of the Farragut Theatre, Brooklyn, with one of those self-acting stunts. He used it for The Fire Brigade. He put into his lobby an electrically operated fire gong that would sound 3-1 four times when the lever was tripped. This was borrowed from a dealer in fire alarm installations and was paid for by credit on the card. The alarm was set into a panel on an easel frame and left alone. Bam did not have to hire anyone to operate it. The neighborhood kids were lined up waiting their turn to "pull the box" and it was kept in constant operation. If your city has an alarm system the probabilities are that you can borrow a replacement box.

For a throwaway Bam used a fourpager printed front and back with a large "Ask me another," and in smaller type: "Question: When and where can you see the most thrilling and dramatic fire picture ever shown in Flatbush? Answer is inside." The inside was printed with home set type and a stock cut. Special envelopes were printed up for the weekly herald, both envelope and program being printed in red. The result was an appreciable increase in business.

For The Show, Bam hired a perambulating merry-go-round; the sort that goes on a horse-drawn wagon and is used by the very small children. There are several of these in New York, operating at two and three cents a ride, but they are sufficiently unusual to have stopped traffic in front of the theatre. The organ used was a noisy ballyhoo when you could hear it above the shouts of the excited children who were getting free three-cent rides.

Local Won Out

Once more the local talent triumphed. At the Palace Theatre, Fort Worth, Texas, a locally produced film overshadowed Mr. Wu, and brought in the bulk of the money. A high school student was the star and everyone felt that they simply had a see the picture. H. J. Gould played it up with special advertising for a spring cleaning.

THESE CUTOUTS SERVED A TRIPLE USE IN MACON, GA.
Montagu Salmon not only used these cutouts to advertise The Winning of Barbara Worth in his lobby but he paraded them on a truck through the streets to the Stadium, where they were shown the throng gathered for the May Day exercises.

Teamster's Umbrella Helped to Sell Let It Rain

Paints Side of House For Metro News Issue

In addition to the heavy publicity for the new M-G-M News Weekly in the Hearst newspapers, the M-G-M hustlers are going in for big boards and special locations. In Philadelphia the display was literally "as big as the side of a house."

PASTING A HOUSE

This was done with a block poster and plenty of blanking paper, and managed to make itself felt. In other sections the same paper is being stretched along the boards, and by Summer the general public should know something about it.

Used Larger Umbrella For Let It Rain Pram

E. E. Whitaker used a man with an umbrella for Let It Rain at the Imperial theatre, Charlotte, N. C., but he was not satisfied with the idea of a small umbrella and he got one of the sort they use for wagons and farm machines. This was painted with the title on every other section and paraded by a man in a slicker. The day before the showing the house was lettered in on the unoccupied spaces. Getting the large umbrella brought more than double the interest and sold that much heavier. He used the rain from the marquise, and let the man park himself under the spray when he grew tired of walking around.

For another angle he used 3,000 slips reading "Let it Rain Monday, Let it Rain any day. If the housewife sends her laundry to us, she need not worry about the rain. See Douglas MacLean, etc."

The slips did not cost much and each won an interested reader.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

There were three film subjects and three stage presentations in the show which had Harry Langdon in "His First Flame" as the feature. The sub-feature was Will Rogers "In Paris." The third of the films was the usual topical review. Altogether these three subjects took up 1 hour and 15 minutes, the Langdon feature running 53 minutes, Rogers 13 minutes and the topical review 9 minutes. This left 35 minutes for the presentations, bringing the complete performance up to 1 hour and 50 minutes.

The first 11 minutes of each de luxe show was given over to "Melodies Eternal," beginning with Elgar's "Pomp and Circumstance," played by the orchestra; Toselli's "Serenade" by Sascha Kindler, violinist, stepping out from his chair in the orchestra to stand on the apron of the big stage; and "Old-Timers' Waltzes," specially arranged by M. L. Lake and played by the orchestra, and "Roses of Picardy" as a xylophone solo by Harry Breuer. Lights for this were as follows: for "Pomp and Circumstance"—dome 2 lemon floods, bridge No. 1, amber flood, draw curtain and side; bridge No. 2, lemon flood, draw curtain and side; amber ceiling spots, red borders, red side strips, orange foots on production stage. For the violin solo—lemon spot from dome on soloist, bridges deep blue floods full. "Old-Timers' Waltzes"—same as in first number. The xylophone solo—dome, lemon spot on Breuer, bridges from deep blue to lemon.

After the topical review came an interpretation of Tchaikowsky's "Nutcracker Suite," in full stage, beginning with "Waltz of the Flowers," by the Strand Corps de Ballet; "Marche Militaire," by Vlasta Maslova, the Russian ballerina; "Danse Chinois," by the Mark Strand Ballet; "The Sugar Doll Dance," by Maslova with B. Rauth, and "Trepak," by Maslova and ballet. This suite took up 8 minutes and was lighted as follows: "Waltz of the Flowers"— dome lemon floods, bridges magenta on high 18-foot screen; blue foots on production stage; aluminite borders blue; two light blue box lamps on screen; green aluminite borders one-half. "Sugar Doll"—dome, blue spot on Maslova, bridges color blend on screen, magenta border one-half; blue foots and blue borders full. "Trepak" dome two lemon floods, bridges, two orange floods on screen; magenta borders, two lavender and two amber box lamps.

Gus Van and Joe Schenck appeared in a return engagement and proved equally as popular as on previous trips here. They were given 16 minutes on the apron of the orchestra under lights as follows: first number an amber spot on singers; second, steel blue spots; third, steel blue spot on Van solo; fourth, amber spot on Schenck solo; fifth and encores steel blue spots.

Ritzy Runabouts

On the proposition that a certain make of automobile was "ritzy," T. Y. Walker got a free ballyhoo on Ritzy at the Noble Theatre, Anniston, Ala.

The local agency parked three of their shiniest cars in front of the theatre with placards selling the hook-up to the title.

This is not a good stunt to work on Fords, but you can sell the snappy cars and the Bronson picture with one set of displays.

HERE'S ONE MORE ANGLE ON SELLING THE FIRE BRIGADE. FROM HOLLYWOOD, FLORIDA.
C. L. Twedell gave the local department a cut on the receipts of the Hollywood Theatre to help them bring the State convention. They paraded the truck and sponsored a special kid matinee. Each child offered an essay on fire prevention instead of a ticket and prizes were awarded the best of these by fire officials instead of the house.

Sixty Gallons of Lemonade Sells Circus Feature

DISPENSED SIXTY GALLONS OF FREE LEMONADE FROM STAND
H. J. Graybill, of the Capitol Theatre, Bellaire, Ohio, got some Ringling paper for Bigger Than Barnum's and gave lemonade away. The clown was also used the week before to make announcement from the stage.

Stewart Develops New Use For Balloons

Because balloons are a part of the trimmings of all well conducted cabarets, G. R. Stewart used balloons for local color for Cabaret. At both the Friday and Saturday night showings of Cabaret at the Sterling theatre, Greeley, Cal., balloons were dropped from the ceiling just before the Gilda Gray picture was run.

Just to get all he could out of the idea, Mr. Stewart fore-handedly tied heralds of the ensuing attraction to the strings, and these advertisements were more closely read than usual because of the oddity of their arrival, so he obtained a prologue novelty and an advance advertisement in a single stunt.

Where there are no openings in the ceiling through which the balloons may be dropped, they can be tripped from a sheet, which involves little more trouble.

Mr. Stewart used about 2,000 balloons in the stunt, and found the idea well worth while.

Changes House Name to Play Vitaphone

Appreciating the novelty value of Vitaphone, and also realizing that the Warner device will be a permanent attraction, the Temple Theatre, Detroit, has added to its title and is now known as the Vita Temple.

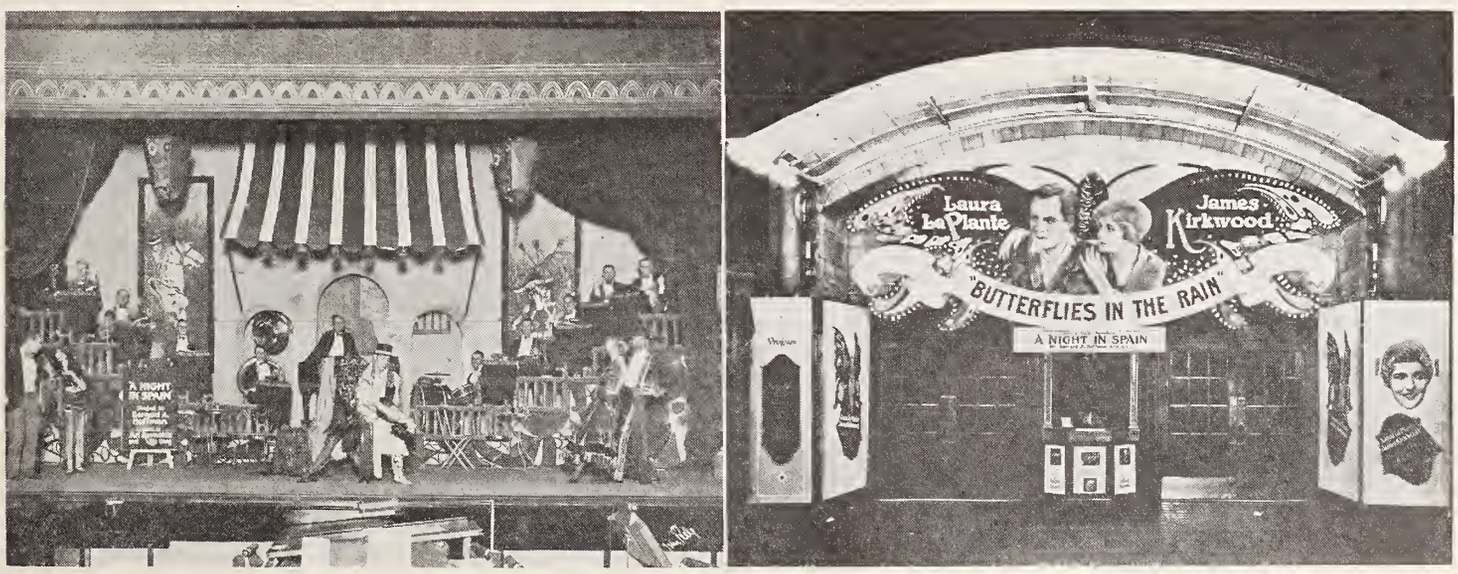
THE TEMPLE FRONT

There are 150 lamps in the front sign, which is one of the largest in town, and there are three repetitions of the name below the marquise, while the "Vita" has been added to the large sign.

In the newspaper work the old house signature cut has been replaced with one carrying the addition in a scroll and the full "Vitaphone" is streamed across the bottom of the space.

Today's picture is a dead asset tomorrow, but the Vitaphone sticks around. Sold intensively at the start on its novelty, it can be made a permanent sales factor.

For the run of Cabaret, E. R. Rogers obtained his prologue without cost. The Music Club supplied the singers; a different one each day, for a cycle of songs of the nations. The club was sold the educational idea. The public wanted to hear the local stars.



INSIDE AND OUT WITH BUTTERFLIES IN THE RAIN AT THE AMERICA THEATRE, DENVER
Al Kauffman, manager of the house, took the orchestra out of the pit to dress the stage for a Spanish prologue and made a production out of what might have been a presentation. With an elaborate development of a cutout for a lobby banner, he not only got them in to a big business, but he sent them out well content.

Edgar Hart Has Fire Rally That Wakes Up Town

New Orleans Marines Honored Gen. Lejeune

Because Maj. Gen. Lejeune, Commander of the U. S. Marine Corps, is a native of Louisiana, the Saenger theatre, New Orleans, announced that the run of Tell It to the Marines was in honor of the commandant. New Orleans is proud of the General and turned out in large numbers to do him honor.

Four days before the showing a pre-view was given the local Marine officials to acquaint them with the picture and to show that their cooperation was justified. Their written comments on the picture were later made the basis of advertising copy.

A float, already shown in these pages, was used for the Mardi Gras parade and later as a general perambulator. About 100 recruiting A boards supplemented 25 stands and about a thousand snipes.

Several days before the opening a stereopticon showing scenes in the Navy was placed in the lobby and guarded by two Marines who explained about the pictures and kept an eye out for possible recruits. This was a mechanical display, and a number of cards on the picture were inserted in the series. The Marines also gave out literature and cards on the proper usage of the flag.

Telegrams from Chaney, Haines and Miss Boardman were sent to the editors of the local papers, and much special newspaper work was done.

The prologue was supplied by a color guard of Marines. This was followed by a trailer announcement that the performance was in honor of Gen. Lejeune and pictures showing him at the New Orleans Flag Day exercises were run off.

The result was a very meaty business.

HOOKING INTO A NEWSPAPER CAMPAIGN ON COLLEGIANS
The Universal series has been tied to the Jersey Journal's Most Popular Athlete Contest and each showing of the pictures brings out this pennant display in the houses of the N. J. Enterprises. This is the Capitol Theatre.

Made Elaborate Campaign For a Fire Brigade Rally

Figuring out his own campaign for The Fire Brigade got Edgar Hart a far flung exploitation for his two day run of that picture at the Colonial theatre, Portsmouth, N. H.

Edgar knew that the fire chiefs were sold on the picture, so he worked out his schemes with Fire Chief Wood and got him to help put it over with the newspaper and the civic authorities.

The Mayor declared a Fire Prevention Rally in the public square fronting the theatre, setting the time at half past four to let the school children attend. He opened the event with a brief speech, introducing the Chief, who told the crowd all about fire prevention in the homes and urged the installation of small chemical extinguishers for incipient blazes. He told of the various things to be done in the home to prevent fires starting and spreading, and then went on to urge autoists to be alert to give right of way to the apparatus, explaining how precious seconds are wasted by thoughtless drivers.

Edgar told of the preventive measures used in the Colonial and other Gray Circuit houses, and the Superintendent of Schools told of the school precautions, dwelt on the lessons in prevention given the children, and urged parents to cooperate with the teachers in driving these lessons home.

To give color to the event an old Vamp organization turned out in their red shirts, Edgar got the loan of the first water carrier, successor to the bucket brigade, and of course the modern apparatus.

Listeners were urged to preserve a copy of the local paper, which gave verbatim reports of the speeches, for future reference, and this issue was sent to all New England papers.

Casey Balled Up

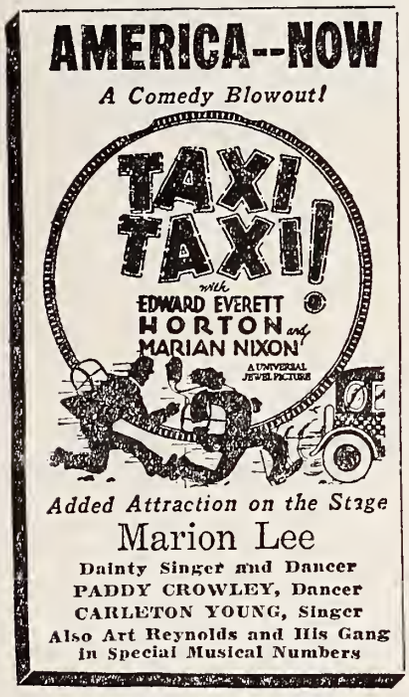
Baseball supplies, including several hundred balls, were the window appeal of a sporting goods store when Casey at the Bat played the Rialto Theatre, Colorado Springs. E. P. Briggs contributed a pair of six sheets, a couple of insert cards and ticket prizes for those who could count the number of balls on display. As the balls were piled up, this was not as easy as it sounded.

A HOME MADE TANK EXPLOITED ROOKIES AT THE PALACE THEATRE, CISCO, TEXAS.
It took two weeks of K. N. Greer's spare time to build this compoboard tank over a Ford foundation, but it brought two days of sellout business that made it worth while. A storm spoiled the effect of the lobby display, but you can get the idea. Pup tents were pitched at street corners with boy scouts at each to sell the picture.

Single Column Spaces Taper Off With the Run

Varying Singles Are Cut With Long Run

These two singles from the America theatre, Denver, advertise the same attraction, but they show different periods in the run. The America gets a running start with its Saturday-Sunday space and then coasts the remainder of the week.



EARLY IN THE WEEK

This longer space is from the early part of the week, when the stage show is added to give more appeal. The cut also drops a little deeper and the space is barely three and a half inches. The picture has been started off, but still requires to be sold.

Later in the week the space drops to thirty lines, which is a little more than two inches. The reproductions shown here are both in actual size.

LATER IN THE RUN

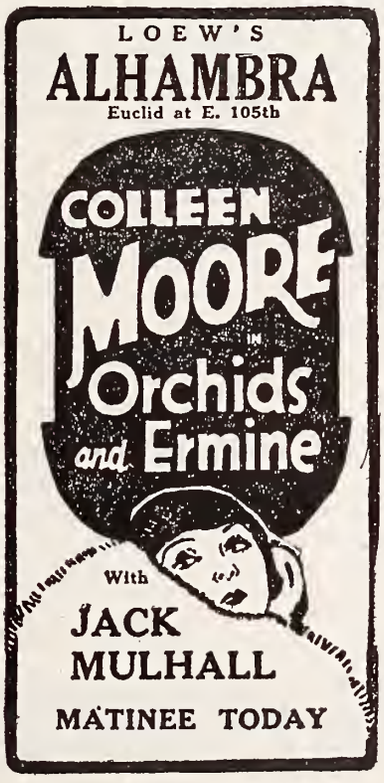
The space has been pulled in because the word of mouth advertising is getting around, and it is not necessary to sell so intensively. Those who have seen the picture tell others, and so the house needs to tell less of what it has to offer, so only about sixty percent of the space is taken, which at line rates means a saving.

Both of these spaces use special cuts, but these are taken from the Universal press book. They would be almost as good in straight type, but these cuts are amusing, and a funny cut will help to sell a comedy better than a serious scene will help the sale of a drama. All comedies should be given pictorial advertising wherever good cuts offer. Comic strips are nothing more than old jokes elaborately advertised with illustration. Pictured comedy similarly profits from illustration, which is one reason why the corner cuts are so useful for the short subjects.

On a week's run it is foolish to maintain one size of advertisement. Start off big and taper off as the run wanes and the same amount of space will give you a much better return.

Gets Useful Display In a Single Column

Here is a four inch single that gets the title over with as much of a punch as a great many two eights. It is from the Alhambra theatre, Cleveland and is shown in actual size.



Some managers complain that they cannot get a display in a single. Others seem to experience no such difficulty. In the actual page this display stands out against a background of other singles in which the managers have sought to tell too much. M. A. Malaney's artist has been content to get the star and title over, knowing that Miss Moore will do her own selling. Even in a single column he shows that a reverse will get over if only the letters are large enough. Only the "and" falls below an 18 point value, and the title has a 24 point value with a 48 point "Moore." It takes a little thought to work out a display in this size, but it can be done, even with type alone, though even in a single a good cut can be achieved if too much is not attempted, and it is even possible to rob a two to four column mat of some single item that will ride well in a one column space. You do not actually have to have a staff artist to achieve a good illustrated single, though a good man helps. The big idea is to get the idea that it can be done, and then go and do it.

Taking a Big Chance Got Effective Space

Here is a 110 x 2, or a two-eighths from the Stillman theatre, Cleveland, that was anything but a certainty. If the cut came through, it was a fine display, if it did not, Mr. Malaney figured that he still had a good circle attractor and only large lettering in the black space.

A MISTY CUT

Half the circle is given the underline, the title riding in the reverse, but The Night of Love is strongly put over, and cannot possibly get lost. The only danger lay in the fact that poor presswork would have utterly ruined the cut. It is all a stipple surface in a fine screen, and with poor ink or bad conditions in the press room this would have gone west. However the chances were good that the cut would come through. If it did, it was better than usual. If it did not, there were life savers in the press-proof lettering. As it stands, it is more than usually effective. With a muddy cut, it still would have had strong sales value. In working such a design, much depends upon the average of press work. The Cleveland average is good.

Sells a Racial Play With Flashy Appeal

Loew's State theatre, Newark, bases its display on Frisco Sally Levy on a costume used only in a couple of scenes in the play. The

Costello Portrait Is a Fine Advertising Aid

only hint of racial strife is contained in the title in contrast with the shamrock outlined against the background of the cut. You may not realize that this is a shamrock until you have seen the play.

NOT SELF-INDEXING

Probably the State figured that this cut would sell tickets on the idea of seeing Sally O'Neil in a jazzy play, but with the Jewish-Irish plays the rage of the moment, we think better selling would have been better, though this is carried to some extent in the opening lines of the sales talk. The space is not up to the State's standard. It is an attractive cut, but it conveys the wrong impression, and it is better to sell what is being offered than something which cannot be delivered. The cabaret scenes are too brief to warrant this play-up.

Works Portrait Cut Into Clean Display

This portrait cut of Dolores Costello has been made the basis of about as many good ad illustrations as we can recall recently. It is not only a charming sketch, but it reproduces well in almost any grade of paper, and can be used in a variety of designs.

This ad is about 5 1-2 inches across 3 and is from the Rialto theatre, Washington, D. C., which has been showing a much improved style of display of late.

The cut is not the complete layout from the press book. The portrait has been worked into a house design. It would seem that the cut had been clipped and pasted and a new cut made, though much the same effect can be obtained with a cast from the mat and straight rules, with a little work with a file and saw.

Although this is a full cut, it has been mortised to let in clean type where type will work better than hand drawing. The present artist seems to have a nice sense of which will work best, and is not afraid to confess that in some places types is better than hand lettering.

More than this, the artist senses the value of white display and his eight point middle panel gets a better display than the same matter set in a larger space completely to fill the vacancy.

This cut is so useful that if you are using the Warner product it will pay you to keep it as a sort of trade mark for Costello pictures, for it probably will be some time before you get another as good.

RIALTO
NOW PLAYING!
Dolores Costello
A NEW SHOW STARTS EVERY SATURDAY
The Golden Girl of the Screen Extends Easter Greetings, in Her First Great Starring Vehicle, Since Blazing Into Overnight Fame Playing in "The Sea Beast."
"The THIRD DEGREE"
With
LOUISE DRESSER · ROCKLIFFE FELLOWES · JASON ROBARDS
—ON THE STAGE—
HELEN ELEY
RIALTO GREATER ORCHESTRA
ROX ROMMELL
A FESTIVAL OF SONG AND FUN

A USEFUL CUT

And yet the reason for the excellence of this cut is simple. It is good drawing without an excess of detail. It is largely that the high lights are played up well instead of being filled in with all sorts of cross hatching and shading. A lot of money is paid the art departments of the various companies, but a lot of money is wasted in too much ink on a drawing.

Strong Line Design to Replace Cut Attractor

Here is another attractor suggestion from the Loew Boston theatres, this time the Orpheum. This panel is first drawn, and presumably the matter is set up and proofed and then set into the design. If this is not done it should be, since it is much the easiest way.

ANOTHER LOEW EXAMPLE

The main point is that the house gets a strong display for a bunch of features in what is practically a two fives.

If you can afford to have a cut made, this circle design is very useful, and even on a crowded page, with most of the spaces overblack, the rule is heavy enough to make this stand out from the others. On a lighter page the effect will be even better, but the real test is that it comes through on the smudgiest dramatic page in the country.

If you cannot afford cuts, or no engraver is available, it should be possible to have some of these designs made up and mortised for type. With half a dozen different styles you could vary your appeal, particularly if you change the type arrangement with each use.

The chief value of these line designs is that they can be worked where no scene cut is available, but it should be remembered that these designs are to take the place of cuts. To use them with cuts will be to lose the value of both, since each will kill down the other.

Line Cut Betters the Halftones of the Stars

In this space from Loew's Palace theatre, Washington, D. C., cuts of Renee Adoree and John Gilbert do not come through very well, but a light line cut of a carnival scene does good selling and the small portraits sell the star idea in spite of their vagueness. Neither is large enough to be easily recognized, even had they been clearer, but two cuts mean two stars and the type tells who they are. We do not believe that the Palace counted much on the likenesses, but used them rather for the emphasis they gave the names, regardless of their legibility. In larger size this might have been a waste of money. In their inch circles they pay for their space whether or not you can tell who they are.

MINIATURES OF STARS

The title is made the excuse for announcing Carnival Week, though nothing in the supporting program suggests a carnival feature. It just listens well and makes a good attractor. There is a useful idea here for others who are yet to play The Show. Jazz the stage program with circus acts and make it a real carnival.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Mr. Wu"

Chaney Again Shows Mastery of Make-Up and Characterization in Dramatic Chinese Story

ACKNOWLEDGED AS THE MASTER of make-up, Lon Chaney adds another to his long list of unusual characterizations in Metro-Goldwyn-Mayer's "Mr. Wu," a Chinese drama in which he depicts two members of the household at various ages, from young manhood to decrepit old age.

The romantic element in "Mr. Wu" is suggestive of the opera "Madame Butterfly," with a love affair between a white boy and a Chinese girl, which ends unhappily. Even the questionably happy ending of an inter-racial marriage is absent and the story develops into stark tragedy for the heroine, who, according to the traditions of her race, meets death at her father's hand following her betrayal. This is followed by exceedingly tense melodrama.

The story is forceful and dramatic and with Lon Chaney and Renee Adoree in the leading roles, certainly holds the attention despite its morbid theme. William Nigh's direction is excellent and the Chinese atmosphere finely reproduced with many real Chinese in the cast, and convincing, spectacular and beautiful sets.

Without Chaney it is doubtful if the public would take to such an unpleasant story, but they have grown accustomed to him in such characterizations, and it will probably prove a good drawing card with his host of admirers.

The story opens with what is really a prologue, in which we first see Chaney as the grandfather of the character of the title, who is then a little lad; then we see Mr. Chaney as a young man whose marriage to the daughter of a mandarin is graced by a daughter. The story proper begins with Mr. Wu as a man in middle life and his daughter, played by Miss Adoree, just budding into womanhood. Despite the seclusion of the palace of her wealthy father, she meets a young Englishman and an ardent love affair follows, with the girl disclosing her secret when the lad is about to go back home and he asks her to marry him. Her father learns of the situation and despite his great love, takes her life in atonement and then determines on vengeance according to the Chinese idea of making the parents suffer. He invites the boy's mother and sister to the palace and shows the mother her own son waiting to be shot as the sun sets and her daughter ready to become the prey of a Chinaman. To solve her dilemma, she offers her own life, but failing, ends the house of Wu by means of a dagger thrust, which kills Mr. Wu and automatically frees her children.

Never has Mr. Chaney displayed greater skill with make-up, and especially marvelous is his portrayal of the decrepit old grandfather with sunken cheeks and drawn face.

Lon Chaney in
"Mr. Wu"
Adapted from play by Maurice Vernon and Harold Owen
Directed by William Nigh
A Metro-Goldwyn-Mayer Picture
CAST:

Mr. Wu.....**Lon Chaney**
Mrs. Gregory.....**Louise Dresser**
Nang Ping.....**Renee Adoree**
Mr. Gregory.....**Holmes Herbert**
Basil Gregory.....**Ralph Forbes**
Hilda Gregory.....**Gertrude Olmstead**
Ah Wong.....**Mrs. Wong King**
Loo Song.....**Anna May Wong**

Length—7,603 Feet

As Mr. Wu is about to marry his daughter, Nang Ping, to a mandarin, he discovers she has been betrayed by Basil, an English lad, and according to Chinese rites, he takes her life. His scheme to get revenge by having Basil killed, or to give Basil's sister to a Chinaman, is frustrated by Basil's mother, who stabs Mr. Wu. Colorful and tragic Chinese drama.

"Cradle Snatchers"

Louise Fazenda Featured in Hilarious Farce Comedy Adapted From Highly Successful Play

AS A PLAY "CRADLE SNATCHERS" proved to be one of the most successful farces of recent seasons enjoying a long New York run. William Fox is now offering a film version directed by Howard Hawks and featuring Louise Fazenda, assisted by a large and well selected cast.

The outline of the story follows somewhat along the lines of the French farces and some of the subtitles are a bit spicy, especially in their double meanings, however, there is nothing at which any one could take offense and the result should prove hilarious amusement for a great majority of patrons.

Basically the plot concerns the efforts of three deserted wives to bring their erring husbands to terms by flirting with three young college fellows. This explains the significance of the title, and of course the scheme proves successful. The unexpected return of the husbands while the wives are "rehearsing" with the boys somewhat complicates matters and puts the wives at a disadvantage but the sudden appearance of the husbands' flapper companions turns the tables and gives the wives the upper hand.

Most of the action takes place at a house party where the wives are getting in practice and seem to be thoroughly enjoying themselves. Zest is added by the fact that one of the boys poses as a hot-blooded Spaniard and carries on whirlwind love-making and another is a Swede who is bashful but when aroused uses cave-man methods.

There is a certain amount of repetition which tends to slow down the development, due to the fact that everything is in threes, three husbands, three wives, three boys and three flappers; however, each trio consists of entirely different types, for instance, with the wives, one is the sensible, clever average woman who gets up the scheme, another is a warm-blooded and rather giddy blonde and the third is a quiet elderly wife. Dorothy Phillips, Louise Fazenda and Ethel Wales, respectively, are congenially cast as to type and give good performances. Miss Fazenda carried most of the comedy although Arthur Lake as the Swede and Joseph Striker as the Spaniard are responsible for a number of laughs. The roles of the three husbands who use various schemes, such as directors' meetings, duck hunting expeditions, etc., to slip out are in the capable hands of J. Farrell Macdonald, William Davidson and Franklyn Pangborn.

In introducing the characters, there is some very amusing college comedy, especially when Sammy Cohen dresses as a girl and vamps Striker, who is cast as the Spanish sheik.

The idea of bringing a husband to terms by means of jealousy is not new but the application of this remedy on a wholesale scale and the farce comedy angle give it a new and entertaining twist, and considering the fact that much of the laughter in the play was the result of the clever and sophisticated comedy lines, those responsible for the screen version have done exceedingly well.

William Fox presents
"Cradle Snatchers"
With Louisa Fazenda
Based on play by Russell Medcraft and Norma Mitchell
A Howard Hawks Production
CAST:

Susan Martin.....**Louise Fazenda**
Ann Hall.....**Dione Ellis**
Joe Valley.....**Joseph Striker**
Henry Winton.....**Nick Stewart**
Oscar.....**Arthur Lake**
Ginsberg.....**Sammy Cohen**
Ethel Drake.....**Ethel Wales**
George Martin.....**J. Farrell MacDonald**
Kitty Ladd.....**Dorothy Phillips**
Roy Ladd.....**William Davidson**
Howard Drake.....**Franklyn Pangborn**

Length—6,281 Feet

To cure their flirtatious husbands from running around with flappers, three wives of different types arrange with three college boys to make love to them. During a "rehearsal at a house party the hubbies return followed by flappers and the scheme works fine. Amusing farce comedy.

"Rough House Rosie"

Clara Bow's Personality Is Cleverly Exploited In an Amusing Comedy of Pugilism and Society

Adolph Zukor and Jesse L. Lasky present
Clara Bow in
"Rough House Rosie"
With Reed Howes and Arthur Housman
Directed by Frank Strayer
A Paramount Picture

CAST:

Rosie O'Reilly ..... **Clara Bow**
Joe Hennessey ..... **Reed Howes**
Kid Farrell ..... **Arthur Housman**
Ruth ..... **Doris Hill**
Arthur Russell ..... **Douglas Gilmore**
Lew McKay ..... **John Miljan**
W. S. Davids ..... **Henry Kolker**

Length—5,952 Feet

Rosie O'Reilly longs for society but she finds that the upper ten put to shame their supposed inferiors and she comes back to the clean living young prize fighter just in time to help him win the championship. Amusing comedy of social strata.

CLARA BOW'S LATEST vehicle is pretty much custom made, but it has been cut from the proper cloth and tailored to admirably fit the plump little star. From a literary angle this is little more than a gag story, but it gives Miss Bow every chance, and should satisfy her swarm of admirers.

As the jelly bean enameler who aspires to higher things, she frames up a cabaret specialty that embraces half the candy factory, and through her work she indirectly meets a real society man. She puts ambition before her pugilistic sweetheart, but society drives her back to the cleaner environment of the prize ring. It's all a bit artificial and high pressure, but it is packed with laughs, and it gives the star every opportunity for showing her shape to doing some intense dramatic work.

There are no dull moments from the first terrific trip over a roller coaster to the final clinch following a spirited battle for the championship. In between there are training scenes, cabaret locales, society and a delightful sequence in a booking office.

Miss Bow is capital as Rosie and Reed Howes, as the pugilistic sweetheart, is clean cut and pleasing. Douglas Gilmore, as the society suitor, looks as though he belonged, and Arthur Housman makes much of a hit as the trainer. "Rough House Rosie" is not high art, but it is excellent entertainment.

"Fighting Love"

Jetta Goudal Stars in Colorful, Dramatic Desert Story That is Not a Shiek Picture

A STRIKING FEATURE of "Fighting Love," a Producers' Distributing Corporation production starring Jetta Goudal, is the fact that while most of the action takes place in the desert it is not a sheik story. There is no dashing Arab lover and all of the roles of consequence are members of the white race.

Adapted from Rosita Forbes' novel, "If the Gods Laugh," this is a romantic story of an Italian girl who in order to escape a distasteful marriage weds an elderly soldier, a friend of her father. She respects this loveless marriage even when she falls in love with a younger man, until word comes that her husband has been killed in a campaign against the natives. He returns and she goes back to him, but he takes his own life, leaving her free.

A colorful story with picturesque settings, "Fighting Love" holds the interest due to the smooth direction of Mr. Chrisander, the competent acting of the entire cast and the strong drama of many of the scenes.

While the plot follows familiar basic lines, the story is exceptionally well motivated. Extra sympathy for the hero and heroine is gained by showing the cruelty of her aunt which drove the girl into this marriage, the playing up of the fact that her husband always placed his duty as a soldier first, even taking his life that France might hear of the villainy of the governor, rather than that his wife might be free.

Bertram Milhauser Presents
Jetta Goudal in
"Fighting Love"
Based on story "If the Gods Laugh," by Rosita Forbes
Directed by Nils Olaf Chrisander
A Prod. Dist. Corp. Picture

CAST:

Donna Vittoria ..... **Jetta Goudal**
Gabriel Amari ..... **Victor Varconi**
Filipo Navarro ..... **Henry B. Walthall**
Dario ..... **Louis Natheaux**
Princess ..... **Josephine Crowell**

Length—7,107 Feet

Discovering her fiancee is untrue, Vittoria marries Navarro, who is ordered to Africa. She follows with Amari and they fall in love with each other and marry on report of Navarro's death. He returns alive but kills himself in row with his superior. Colorful drama.

"Rich But Honest"

Marjorie Beebe Walks Away With the Honors In Breezy and Pleasing Light Comedy Drama

William Fox Presents
"Rich But Honest"
Based on story by Arthur Somers Roche
Directed by Albert Ray

CAST:

Florence ..... **Nancy Nash**
Bob ..... **Clifford Holland**
Dick ..... **Charles Morton**
Diamond Jim ..... **J. Farrell MacDonald**
Barney ..... **Tyler Brooke**
Heinie ..... **Ted McNamara**
Maybelle ..... **Marjorie Beebe**
Archie ..... **Ernie Shields**

Length—5,480 Feet

Flo wins a dance contest and forces Diamond Jim, who tried to flirt with her, to give her a job on the stage. She poses as Lady Godiva and Bob, her steady, insults her, but Dick, a wealthy idler, wins her for his wife. Amusing light comedy.

ADAPTED FROM A STORY by Arthur Somers Roche, the William Fox production, "Rich But Honest," directed by Albert Ray, is a light and amusing comedy drama of the type that should please the "tired business man" and offer an entertaining hour for the average patron.

The story, which is of the type that is not intended to be taken seriously, deals with two department store girls who eventually land on the stage, one is of the "beautiful but dumb" kind and when she poses as Lady Godiva, her steady sweetheart misunderstands and makes an insulting proposition, but a rich chap, who is after her, produces a marriage license which apparently accounts for the title. The other makes a hit on the stage with her clowning and also finds happiness.

While from a story standpoint Nancy Nash has the leading role, Marjorie Beebe in the comedy role as her friend walks away with the honors. Ted McNamara of "What Price Glory" fame, also contributes some real laughs in a tough role. The others in the cast all give good performances and Albert Ray has effectively directed the story. There are some good character touches and a succession of breezy situations with quite a little sex appeal.

"Rich But Honest" should fill the bill for a light comedy drama built solely to entertain.

"A Million Bid"

Dolores Costello Is Starred in Revival Of an Early Vitagraph Melodramatic Hit

TEN OR A DOZEN years ago Anita Stewart scored a pronounced success in "A Million Bid," written by Gladys Rankin Drew under the pen name of George Cameron, and employing the surgeon-faithful-to-his-trust idea.

Styles have changed considerably since then and the play does not very successfully stand its revival, particularly with a slow and old-fashioned style of continuity and direction. The direction seems to hold back the real ability of Dolores Costello and it is only occasionally that she is able to rise above the directorial handicap. She is as beautiful as ever to look upon, shows fire and passion in big moments, but the performance does not measure up to her recent work.

The scenario has been poorly developed, and moves slowly and stiltedly to a situation which rises above the handicap of the development.

Miss Costello wins regard in spite of the sluggish situations, but is not able to win full credit. Warner Oland rises well to his one big scene, and Malcolm McGregor makes a sincere and appealing hero.

The mounting is sumptuous and the interior scenes on the yacht are one of the big points in the play. There is a lot of trick shooting that means little or nothing to the story, but they probably will interest as camera stunts. The play will interest Miss Costello's admirers, but it will add nothing to her professional stature.

Warner Bros. Present
Dolores Costello in
"A Million Bid"
Directed by Michael Curtiz

CAST:

Dorothy Gordon	**Dolores Costello**
Geoffrey Marsh	**Warner Oland**
Dr. Robert Brent	**Malcolm McGregor**
Mrs. Gordon	**Betty Blythe**
George Lamont	**William Demarest**
Lord Vane	**Douglas Gerrard**
Maid	**Grace Gordon**

Length—6,310 Feet

Called upon to perform an operation that will restore the memory of the real husband of the woman to whom he is married, Dr. Brent follows the ethics of his profession. The operation is a success, but the patient, realizing the consequences, declares his memory has not returned and leaves them to their happiness. Melodrama in gorgeous settings.

"The Meddlin' Stranger"

Newest Western Starring Wally Wales Is An Exciting Melodrama With Plenty of Suspense

Pathe presents
"The Meddlin' Stranger"
Starring Wally Wales
Directed by Richard Thorpe

CAST:

Wally Fraser	**Wally Wales**
Mildred Crawford	**Nola Luxford**
Her Father	**Charles K. French**
Her Mother	**Mabel Van Buren**
"Big Bill"	**James Marcus**
Al Meggs	**Boris Karloff**

Length—4,575 Feet.

"Big Bill" the banker hires Meggs a crook to get Crawford, a rancher; attempts at murder and even the stealing of receipt for a paid note are thwarted by Wally, a stranger, whose father was murdered years before by "Big Bill." Exciting action western.

A WESTERN ACTION - MELODRAMA with plenty of heroism and villainy and capably sustained dramatic tension, that offers exciting entertainment for the average fan is "The Meddlin' Stranger," a Pathepicture starring Wally Wales.

Patrons will recognize many familiar ingredients such as the wandering cowboy hero who is in search of revenge on the murderer of his father, the big banker in the small town who is secretly in league with the crooks, the ranch owner who must ship his cattle despite villainy in order to pay a note or mortgage on time and, of course, the rancher's pretty daughter, who is won by the hero.

Director and scenarist have so handled this familiar material that there is fast action once the story gets under way and considerable suspense which holds the interest and makes "The Meddlin' Stranger" a thoroughly entertaining picture of its type and one of the best of the series.

A good cast assists the star, Wally Wales, who gives a satisfactory account of himself. Especially effective is the work of James Marcus as the crooked banker and Boris Karloff as his tool, and between them and their encounters with the hero the excitement is kept at a good pitch.

"Avenging Fangs"

Crook Melodrama Stars Sandow, a Police Dog With Kenneth McDonald in a Prominent Role

WITH SANDOW, A POLICE DOG, in the featured role Pathe is offering a crook-western melodrama "Avenging Fangs," which has sufficient action and excitement to make it average program entertainment of its type.

The story opens with a murder and the dog rushing to bring help. The action then changes to the West and by familiar means the villain succeeds in framing the hero who lands in jail. He escapes and aided by the dog and a woman the villain has jilted proves he is a crook and the murderer.

There is no mystery as the identity of the murderer is easily guessed although the disclosure of the hero as a secret service man and the school teacher as his assistant and bride comes as a surprise. Kenneth McDonald gives a performance that will satisfy his fans as the hero and Helen Lynch is good as the girl and Jack Richardson satisfactorily handling the heavy role.

Sandow, the dog, figures less prominently in the development than is usual with a dog star but his work will please and what he does is entirely satisfactory. There is plenty of action and the story moves along at a good clip. While most of the material is familiar there is sufficient novelty in the handling to sustain the interest of patrons with whom westerns are popular.

Max Asher, who is usually seen in comedy roles, is cast as the sheriff and gives a satisfactory performance, although he has little chance for comedy, and there is an unprogrammed player who does good work in the role of a vamp. Ernest Van Pelt has capably directed this picture and although several of the situations are improbable they result in considerable suspense.

Chesterfield Picture Corp. Present
"Avenging Fangs"
Starring Sandow, the dog
Directed by Ernest Van Pelt
A Pathepicture

CAST:

Dick Mansfield	**Kenneth McDonald**
Mary Kirkham	**Helen Lynch**
Trigger Kincaid	**Jack Richardson**
Sheriff	**Max Asher**
Sandow	**Himself**

Length—4,335 Feet

Sandow's owner is murdered and Dick, a friend, goes west following a clue. He is framed for a robbery by Kincaid, but with the aid of his bride and assistant in the Secret Service finally proves Kincaid to be the murderer. Action melodrama.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

NAUGHTY NANETTE. Star, Viola Dana. Light comedy drama of studio life with good subtitles which made them laugh hard. Old Man in cast great. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ROSE OF THE TENEMENTS. Just a program picture which did only a program business. Tone, appeal fair. Sunday yes, special no. Draw all classes, city 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

First National

HER SISTER FROM PARIS. Star, Constance Talmadge. A very good program. Pleased most all of them. Seven reels. Tone good, appeal 85 per cent. Sunday yes, special maybe. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

McFADDEN'S FLATS. Stars, Conklin, Murray. A fair entertainment but not a special. Good tone, appeal 65 per cent. Sunday yes, special no. Draw town, country class, town 350. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

STRONG MAN. Star, Harry Langdon. While the star is good and draws the business he is not worth the special price that First National asked us for his pictures. He is by no means the leading comedian. He is good but not the best. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

Fox

UNKNOWN CAVALIER. Star, Ken Maynard. The star that every one admits is coming to the front very rapidly. Our second picture of his and he is establishing a following. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

UNKNOWN CAVALIER. Star, Ken Maynard. Look out, Tom Mix, he is after your scalp. Keep it up, Ken. If you ever get enough ahead, send me a photo for the lobby; that's all they need to finish your popularity. Some rider, some horse, I'll say. Tone good, appeal fine. Sunday, special no. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

COUNTRY BEYOND. Star, Olive Borden. Good Curwood story. Fine scenery. Good entertainment. Tone, appeal good. Sunday, special no. Draw general class. Admission 10-30. A. F. Jenkins, Community Theatre, David City, Nebraska.

FAMILY UPSTAIRS. Star, Virginia Valli. A good domestic comedy drama. Well liked. Tone, appeal good. Sunday, special no. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

THREE BAD MEN. Star, George O'Brien. This is one of those rare pictures with "guts." As real as The War Horse is unreal. Advertise it so your patrons will appreciate what they are to see. Tone good, appeal excellent. Sunday, special yes. Draw miners, farmers, small town folk, town 915. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Salisbury, Pennsylvania.

WAR HORSE. Star, Buck Jones. This did not come up to our expectations, nor do we believe those of our patrons. It is too obviously unreal for a modern day movie. Tone good, appeal fair, Sunday yes, special no. Draw miners, farmers, small town folk, town 915. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Salisbury, Pennsylvania.

> H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.
>
> Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.
>
> OUR GANG.

WINGS OF THE STORM. Star, Thunder, dog. I can't get excited over this one. Rather a slow picture. A person would have to be a great dog lover to appreciate this one. Tone good, appeal poor. Sunday yes,, special no. Draw small town, farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Metro-Goldwyn

ALTARS OF DESIRE. Star, Mae Murray. What you might call wasted effort. Valencia a good deal better, though neither of these Mae Murrays can be given much as pictures. Tone poor, appeal fair. Sunday, special no. Draw miners, farmers, small town folk, town 915. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Salisbury, Pennsylvania.

ALTARS OF DESIRE. Star, Mae Murray. Very good picture, but some of the acting lacked sincerity and failed to register, with me at least. Tone good, appeal fair. Sunday yes, special no. Draw small town, farming class, town 600. Admission 10-30. Henry W. Batchelder, Galt Theatre (175 seats), Galt, California.

BOY FRIEND. Star, John Harron. Human interest comedy drama. Nothing big, but will get by. Tone good, appeal fair. Sunday yes, special no. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

FAUST. Star, Emil Jannings. Direction and settings wonderful and it will be appreciated by the "fair," as well as the intellectual. You can play this with the absolute assurance that you are giving your patrons a good picture. Tone, appeal good. Sunday, special yes. Draw miners, farmers, small town folk. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Salisbury, Pennsylvania.

FAUST. Star, Emil Jannings. A poor entertainment here. Appeal none, about 30 per cent. Sunday, special no. Draw town, country class. Admission 15-25. Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

FLAMING FOREST. Star, Antonio Moreno. Mighty good. Beautiful scenery and plenty of action. Lots of Indians. Good entertainment. Forest fire looks like it might be a real one—probably is. Good comments. Tone, appeal good. Sunday no, special almost. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HEAVEN ON EARTH. Stars, Renee Adoree and Conrad Nagel. It is hard to believe that the same men who directed Abraham Lincoln made this picture. Not even up to the usual standard of M-G-M's program stuff. Bill it as a light comedy, not as a special. Tone poor, appeal fair. Sunday, special no. Draw miners, farmers, town classes, town 915. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Salisbury, Pennsylvania.

MAGICIAN. Star, Wegener. A good picture that pleased 85 per cent. A little deep for some, but a change. Tone good. Sunday yes, special almost. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

RED MILL. Star, Marion Davies. A dandy good program picture. Metro's all take good here. Tone good, appeal 75 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

TAXI DANCER. Stars, Joan Crawford, Owen Moore. Fair picture. Draw from town 3,300. Admission 10-25 to 10-35. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

TEMPTRESS. Star, Greta Garbo. Very, very good. The best program we have had for some time. Step on it. Tone O. K. Sunday no, special yes. Draw from town 3,300. Admission 10-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

TIN HATS. Star cast. Good picture that got a lot of laughs; but our main industries are shut down and business conditions here are not very good. Tone good, appeal 80 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

THE TORRENT. Stars, Greta Garbo, Ricardo Cortez. A fair program offering with fair tone. Appeal 80 per cent. Sunday, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

UPSTAGE. Star, Norma Shearer. Very good, with beautiful Norma leading. I believe she will get the prize in the contest. Good comments. Tone, appeal good. Sunday, special no. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

VALLEY OF HATE. Star, Francis McDonald. We ave played three of the M-G-M westerns and all were extra good westerns. Draw from town 3,300. Admission 10-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

WAR PAINT. Star, Tim McCoy. A very good action picture. Drew them in by the title and pleased them. Good wherever action is desired. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

WAR PAINT. Star, Tim McCoy. This is a good western with lots of Indians in it. Pleased my Saturday crowds and is far above the average. State right western. If they like westerns give them this, for it will please fine. Appeal 80 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WOMEN LOVE DIAMONDS. This was poor. Draw general class, city 10,000. Admission 10-25, 10-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

Paramount

AFRAID TO LOVE. Star, Florence Vidor. Just a good program picture. Rental too high—no profit. Tone good, appeal fair. Sunday yes, special no. Draw farmer, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

AFRAID TO LOVE. Star, Florence Vidor. Very weak. Draw general class, city 10,000. Admission 10-25, 10-35. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

BLIND ALLEYS. Star, Thomas Meighan. Poor. Tone good. Draw general types, city 10,000. Admission 10-25 to 10-35. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

BORN TO THE WEST. Star, Jack Holt. Very good from beginning to end. This Zane Grey thriller is unfolded in a way that should hold the attention of most any audience. Tone ,appeal good. Sunday, special no. Draw small town, miners, farmers, town 915. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Salisbury, Pennsylvania.

CABARET. Star, Gilda Gray. Miss Gray is the star and in this, she is, here, the bunk, but she's there in dancing it. Not a bad picture, but yet it didn't please. Appeal fair. Sunday maybe, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CASEY AT THE BAT. Star, Wallace Beery. Baseball, beer, romance, fights, junk dealers, 'n' everything in this one. It's a darn good picture of the gay nineties—if it was sold right to me, but I expected more of a picture and a S. R. O. crowd and got nix to speak of. Too much rental for this six-reeler. Did a big business on Slide, Kelly, Slide, at one-fifth the rental. Good print and paper, and A-1 service from Paramount. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CHILDREN OF DIVORCE. Star, Clara Bow. A good picture. Splendid acting. Teaches a good moral. But not a drawing card here. Good tone, fair appeal. Sunday yes, and just above program schedule. Draw farmer, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FASHIONS FOR WOMEN. Star, Esther Ralston. Very good picture but one day enough for here—played two days and lost money. Tone good, appeal fair. Sunday yes, special no. Draw merchant, farming class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

IT. Star, Clara Bow. Boys, if you don't play this one, don't read these reports. A knockout from every viewpoint. Clara Bow as a star sure means plenty. Now, Paramount, give her the stories. Appeal 100 per cent. Sunday, special yes. Charles Epler, Manager, New Allen Theatre (680 seats), Allentown, Pennsylvania.

KID BROTHER. Star, Harold Lloyd. Rental terrible for this small town, and also it dictates higher admission price—very bad proposition. Lost money. Famous Players will need to make rental so we won't have to advance prices. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KID BROTHER. Star, Harold Lloyd. Very good picture. Surprise comedy quite a novelty. Rental too high here, no profit. Tone good, fair appeal. Sunday, special yes. Draw farmer, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KNOCKOUT REILLY. Star, Richard Dix. Dick as Knockout Reilly and Mary Brian as the girl—in a good story of the prize ring. My only kick on this one is that it doesn't appeal to all. It was a fifty-fifty draw here. Lots of men—and very few women and yet they say that Dick is their favorite. Had music week to buck and I guess the fair sex attended that. Tone good, appeal fair here. Sunday yes, and as a sport special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LADY OF THE HAREM. They sure panned this one good. Walked out and said, "no good." (But here there were lots they call lemons in this group). A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LET IT RAIN. Star, Douglas MacLean. Knockout comedy—one of the best comedy dramas here this season. You can't boost it too highly. Tone O. K. Family appeal. Sunday, special yes. Draw family class, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres, Quincy, Illinois.

Sally O'Neil, who recently finished an important role in "Becky," a Cosmopolitan production for Metro-Goldwyn-Mayer.

LOVE 'EM AND LEAVE 'EM. Star cast. Just a fair program picture. Failed to please here. Had several walkouts the first night—and the second night hardly enough to walk out. The poorest Paramount in a long time. Tone O. K. Appeal 25 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (400 seats), Port Payne, Alabama.

MYSTERIOUS RIDER. Star, Jack Holt. A good Zane Grey that brought the people in, and pleased them. Appeal good. Sunday, special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MYSTERIOUS RIDER. Star, Jack Holt. Picture good. Draw general types, city 10,000. Admission 10-25 to 10-35. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

PARADISE FOR TWO. Stars, Richard Dix, Betty Bronson. A very fine picture that pleased all who saw it. You can't go wrong on any of Dix's pictures in my estimation. Boost it. It's good. Tone O. K. Appeal 90 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (400 seats), Fort Payne, Alabama.

SENORITA. Star, Bebe Daniels. "The Picture with a Punch." No foolin'. Played one day—should have been two, any way. Bebe's best to date. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Pathe

SHOULDER ARMS. Charles Chaplin special reissue. Did big business for us. Played this with Lloyd in Hot Water as an all-comedy program and packed them in and then pleased them a hundred per cent. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

Producers Dist. Corp.

CORPORAL KATE. A very good program picture. Has a little bit of everything that makes good entertainment. Homer P. Mooley, Princess Theatre, Buchanan, Michigan.

FLAME OF THE YUKON. Star, Seena Owen. Did a good business and pleased. Good appeal. Special no. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

United Artists

THE BAT. Star cast. Very spooky, but clever. But it failed to draw here. Tone good, appeal fair. Sunday yes, special no. Draw farmer, merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THE BAT. Star cast. We played the road show on our stage three times, and it drew fair crowds as a picture. The picture is far head of the play. Tone, Sunday O. K. Not special. Draw from town 3,300. Admission 10-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

LITTLE ANNIE ROONEY. Star, Mary Pickford. Don't let anyone kid you and tell you this is not a good picture. Mary is fine in this one and it pleased my audience a hundred per cent. Not many laughs in this one, but there are moments when she will pull at your heart strings. The only question about it is to buy it right, as U. A. has no idea of price on this; in fact, they don't cater to the little exhibitor, or at least they left me with that impression—you either pay or you don't pay. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

SPARROWS. Star, Mary Pickford. Way ahead of Little Annie Rooney for entertainment value. There are smiles, and tears, and honest-to-goodness thrills as she mothers a whole flock of kids through the swamps. Packs a wallop for the women folks. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

WHEN THE CLOUDS ROLL BY. Star, Douglas Fairbanks. An old one that went over fair. Divided opinion. Fairbanks does not please all and is not a drawing card here. Tone O. K. Appeal 70 per cent. Sunday yes, special no. Draw small town and country class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

WINNING OF BARBARA WORTH. Stars, Ronald Colman, Vilma Banky. Good picture that made us money. Hope to see many of these in the future. Tone good, appeal 100 per cent. Sunday, special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Universal

FOURTH COMMANDMENT. Star, Belle Bennett. A heart throb drama that flopped hard at the box office. Expected a bigger picture on account of high rental. This is a good, clean picture, with a fine cast living their parts. Belle Bennett and Mary Carr wonderful, and the little boy in the first part was excellent. Tone good, appeal fair. Sunday yes. special questioned. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOOSE WOMAN. Raised the admission on this one and all were well pleased with it. This is a near special that will go over with any crowd. Tone good, appeal 95 per cent. Sunday yes, special maybe. Draw small town and country class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

ICE FLOOD. Star, Viola Dana. A good logging camp story with plenty of action. Log jam is wonderful. Tone good, appeal 100 per cent. Sunday yes, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

LOOKING FOR TROUBLE. Played it to a fair house Saturday night. A pretty fair western. Jack has made better ones, but my public likes Jack. Tone good, appeal 75 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

MAN IN THE SADDLE. Star, Hoot Gibson. Fair picture only, and failed to draw. Not as good as most of Hoot's pictures. Tone fair, appeal 80 per cent. Draw general class, city 23,000. Ed C. Curds, Bijou Theatre (300 seats), Greenville, South Carolina.

MY OLD DUTCH. Star cast. This is a nice little picture. May McAvoy does some great work: in fact the whole cast is good. We should have more like it. Tone, appeal good. Sunday yes, special no. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PRAIRIE KING. Star, Hoot Gibson. Up to Hoot's standard and was enjoyed by all. Tone and for Sunday O. K. Special no. Draw from town 3,300. Admission 10-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

RIDING RASCAL. Star, Art Acord. A western out of the ordinary. Art Acord well liked here. Does better than the so-called high priced pictures. Charles Epler, New Allen Theatre, Allentown, Pennsylvania.

TAKE IT FROM ME. Star, Reginald Denny. Some say not as good as previous Denny pictures, but we don't agree. It's as good as can be. Tone, Sunday O. K. No as special. Draw from town 3,300. Admission 10-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

TAXI, TAXI! Star, Marian Nixon. Just fair. Tone, Sunday O. K. Special no. Draw from town 3,300. Admission 10-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

THE TERROR. Star, Art Acord. This is the best yet from Art. Lots of beautiful scenery and plenty of action. His horse and dog do some good work in this one, too. Tone O. K. Draw small town and country class. Admission 10-25. H. Ritter, McDonald Theatre, McDonald, Kansas.

WILD HORSE STAMPEDE. Here's the bunk. Nothing to it. Just western. A. Bzori, Ecoire Theatre, Ecoire (Detroit postmark), Michigan.

Warner Bros.

ACROSS THE PACIFIC. Star, Monte Blue. Stirring melodrama. Get the Spanish War veterans interested in this one; they will eat it up. Different from the World War pictures and holds interest all the way through. Monte Blue splendid as the soldier who doggedly does his duty when it looks as though it would cost him the woman he loves. Unusual shots when the soldiers wade the tropical river in the Philippines. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

CAVE MAN. Star, Matt Moore. Here was considered a piece of Limburger. Nothing to it. Felt embarrassed at the walkouts. Just about the time I get people talking about how good the shows are that I'm running, along come crimes like this title, misleading, and when the show is over you wonder what it's all about. Matt Moore in this is my idea of nothing. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

DON JUAN. Star, John Barrymore. This one has got everything—star, story, settings, director and last, but by no means least, many beautiful ladies. The whole cast is excellent and in the beautiful surroundings the genius of John Barrymore stands out like a superb jewel. Boost this one big for it delivers the goods. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

HAPPY WARRIOR. (Vitagraph). Good picture with a lesson to it. We like pictures with a good lesson and ending. Tone good, appeal 90 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS

HILLS OF KENTUCKY. Star, Rin-Tin-Tin (dog). Rin-Tin-Tin, once a good bet, is losing out here. This is a good picture of the mountain country, well produced, with a good bunch of players. Tone good, appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HILLS OF KENTUCKY. Star, Rin-Tin-Tin. Good business. Good picture. Everybody satisfied. Tone, appeal also good. Sunday yes, special no. Draw all classes, city 36,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

NIGHT CRY. Star, Rin-Tin-Tin (dog). One of the best of the Rin-Tin-Tins. Everyone raved over this picture. It did a wonderful business, too. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

PRIVATE IZZY MURPHY. Star, George Jessel. Why, oh, why do they put a man like Jessel, who has made his reputation as a comedian, in a straight part like this? There are plenty of straight leading men in the business, so why spoil a good comedian in trying to make another? And the story had all kinds of comedy possibilities that Jessel would have got away with big if he had had half a chance. As it is the picture is not there. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

WHAT EVERY GIRL SHOULD KNOW. Star, Patsy Ruth Miller. Pleasant entertainment but no record-breaker. Good heart interest in the orphans' home scenes and the young folks will like the tennis game. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

WHITE FLANNELS. Star, Louise Dresser. The finest straight dramatic picture on my screen in a long time. Louise Dresser was mighty fine in The Goose Woman, but she is even better in this one, for she wins sympathy from the very beginning as the hard-working mother, ambitious that her son shall have a better chance in life than his parents did. Play this one and advertise it strong. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Miscellaneous

IS THAT NICE? Star, George O'Hara. Pretty good program picture. Tone fair, appeal 85 per cent. Sunday yes, special no. Draw mixed class. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

MYSTERY RIDER. Star, Pawnee Bill. Fair western and better than the last one ran. Tone fair, appeal 75 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

NARROW ESCAPE. Star, Bob Reeves. Usual western and cattle story but natives liked it so. Tone fair, appeal 80 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Short Subjects

ALICE CHASES THE FISH. (F. B. O.-cartoon). Pleased. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BAREFOOT BOY. (Tiffany). Absolutely the greatest single reel we have ever shown. Had many excellent comments. This single reel is very high class, but will be appreciated by any audience. This sort of subject will help any program and should add prestige to any theatre. Tone exceptional, appeal excellent. Louis R. Markum, Ritz Theatre, Indianapolis, Indiana.

BOYS WILL BE BOYS. (Pathe-Our Gang). Very good comedy. Two reels, lots of action. Play it. L. L. Like, Dreamland Theatre, Drummond, Montana.

THE BUG FIEND. (F. B. O.-cartoon). Good one reeler. Fills up the program and pleases the little folks. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

BUSTER'S PICNIC. (Universal-Buster Brown). Good enough two reeler for anybody. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FISHING SNOOKUMS. (Universal-Newlyweds). Snookums is getting better in every picture. He has a lot to do in this one and does it great. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOOD CHEER. (Pathe-Our Gang). Not as good as others I have played, but the kids liked it. A. F. Jenkins, Community Theatre, David City, Nebraska.

HEAVY HIKERS. (F. B. O.-Fat Men). Hurrah for the fatties—they are putting out real ones. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HE DONE HIS BEST. Good interesting comedy: but few laughs. My audience liked this very well. Appeal 85 per cent. Yes for Sunday. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

MARRY MONTH OF JUNE. (Fox-O. Henry). Good. Plenty of excitement. A. F. Jenkins, Community Theatre, David City, Nebraska.

MIN'S HOME ON THE CLIFFS. (Universal-Gumps). A good action comedy in two reels. H. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

MONKEY BUSINESS. (Pathe-Our Gang). This is one of the funniest of the Our Gang comedies. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

MUCH MYSTERY. (Educational comedy). The director fell down in making this number seem mysterious, as the gags were tame. Kids ate it up, though. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SOMEBODY'S FAULT. (Educational-Hamilton). Lloyd Hamilton is the electrician in this one. This is funny. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SOME MORE EXCUSES. (Universal-Excuse Makers. Not so good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

STOMACH TROUBLE. (Krazy Kat-F.B.O.). Just a cartoon—not up to the previous releases. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TUTTLE WESTERN COMEDIES. (Universal). I find these comedies to be pretty good. There's lot of fun and action, only in a western setting. Would say a good average comedy. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

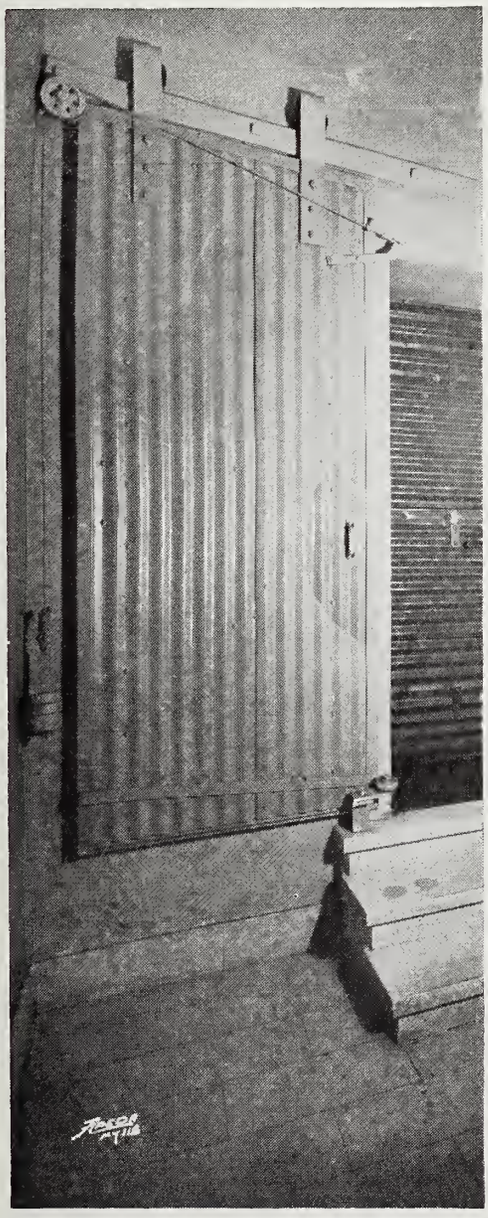
BETTER BUSINESS BUILDERS

not once or twice a month

but

EVERY WEEK

To Fill Your Theatre, Empty it of Bad Air



Automatic double fire door separates stage from auditorium used by musicians entering the pit at Metropolitan Theatre, Boston.

FIRE imperils life, damages property. Worst of all, by closing the theatre it stops income and puts a brake on all your efforts and their cumulative effect in building community good will. Use every effort to prevent fire.

B. B. B.

Insurance protects your investment but it doesn't build business. Besides insurance you need to carry business assurance by preventing fire, by minimizing damage and by guarding against panic with every device and every house staff drill you can devise and secure.

B. B. B.

Mark A. Luescher of B. F. Keith-Albee Vaudeville Exchange, has done more than most men to carry forward the work of fire prevention and protection of life and property in the theatre. It is a real privilege to give you an article by Mr. Luescher, built on experience and planned to show you the importance of building business by preventing fires and avoiding panics.

B. B. B.

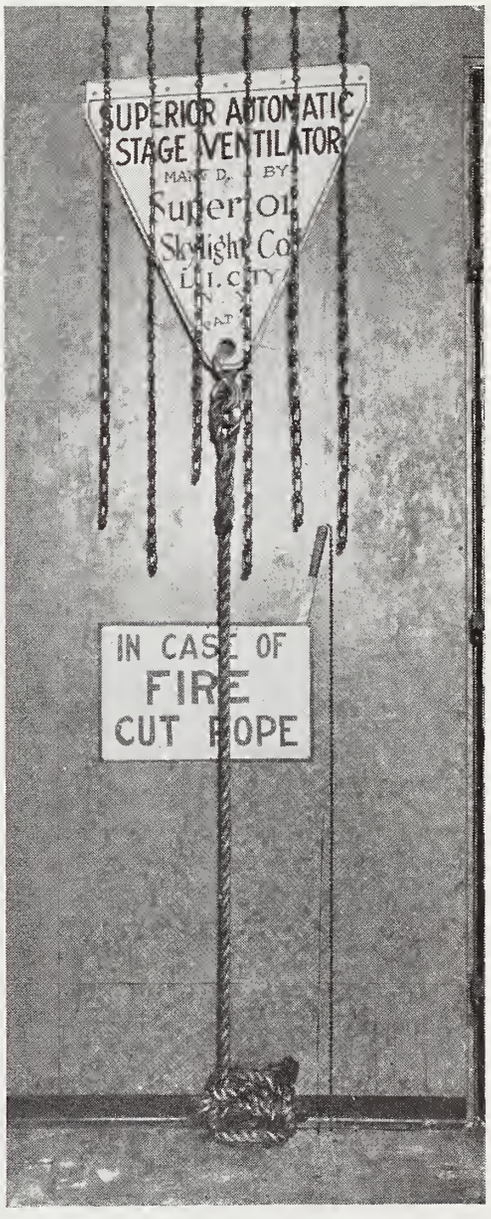
There is a new device that is a marvel for fire prevention. It is new. In Better Projection this week it is told about by the projection expert without a peer—F. H. Richardson.

B. B. B.

The spot light can be a better business builder. It is not much understood by the average exhibitor. Its sensible use and the way to get the most dollar-for-dollar light value is treated in a special feature by J. H. Kurlander of Brenkert Effect Projection Company, as a better business builder back of this color sheet.

B. B. B.

The stage is one of the theatre's best business builders and not too much attention can be paid to the settings used thereon. In the business building department, Back of the Curtain Line, this week, O. T. Taylor, himself a practical presentation expert whose helps can be adapted by small as well as large theatres, talks about settings in a very practical way.



Automatic fire doors used everywhere backstage, rope for release of stage skylights, Keith-Albee Palace Theatre, Columbus, Ohio.

Mr. Theatre Owner—

WHY GAMBLE WITH THE LIVES OF YOUR PATRONS?

You spend thousands of dollars for the comfort and convenience of your patrons. Why not spend a few cents a day to assure their absolute safety from fire and panic hazard?

The Amazingly Efficient

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A POSITIVE FIRE PREVENTER

Can Be Placed on Any Projection Machine

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SENTRY SAFETY CONTROL CORPORATION

Main Office
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Sales and Demonstrating Office
1229 Vine Street, Philadelphia

"FIRE!"

If Patrons Know They Are Guarded Against Panic They Will Like Theatre Better

By MARK A. LUESCHER

General Director, Special Promotion Bureau, Keith-Albee Vaudeville Exchange

Flames seething, smoke billowing, engines throbbing, hose pouring hissing streams—"Did they all get out safe?" May that never come to your house! But if that cry, "Fire!" ever comes—will you have your community supporting you in your plans to build again for bigger crowds, or must you hide in shame with a burdened conscience? This week a leader in fire prevention and safety for patrons will give you something to think about—maybe something to do.

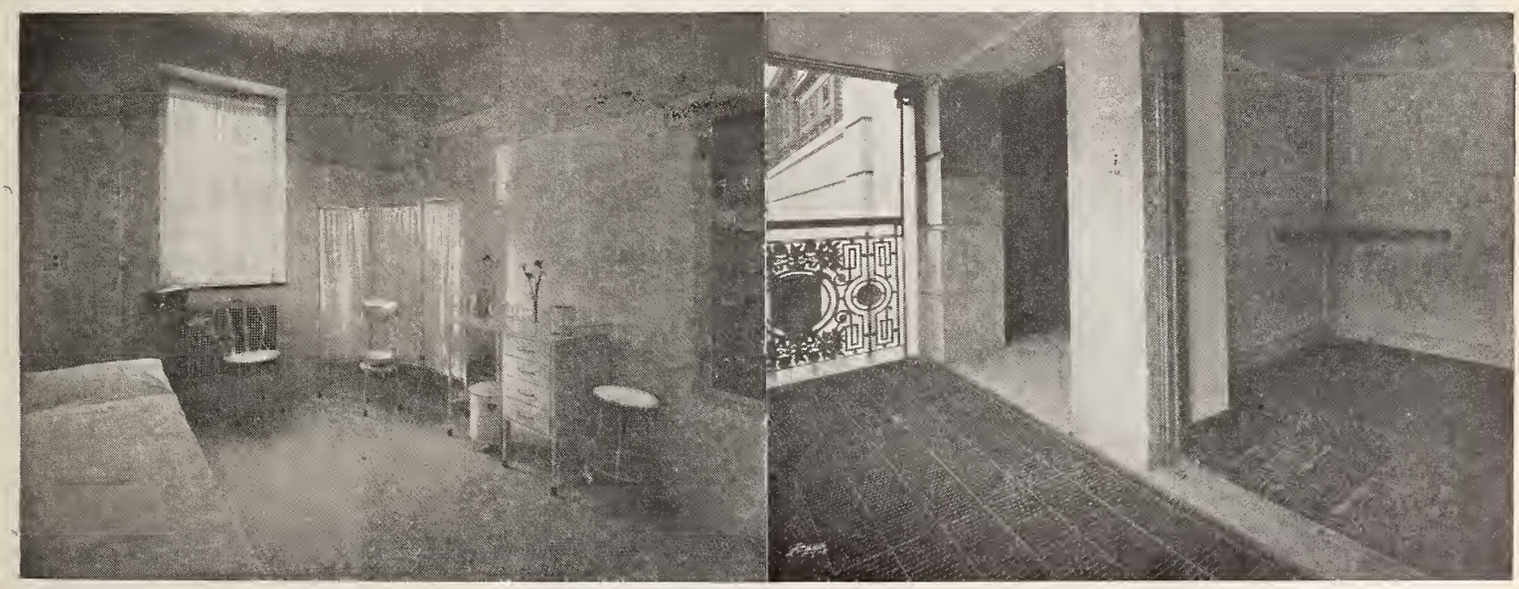
PREVENTION and instantaneous suppression of fire have become fundamental essentials in the training and work of every modern theatre manager, his staff and his employees. Not only is every scientific and practical modern device made part of the equipment of these places of entertainment but they are kept in constant working order and all attaches are made familiar with their uses and drilled in their instant application should emergency arise. Of these equipments, none is ever mislaid, out of place, or unready. Every safeguard that prudence or experience can suggest is provided to forestall fire; every known and tested implement for its immediate quenching is at hand and ready for use; every attache is trained and taught to anticipate such danger and to minimize it should it occur. These precautions have become vital to the systematic modern methods of equipping, managing and manning theatres.

The result is that fires seldom get so much as "a start." in the theatres of today, and that the occasional casualties that happen in crowded places of amusement are invariably due to unreasonable and uncontrolled panic among audiences. Even these manifestations of hysterical terror will disappear once the public is better informed of the foresight, the painstaking plans and the organized experiences which have been combined, not only to forestall and suppress incipient fires, but to maintain calm, peace of mind and complete safety for the audiences and spectators.

One of the most important and most striking manifestations of the efficiency of the motion picture organization is in the matter of fire protection. Considering the amount of traffic in picture films and the character of the merchandise handled, the record made in fire prevention in the shipping and handling of films in the thousands of exchanges throughout the country and in the theatres themselves since Will H. Hays organized the Department of Conservation and placed this bureau in the capable hands of Hickman Price, is almost beyond belief. Though sixteen thousand people lost their lives by fire in the United States last year, not one life was so lost in a motion picture exchange and though almost the same number were injured by fire, not one was so injured in an exchange. And yet the merchandise handled is composed of nitro-cellulose. In comparison with losses in other industries the money loss in films is so insignificant that in the Underwriters' list it is given no separate classification but is lumped under the heading "miscellaneous."

The reason for such a showing lies in the form of container, and innumerable other precautions such as the fireproof office furniture, shelves and tables, and in the care that is taught to employees. Smoking around films even when stored in fireproof cases is a crime.

In the theatres even greater care is taken to safeguard life and property since here the public is directly involved. In this respect the movie theatres which have sprung up by the thousands in the last few years have followed in the footsteps of, and profited by, the established precautions of the model American theatres which preceded them. Both the legitimate theatre and those presenting vaudeville had inaugurated safety appliances and safety devices which were judiciously adopted by motion picture theatres as standard equipment, but the movie houses were confronted with new problems as well, which needed separate analysis and application. In vaudeville theatres only had these devices and precautions previously been necessary, as the programs of most of these houses included short subjects, such as Pathe News, long before the vogue of the motion pictures began to engulf the country. Here then the picture booth, projection machine and general motion picture equipment first provided the necessity of special precaution and the intelligent application of new fire prevention devices. To the vaudeville house we may therefore trace the beginning of the safety idea with the establishment of the first Keith theatre in Boston in 1882. "Safety Engineering" in a recent issue credits E. F. Albee, who was associated with Mr. Keith in that enterprise and has now become the head of the great Keith-Albee circuit, with both practicing and preaching the doctrine of safety, health conservation and welfare of the public from the very beginning of the institution. Many of their neighbors probably laughed to see Mr. Keith and Mr.



At left is shown a first aid room at the New Orpheum Palace Theatre, Chicago, Illinois; right, the large, easy-exit way to fire escapes with absence of steps, plainness of design, nothing to impede the progress of departing patrons, which type is featured in all Keith-Albee theatres as in this picture of an exit in the E. F. Albee Theatre, Brooklyn, New York.

Albee personally sweep and clean their little original Boston theatre and to see them personally look after exits, ventilation and fire-quenching apparatus. But that personal attention has made possible not only the building up of the great system of vaudeville theatres, but of also maintaining a remarkable record of safety of life and conservation of health, which Max Bischoff, the noted theatrical architect of Europe declares is unequalled in the history of world playhouses.

From the first, the vaudeville houses of this and other circuits have led in the matter of safety and comfort. The movie theatres coming into existence at a later date, followed closely on their heels. In fact the introduction of the motion picture theatre of the palatial type now prevalent has had a very great impetus in the creation of the perfect playhouse—perfect in comfort and in safety. In the legitimate theatre, A. L. Erlanger was one of the pioneers in developing new and modern safety equipment. His New Amsterdam Theatre when first opened presented many wise innovations including ramps to replace short stairways, carriage departure on the opposite side from main exit, and many other momentous safegaurds.

Outward Opening Safety Doors Used

It is well known that Messrs. Keith and Albee first brought to places of amusement the safety door opening outward. They first brought to the theatre the door with the waist-high bar, the contribution to theatre equipment of a clergyman inventor. Now every theatre of whatever class is equipped with this type of safety door that will open when pushed against from the inside. Ample exits, wide aisles, fireproof construction, simplification of stairways and minimizing of turns, so as not to impede the flow of the crowd, have all been emphasized in all modern plans, and have been adopted by the motion picture theatres.

Picture booths are so constructed with outside smoke outlet, fireproof walls and automatically closing fire-shutters over projection openings that even if a film should catch fire in spite of the preventive construction of modern projection machines, no damage can be done to the audience or to the theatre outside the booth. And the safety of the operator is carefully guarded also. The day of open baskets and unprotected reels has gone and all booths are equipped with fireproof containers for the reception of the unwinding film and all operations with the film in projecting and rewinding are done under protection of safety devices.

Sprinkler Systems Essential

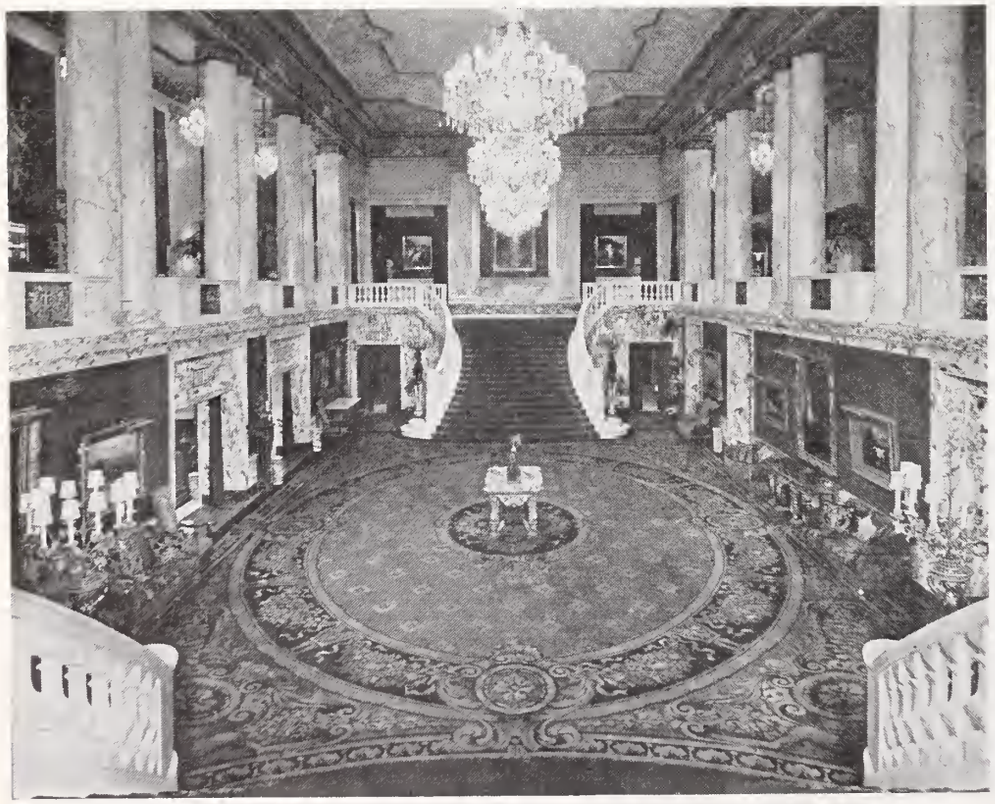
Every modern theatre is fully protected by a sprinkling system. The legitimate and vaudeville houses led the way on that road and the motion picture theatres were hardly a pace behind. Today almost every theatre of every class is so equipped. Yet notwithstanding these devices and the distribution of hand grenades and chemical sprinklers for the suppression of a fire at its origin, be it remembered that even where there is no combustible material except the textile fabric of the chairs, double fireproof doors are installed in nearly all vaudeville and picture theatres as well as a great majority of all theatres.

Step lights illuminate stairs and aisles at the B. F. Keith Palace Theatre, Cleveland, Ohio, as at most others.

Roxy (S. L. Rothafel), with the world's largest motion picture theatre named after him, and with a long record of theatre successes to his credit, has written a special talk on Better Business Building as he practices it, for Moving Picture World's Better Business Builders. Be ready to get it quick next week back of the Color Sheet.

It should not be forgotten also that there is an asbestos curtain between stage and audience and that scenery is fireproofed, as well as being protected by sprinkler systems. And in addition to all these devices for the safety of life and property, the heads of motion picture circuits insist on a perfect panic-forestalling organization and fire drill in the theatres of their systems, and it is of utmost importance that this should not be neglected, just as in the earlier days when apparatus was less efficient than today. The fire-hose found in all theatres under their supervision must be regularly tested and inspected, though in case of fire not used till needed, and then not so as to interfere with the public. In this all chief executives of picture theatre chains act in perfect concert, and the inspection of motion picture booths, fire extinguishers, fire hose, exit doors, skylight attachments, cleanliness of fire escapes and regularity of emergency drills are classified among the paramount duties of every resident manager.

Most states and most cities of the Union have laws regulating fire protection in theatres. But there is scarcely a manager, certainly not one who feels the real responsibility for his position, who will not go beyond state laws and city ordinances in his safety measures. The public is adequately protected in all modern theatres from fire hazard, from films and from all other causes. The one source of danger in a theatre is the audience itself. If the public can be taught to always remain calm, to keep its head, any modern theatre can be emptied before a single person may be injured. The lesson of every case in which there has been loss of life in a theatre of recent years has been the same, that it is not more adequate fire-protection or more stringent inspection that is needed, but education of the public to better self-control.



Beautiful! Attractive to patrons entering. And roomy, too, having a tendency to scatter outgoing crowds. Proving that business building charm can be combined with common sense safety design as exemplified in the Grand Hall, E. F. Albee Theatre, Brooklyn, New York.

Effective Spotlighting Helps to Create That "Come Again" Impulse

By J. H. KURLANDER

Engineer, Brenkert Light Projection Company

A hasty review of the history of spotlighting reveals the fact that progress in this branch of light projection has been confined almost entirely to the mechanical side of the problem; the principal exception being a substitution of the electric arc for the earlier sources of lesser brightness.

Until very recently, little had been done regarding even the mechanical construction of the spotlight, the original design, employing a simple plano-convex lens held in variable relation to the light source, having been retained and attention being centered on improving the then existing methods of construction.

A persistent demand on the part of theatrical folk for increased intensities of illumination has naturally been translated into a demand for higher amperage projection devices since it was assumed, without question, that the use of a higher current would result in a more brilliantly lighted "spot."

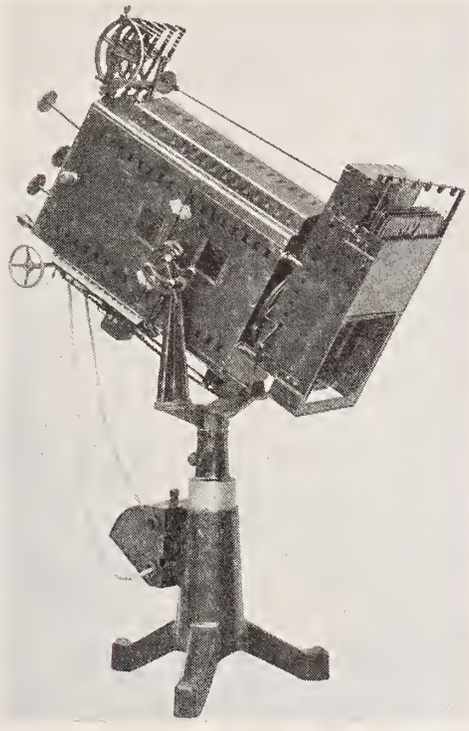
In one way, this error, which is a natural one, was unfortunate since it led to the development of the so-called Super-Spotlight which provides a greater intensity of light on flood condition but offers no advantage at all as far as a more brilliantly illuminated "spot" is concerned.

The trend toward high amperage projectors has resulted in a more massive type of construction so that there is great danger of this unit assuming cumbersome proportions unless particular care is exercised when designing it.

In its simplest form, a spotlight is nothing more than a mechanical contrivance for holding a lens (usually a plano-convex) in variable relation to a source of light. The source commonly employed is the crater formed on one of the electrodes of a carbon arc since the crater possesses a high brightness, and what is equally important, can be made to assume a shape such that the projected spot will be circular.

Aside from the necessary adjustments for controlling the operation of the arc lamp, a means is provided for moving it closer, or farther away from, the condensing lens mounted on the front plate of the lamphouse. In this manner, the spread of the projected beam can be varied between certain limits, governed by the amperage, projection distance, lens-diameter and lens focal length. Further variations can be obtained by varying one or more of these factors.

Spotlights, as ordinarily constructed, are intended for universal service. That is, the spread of the projected beam of light can be varied from as low as 2 or 3 degrees to as high as 40 degrees. The intensity of the projected light, i.e., beam candle-power, varies considerably over this range of spreads, being very much higher for the low spreads than for the high.



Type of Spotlight Alluded To

The reason for this is found in an investigation of the optics involved. Briefly, when a light source is placed in front of a lens at a distance equal to the lens focal length, the entire lens becomes as bright as the source, minus the loss in the lens itself. In other words, the lens becomes, in truth, a secondary source of light having an area greater than the original source and a brightness equal to it, minus the loss in the lens. The candlepower* along the axis of such a simple optic system will then be equal to the produce of the lens area by the source brightness by the transmission factor of the lens. That is

$$cp = KAB \quad \ldots\ldots\ldots\ldots\ldots\ldots \quad 1$$

The intensity of illumination, expressed in foot-candles, at any point along the axis (up to within a certain distance of the lens) will be the quotient of the axial candlepower by the distance squared, measured between the point in question and the edge of the lens. This can be expressed in the form of an equation as follows:

$$E = \frac{KAB}{d^2} \quad \ldots\ldots\ldots\ldots\ldots\ldots \quad 2$$

Placing the light source at the focal point of the lens constitutes, in effect, an uncorrected form of searchlight projector, the only difference being that a lens is employed in place of the customary parabolic mirror.

The beam spread of such a device, at some distance from the lens, will be equal to the angle subtended by the source from the central point on the lens.

If the source is now placed at a distance greater than the lens focal length so that an image of the source is formed at some definite point in front of the system, the axial candle-

(Continued on page 379)

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"Settings"

Another Attractive Presentation from O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

Suggestions on Staging Novelty Orchestra or Dance Offering.

MANAGERS in the smaller towns find that in staging bands, dance offerings or similar attractions, the matter of settings often becomes a problem, especially when an attraction is booked in on short notice. Even a simple, modest setting makes an impression that can not be hoped for where a stock olio, drawing room or conservatory is used. And if a novelty of some sort is added the setting is made doubly attractive. It has been our aim to offer, through this department, suggestions for settings that may be economically produced and yet be showy; settings that the progressive small town manager should find within his means. The manager who looks to the future as well as to the present gives the staging of attractions just as much attention as the wide-awake merchant gives his window displays. To be progressive is to prosper. No business can stand still, least of all the Theatre; it's a matter of forging ahead or slipping back.

B. B. B.

The setting offered this week is of a type that can be built very cheaply, and it is so arranged that parts may be eliminated without loss of symmetry. For a stage with a proscenium width of less than 30 feet, it is advisable to eliminate the two small side arches; or to set these at an angle with the centre arch.

This setting is equally suitable for use with stage band, dance offerings or for Fashion revue. If for the last named have the models enter by way of side archways. The decorative panel hanging under center arch may be a large painting; a plaque; a scrim novelty or an illusion as shown in figure 3 and explained later in this article.

THE SETTING. Figures 1 and 2. The dominant feature of this setting is the large central arch, A.

This as well as the two side arches, or doors, B, are made of light framework, indicated by dotted lines, covered with wall board, and set in cyclorama.

The platforms and steps add to the effectiveness of the setting, especially so if used as entrance for performers or models. For straight band show the setting could be modified to include just the large arch and decorative panel, or painting, hanging on the drape backing C. Drapes, E, are hung in back of the small arches so as to form a niche in

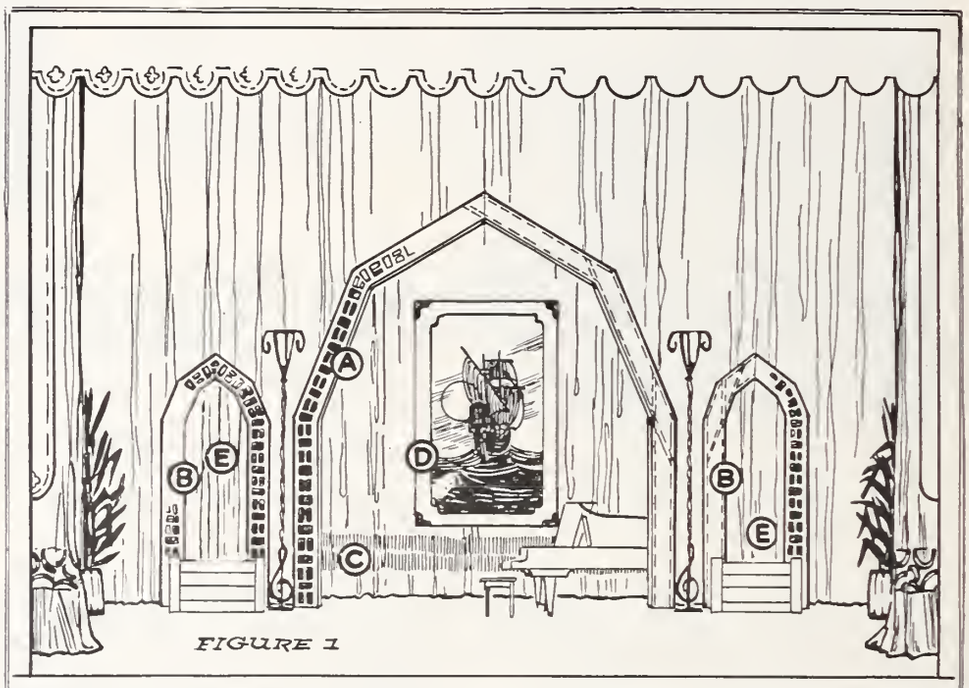


FIGURE 1

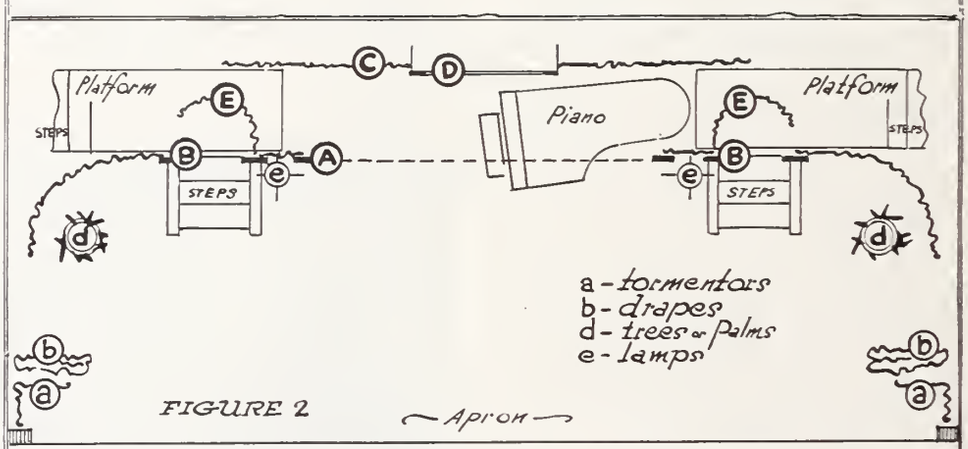


FIGURE 2

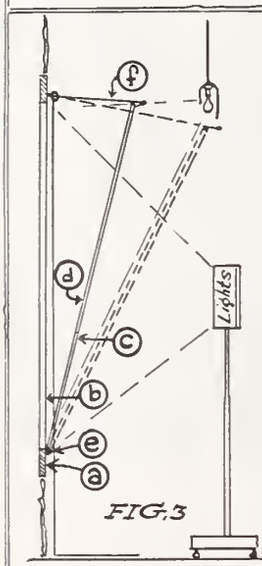


FIG. 3

FIG. 4

FIG. 5

which a performer or model may stop for pose. Use baby spots from border well in front of doorways, or overhead spot for lighting of niche. Two big stand lamps or lanterns can be made from wallboard and battens. Cut the foot in form of a huge treble clef.

Decorate the arches in a combination of colors in sharp contrast to draperies. Bronzes in gold, silver and colors furnish an attractive change if judiciously used.

The huge framed painting is spot-lighted in white from overhead. Build the frame, as shown in figure 4, from ¾x1½-inch battens and face with strips of wallboard. The corners should be well braced on back to prevent warping. A good finish for the frame is plastic paint, in paper stipple or rough, coated with bronze over which a thin coat of stain is applied and wiped producing an antique finish. Used as a scrim novelty the decorative motif is applied to the scrim and the lights handled as explained in previous presentations.

As a pictorial novelty, or illusion, using the ship as an example, proceed as follows: Tack a width of bleached muslin, b fig. 3, on back of the frame, a. Paint in transparent colors (dyes are best for this work) the seascape without the ship. Care must be exercised to keep the painting translucent. Dark blue-green for waves with a touch of light blue and white for breakers. Medium blue sky, lavender and light purple clouds, yellow moon.

A stretcher frame, c, made of 1x4-inch battens is made to fit close against the back of the painting. This frame also gets a stretch of bleached muslin, d, on which the ship is painted so that it will register; that is, show in the right spot on the picture when this frame is tight against the back of the painting and illuminated from behind. Paint the ship in dark colors, and opaque, so that the ship will appear as a silhouette against the moon.

Hinge the stretcher, c, to the frame, as indicated at e. A cord, f, fastened to the top of stretcher and running through a screweye or pulley at the top of the frame, is used to work the effect. Beginning, the stretcher is in position indicated by dotted lines. The light strip directly over the stretcher illuminates the painting proper. As the stretcher is pulled toward the painting it shuts the light out from the painting; the light from the olivette and the strip throws a dark blot, shadow of the ship, on the painting. The blot becomes more and more defined as the stretcher approaches the painting until, when the two are close together, it has taken the shape of a ship silhouette.

Other examples of pictures suitable for the illusion are shown in figures 4 and 5. In figure 4, from the famous painting "The End of the Trail," the rock or mountain top and the sky are painted on the frame canvas, and the Indian on the stretcher. A splendid reproduction of the painting will be found on the novelty booklet issued by Famous Players on "The Vanishing American."

Stage Band Novelties

In response to request for novelty ideas for use with stage band we offer the following.

"PLAY BALL"

Here is a timely band novelty that should, if properly presented, go big with any audience. The action is not new—on the contrary, it is so old that we can't even recall the first time we saw it, but it's due for a revival. It never fails to get across and should prove a wow for a stage band.

The band opens with popular number; segue "Take Me Out to the Ball Game." Flash slides of verses on scrim back of band first time through. On repeat lights in front dim as lights in back of scrim comes up to reveal two of the band boys, in ball player's togs, pitching and catching an imaginary ball. The more exaggerated action and comedy injected, the better the stunt. Borrow a ball player from the local team, or induce a baseball fan who understands the game thoroughly to coach the players. The pitching and catching must be realistic as well as exaggerated and funny.

Band to new popular number as lights dim out on ball players and come up in front.

The members of the band wear baseball players' caps during the number.

Another angle of a ball number is to have one of the members who possesses a good speaking voice recite "Casey at the Bat," while the band plays soft incidental music. Or flash this old comedy-classic on the scrim while the band is playing. In either case the pitching and catching stunt could follow immediately after the poem.

Novelty stunts like the preceding are not difficult to stage and add much to the popularity of the band.

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Bigger and better theatres seems to be the cry and bigger and better they are until one wonders what will come next

In equipment, too, the tendency seems to be to build for quality rather than mere price; for exacting performance rather than "fair enough" results. And the wise showman, these days is he who recognizes the fact that excellent tools make possible excellent work.

The BRENKERT C-14 spot-flood lamp is a good example of what can be accomplished when a device is designed and constructed with the sole object in view of producing the very finest results obtainable.

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Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Film Fire Prevention Is Purpose of New Device

BY the invitation of the Sentry Safety Control Corporation I have just examined the device that corporation has developed, the design of which is to automatically prevent film fires, or the probability of them at least. The device is, I think, about the twenty-fifth one designed for the purpose named which has been brought to my attention by inventors or corporations during the past fifteen years.

It has been truly said that if one waits long enough one will get what he is looking for, and that saying seems true in this case for the device seems to combine practicability of action with simplicity, ease of installation and is what we term "fool proof," which latter is a very important item, permit me to assure you.

The device is mechanical-electro-magnetic in its action. It operates a magnetically controlled dowser located on the front of the lamphouse cone. This dowser is magnetically connected with a curved plate, located inside the upper loop in such manner that should anything go wrong with it, the loop, the dowser will automatically be closed and the projector motor stopped.

A light idler roller rests upon the film between the lower or take-up sprocket and the magazine. Should the film break at the aperture, or above or below it, or anything occur which would cause the film to become slack between the take-up sprocket and the magazine, the dowser would be instantly closed, and the projector motor circuit opened.

Should either the motor belt or the belt which drives the projector (I speak of a Powers projector now) break or jump off the pulleys, the dowser is instantly and automatically closed and the motor stopped. Should a fuse blow or current cease from any cause to flow to the motor the device would function, closing the dowser and breaking the motor circuit. The device operates equally well on any make of projector.

The entire device is mounted on the projector. It is not in the way of the projectionist. It is positive in its functions and is thoroughly dependable. The foregoing is only a very brief description. The device has the approval of this department. It is good. I will tell you more of it later on.

Roxy Glass Screen Is Subject of Lavenburg Quiz

H. D. LAVENBURG, Ashland, Wis., says: "Dear Mr. Richardson: A short while ago I saw a statement in *The Moving Picture World*—not in the Better Projection department—to the effect that stereoscopic effect had been achieved in the new Roxy Theatre in New York City by the use of a screen surface of very fine particles of glass. Is this true?"

It is not! I do not think the statement emanated from Mr. Rothafel because no one with even the most elemental knowledge of the subject would make such a statement, and Roxie has much more than that, though he occasionally does some queer stunts. He adopted the right principle in the location of the projection room in his new theatre, more power to him, but apparently turned the matter over to some one who had little or no knowledge of theoretical projection, because only one element of the two basic ones involved in projection room location was considered. Also he opened with a screen surface which any one with knowledge of screen action knew was totally unsuited to such a theatre. However, no one bats perfect, and Roxie had much on his shoulders at that time. His supervisor of projection should have protected him from that latter error. I would have warned him of the results of the first had I seen the plans before construction was under way.

A screen surface has about as much to do with stereoscopic effect as your head has. A screen surface may, however, increase or decrease what we call the "depth" of a picture by giving or not giving to the various shadings of their photograph their true value. Whither or no the particular glass surface in question does serve to measurably increase "depth" in this way I cannot say. I have not visited the Roxy since the night of its opening.

Bluebook School

Questions Nos. 583 aud 584

These are practical questions submitted by Brother John Doe, Chicago, Illinois. The first affords you opportunity to tell us, and through us the manufacturer, your ideas as to just what a motor generator for projection work should be. The last question is of sufficient importance to merit the serious consideration of every live wire man in the profession, because lack of proper, intelligent attention to motor generators decreases their efficiency to an extent which, taking the country and Canada as a whole, wastes thousands of dollars worth of electric energy every day.

Let us hear from Harry Dobson, Gray, Keuster, Bennewitz, Fell and a lot more of the Bluebook School backsliders, on these two questions anyhow.

Question No. 583—What may be considered as the points of superior excellence in motor generator sets designed for projection work. Put in another way, what characteristics of construction and electrical action would you lay stress upon in selecting such a set for your own use?

Question No. 584—Name the various things more or less under the control of the projectionist, or machine operator, which may alter the efficiency of a motor generator set.

Pulls Effect Stunts

L. A. Fox, Salisbury, N. C., thanks us for a bit of help given by mail and says: "I have pulled several stunts recently which, while they didn't really amount to much, they went over very nicely. The last one I worked on "The Scarlet Letter." Masked my flood lamp so that the flood just filled the screen. Used my green color disc, which made a very pretty title color, unlike color film. In the center of the title I projected a scarlet "A." Required very little work and brought words of commendation from friend manager."

Good! That is what I call using one's brains in projection work; also it is evidence of energy. Brother Fox is not a "clock watcher." He takes real interest in his work, and does not regard hours in the projection room as hours in jail.

Many nice little effects might be worked out, but always show them to the manager and secure his O. K. before you spring them on the audience. That particular effect might, I think, have been made even more effective had you been able to secure a slide of the Saviour and a slide lettered "Let him who is without sin cast the first stone," which later you could yourself easily make. Fade the scarlet letter with the figure of the Saviour, and that with lettered slide. It would, of course, require a flood and a dissolver.

Howard Coles Is Back

Many of you will remember Howard B. Coles, once general sales agent for the Simplex, then general manager for the Powers Company—or I guess he was with Powers first, come to think of it.

Friend Coles later took over the Cameron projector, but failed to make a go of it. He went to France during the war, and remained a long time after the kaiser skipped to Holland, as manager for a film concern in Paris.

Coles has now assumed the general managership of the Film Inspection Machine Company, New York City, of which Saul E. Rogers is president.

We cordially welcome "H. B." back into the "game" here in the U. S. A. He asks that I come up and examine the inspection machine, which I shall soon do, and tell you all about it.

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Wants Opinion on Use of Term "Projectory"

S. M. LOUGHMANN, Brooklyn, N. Y., asks: "An effort is being made to have us use the term 'Projectory' or 'Projectatory' instead of Projection Room. Personally I don't like the term at all. Would very much appeciate an expression of your views concerning the matter."

I do not like to discuss this particular thing, friend Loughmann. Had the term been proposed many years ago—well, I don't know. The chief idea in fighting for the term Projection Room was, and still is, that it has a tendency to instil into the mind of the exhibitor the idea that a ROOM is desired and necessary, instead of a "coop," a "booth" or a "cabinet."

Projectory conveys nothing of that sort. It conveys no idea of space. But be that as it may, if those who sponsor the term wanted it adopted, why did they not go about it in an orderly fashion? The Society of Motion Picture Engineers has officially adopted the term Projection Room, and that body is presumed to be THE authority in nomenclature for this industry. It was not yet in existence when I proposed the term Projection Room, but when it came into being I laid the matter before them and "Projection Room" was duly adopted.

Any one or any body of men has the right to present any term to that body for its approval and adoption. Had the term Projectory been offered it would have received due consideration. The attempt to over-ride the established nomenclature of the S. M. P. E. in such highhanded fashion is, to say the very least, far from courteous. I would not say it is exactly a slap in the face of that body, but surely it is not far from it, any way one looks at it.

I would respectfully suggest that in future if or when any one thinks any nomenclature adopted by the S. M. P. E. should be changed, they inaugurate such change by presenting it to the body for consideration. It is the orderly, decent procedure, as I think you must and will all agree.

"Nurse to Projectors" Is Humorous and Brainy

Lee E. King, projectionist, Star Theatre, Tahoka, Texas, says: "I wear horn-rim specs, checkered panties, tan slippers, green socks, a red tie, and chew gum. Have been nursemaid to motion picture projectors for twelve years, starting with one Optograph.

"IT IS NOT THE YEARS WE'VE SPENT, BUT WHAT WE'VE LEARNED IN THE YEARS WE'VE SPENT THAT COUNTS, and I want to extend my thanks to Mr. Richardson for what I've been taught by his books and the Better Projection Department of the *Moving Picture World*. The man who cannot derive benefit from those two things surely knows it all, and where is such a man to be found, I'm asking?

"I am many film feet from being perfect, but I'm not so dumb that I think I can't be taught; also I have the old projector thing making 80 R.P.M., with fifty amperes trying (and failing) to burn up the film, three perfectly good wings on friend shutter, a full cabinet of film and a clear screen ahead. You will note I have used the term 'Projectionist,' it being my theory that nothing less should invade the sacred precincts from whence the starlets and Cow Eyes are hurled out over the heads of admiring audiences."

Not so bad, friend. There's some good dope mixed in with your comedy. I lived in your dag-nabbed ole state three years. Was in Clarendon when this card was stuck up over the hotel desk: "Six miles to wood, six hundred feet to water; six feet from hell, God bless our home." And that's true, too. Saw the card many times. Was then engineer on the Denver, Texas and Ft. Worth Ry., now the Colorado Southern. Come again, brother King. Regards to all Texas projectionists.

Corking Exchange Stunt

George H. Fisher, presumbaly projectionist, Savoy Theatre, Northfield, Vermont, hands us a cue sheet sent him from the Boston exchange of the Famous Players-Lasky, with the following comment: "We have been receiving the change-over cue sheets from the Boston exchange of the Famous Players for several months. Noticed that some one sent in a cue sheet for a First National subject, therefore thought it well to do the same for the Famous Players. I would also say that I think the Boston Famous Players exchange takes better care of film than does any other Boston exchange."

Glad to have the report, Brother Fisher. If more men took the trouble to advise us as to such things, YOUR department would be the better for it; also if producers would advise this department when they take some step affecting the projection end of things it would be very much to their own advantage.

The cue sheet is excellent, though printed on rather flimsy paper. However, that may be no disadvantage, since at almost no cost at all a new sheet can be put into each shipment.

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Bluebook School Answers 569 and 570

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 569—Does the fact that there is a "ground" necessarily mean that there is connection with earth?

Al Lehmann, Glenside, Pa.; W. C. Budge, Springfield Gardens, N. Y.; George Lawrence, Sackville, New Brunswick; Alleno Concello, Aguadilla, Porto Rico; C. H. Hanover, Burlington, Ia.; Charles Curle, Chattanooga, Tenn.; G. L. Doe and "Bill" Doe, Chicago, Ill.; T. R. Roand, St. Louis, Mo.; T. Y. Fullerton, Des Moines, Ia.; F. D. Orenbacher, Truesdale, Mo.; Frank Dudiak, Fairmont, W. Va., and Thomas D. Henderson, Grand Rapids, Mich., were the only ones who made good on this one.

The thing hinges on "true" ground and the application of the term "ground" as used in modern practice, and thus considered the answer is, and must be, no. Brother Curle explains the matter very well. He says:

"Strictly speaking, if there be no connection with earth there is no "ground." As defined by Hawkins Electrical Dictionary a "ground" is the earth regarded as an electric circuit (wrong: It is "conductor" not "circuit."—Ed.) The neutral of every Edison 3-wire system is grounded to earth. This is what we may term a true ground.

However, the term "ground" as used in modern practice includes many other things. For example, when a rheostat coil comes into contact with the metal of the rheostat frame it is said to be "grounded to the frame." When a conductor of current such, for example, as the wall of a lamphouse or the frame of a motor or generator has electrical connection with either side of a live circuit, that side of the circuit is said to be "grounded to the wall or frame," even though the wall or frame be so thoroughly insulated from the opposite polarity that no current can flow. This is, nevertheless, not a ground in the true sense, but just the same the answer to the question as it is put must, under modern practice, be no."

An excellent answer. We must consider the general practice in answering such a question as this. If it is common, generally accepted practice throughout the field of electrics to consider a certain condition as being a "ground," we must then consider that thing as a ground, even though in the strict sense it is not. That is why I have ruled out the "yes." answers to this question. That answer without the qualifying explanation was not sufficient.

Question No. 570—Explain the real meaning of the term "ground."

The ones who answered 569 correctly all made good on this one; also the following: Harold Pavey, Lake Wales, Fla.; John Doe, Chicago, Ill.; A. D. Henley, Seattle, Washington; T. R. Bankerton, Wentzville, Mo.; Chas. C. Colby, Santa Fe, N. M.; John T. Andrews, Montgomery, Ga., and D. G. Henderson, Quincy, Ill.

Brothers Hanover, G. L. Doe, Curle, Colby and Bankerton made essentially the same answer. That of Brother Hanover is selected for publication merely because it is worded best. He says: The real meaning of a true ground is that one or both sides of an electric circuit, or of anything else which may through some mishap become charged with E M F, such as, for example, conduit, a projector frame or the frame of a motor generator set, has connection with the earth sufficiently effective to permit passage of current from the thing thus grounded into the earth.

In brief it is a current carrying connection between one or both potentials, or possible potentials, and earth.

As applied in general practice, however, a ground is the foregoing, plus any contact which charges any current carrying object other than is intended to be charged, which may permit of limited flow between potentials or may not, according to the conditions."

Personally I hold this to be an excellent definition of a true ground and the other sort. If any of you have criticism to offer or feel that you can improve it, let us hear from you.

Vitaphone Moves West

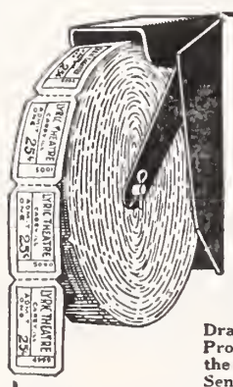
(Continued from page 340)

They are delivering their numbers, with consequent changes.

Byron Foy, son of the famous Eddie Foy, will handle the megaphone for Vitaphone Presentations made on the West Coast. Foy has been well known in vaudeville circles, as a screen writer and as a director. His knowledge of short feature production and experience in the vaudeville field make him an ideal man for the position. Ed. Du Par is cameraman, Arthur Kay, musical director, Major Nathan Levinson, in charge of Western development of Vitaphone, Colonel Nugent H. Slaughter, division engineer, C. O. Ceccarini, equipment engineer, and Robert Head, recorder.

Regular production of Vitaphone Presentations will be handled in this studio as well as the synchronization of Warner Productions. There will be other special productions with the use of Vitaphone as a vital part of production.

The stages are located at the rear of the Warner Brothers West Coast Studios property at Sunset Boulevard and Bronson avenue in Hollywood. Vitaphone Production will go on in these aforementioned four stages, right on the Warner lot. These stages are ninety by one hundred fifty feet.



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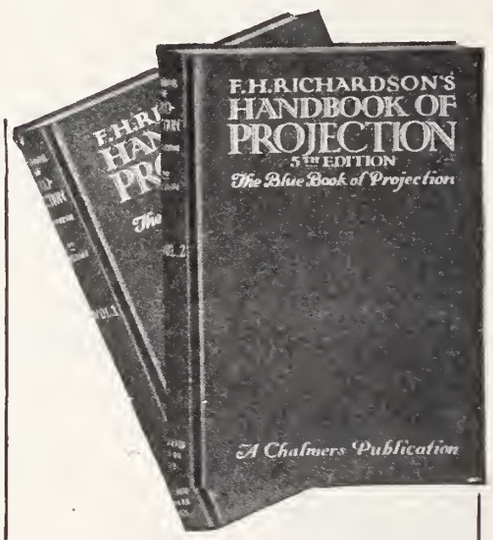

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This new 5th Edition of Richardson's famous Handbook of Projection (The Blue Book of Projection) in two volumes is the most valuable and at the same time the least expensive aid to better projection you can buy anywhere.

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Volume I deals thoroughly with the fundamentals of projection and contains most of the matter of the old 4th edition. Volume II covers equipment and is largely all new matter.

Owners of the old 4th edition need only buy Volume II to be up to date. However, most owners will prefer to get this new edition complete in both volumes with uniform blue flexible Leatherette binding.

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Spotlighting

(Continued from page 373)

power, with respect to the point at which the image is formed, will not be changed so that the intensity of illumination at this point will again be expressed by equation 2. For other points along the axis, however, this equation cannot be used; but it is effective for all points involving actual image function.

In practice, the source and illuminated plane never form conjugate focii since it is always necessary to move the source slightly closer to the lens in order to obtain a smooth "spot," free of the bluish halos which surrounds the image of the source and which is the result of aberrations in the lens.

If the light source is now moved away from the focal point, so as to approach the lens, the projected beam of light will immediately begin to increase its spread and the intensity across the beam will fall off very rapidly. As this movement is continued the beam spread will become of great proportions, the intensity (of a low value) will diminish slowly, and the intensity of illumination will become quite even over the entire beam.

There is this much to say concerning the intensity obtained under any given flood condition. If, as the source leaves the focal point and approaches the lens, it is also increased in size by a sufficient amount, then no diminition in flood intensity (as compared with that obtained on spot) would result.

This, however, is possible only to a very limited extent since, in order to fully realize this condition, it is necessary for the source always to subtend the same angle from the focal point. A relatively slight movement of the source toward the lens is all that is needed, therefore, to place this requirement beyond the reach of even a 150-ampere arc so that it becomes impossible for fulfillment.

Nevertheless, there are distinct advantages to be gained in the way of higher flood intensities by expanding the size of the crater, i.e., higher amperage, so that here, at least, is one reason—and the only one—for the so-called super-spotlight.

Returning once more to equations 1 and 2, it will be seen from an inspection of the former that no reference at all is made to either size of crater or focal length of lens. The explanation, obviously, is that the beam candlepower is independent of either of these factors. In other words, for spot condition, a low amperage arc will provide exactly the same beam candlepower as one of high amperage, other things being equal. Also, a long focal length lens will give the same beam candlepower as one of short focal length, other things being equal.

In support of the first statement the curve in Fig. 2 is given. It shows the results of tests conducted with arcs of various amperages, ranging from 25 to 61 amperes. An inspection of the curve reveals that on low currents, the beam candlepower does not follow the equation No. 1, but that from 35 amperes on, there is no change in axial candlepower. The reason for this falling off in candlepower below 35 amperes is probably due to the fact that a 5/8 inch positive was used on the 25 and 30 ampere tests with a consequent reduction in crater temperature. In theory, at least, there is nothing to warrant the falling off in beam candlepower below 35 amperes.

Tests over a limited range of lens focal lengths showed that the axial candle-power remained constant on spot condition. An investigation was made of the variation in axial candlepower and beam spread with regular movements of the light source from spot condition to flood. A series of three lenses was used, the current being maintained at a constant value and the photometric readings being taken at a distance of 60 feet.

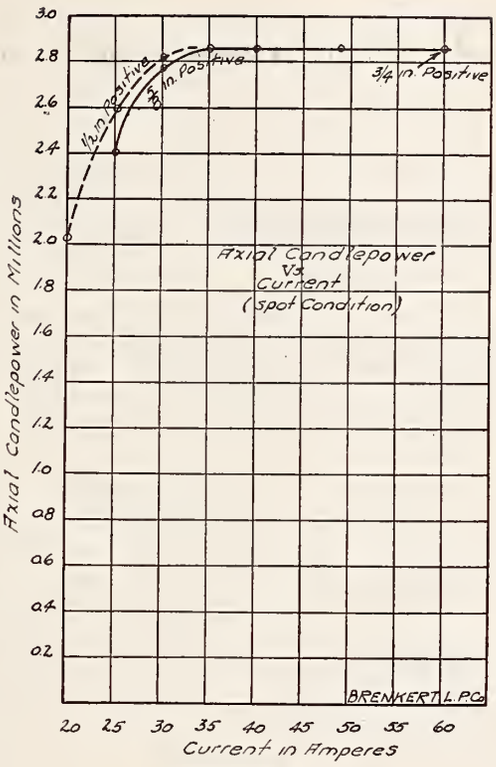

FIGURE 2

Chart showing result of tests conducted with arcs of various amperages ranging from 25 to 61 amperes.

In order to observe the distribution of light throughout the cross-section of the beam as the spread increased from spot to flood, photometric readings were taken at regular intervals across the beam for each movement of the source.

Aside from giving information on the distribution of light throughout the beam, this series of tests also permitted a direct computation of the amount of light included within it for each movement of the source.

The effect of a change in lens focal length on axial candlepower for a flood having a constant spread was next investigated. It was found that the axial candle-power appreciably decreased as the lens focal length was increased.

Conditions Necessary for Best Results

It is safe to say that the principal function of a spotlight, as ordinarily used, is to provide a small, brilliant spot of light at distances varying from approximately 50 to 150 feet, and a wide spread of high intensity for the purpose of illuminating the entire stage when required. The first condition calls for a small brilliant source of light used in conjunction with a lens of long focal length and small diameter. A lens of small diameter is required to reduce spherical aberration which has the effect of increasing the beam spread.

The second condition calls for a large brilliant source (the larger the better) used in conjunction with a short focal length lens having large diameter.

It is obvious that these two sets of requirements are in opposition since no single lens could hope to fulfill both sets satisfactorily. A lens, adjustable both as to focal length and diameter would be necessary and, unfortunately, such a lens is not yet available.

The only practical solution to the problem is to use two lenses, one for each condition. If this were done, then the conditions would be as follows:

On Spot:—A large brilliant source (an electric arc using from 100 to 150 amperes) used in conjunction with a very long focal length (20-inch) lens of small diameter (6-inch) to offset the effect of the large source area. The resultant spot would be very small, which is the thing most desired, and it would be of the same brightness as the spot obtained from the same type of source used with any other lens of the same diameter. The large source

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would offer no advantage for spot condition but it would obviate the necessity of expanding the size of the light source when changing to flood condition where a large source is required.

On Flood:—A large source (100-150 amperes arc) used in conjunction with a lens of moderate focal length (16-inch) and large diameter (8-inch). The large source would give increased intensities (see Fig. 10) on the various stages of flood condition; the use of a lens of moderate focal length would give a flood beam of the required maximum spread without sacrificing too much in the way of intensity (see Fig. 9); and the large lens diameter would help both the intensity and spread of beam.

A unit employing such a double lens system would be truly a combination spot-flood lamp since it would perform efficiently under both conditions.

A unit of this type is illustrated by Fig. 3. Aside from the double lens system for producing the best results under the spot and flood conditions, the unit illustrated also possesses a number of mechanical features worthy of note. The most important one is a counterbalanced arc lamp so designed that no matter what position the lamp occupies with respect to the condensing lens, the distribution of weight in the entire lamphouse remains the same: it is possible to leave the spotlight head at any angle of tilt without clamping it in position.

In order to step up the intensity on flood condition, the unit is provided with an arc lamp which has a maximum capacity of 150 amperes. As mentioned before, heavy duty apparatus tends to become bulky and cumbersome unless carefully designed. With this unit, only a light touch of the hand is required to swivel the head on its vertical axis, or tilt it at any desired angle.

It is now common practice, in the case of the so-called Super-Spotlamp, to include as auxiliary equipment a pair of framing shutters, an iris shutter and a color box containing half a dozen or so colored gelatines in suitable frames for the purpose of changing quickly from one color to another.

From an operating standpoint, the location at the rear of the lamphouse of all controls is of unquestionable value. It should not be necessary for the projectionist to do a promenade of the spotlight in order to operate the various controls.

Prediction concerning future occurrences always invite a considerable amount of skepticism so that it behooves the would-be prophet to step cautiously and choose his words carefully. Yet, it seems safe to say that any improvements in spotlights, by way of higher beam candlepowers, must be obtained by employing either brighter light sources or larger lenses. Furthermore, the simple optic system now commonly used—a light source in combination with a single lens—precludes any marked increase in efficiency of light transmission so that the use of additional lenses and mirrors can only act to lower the transmission factor of the system with a consequent lowering of the beam candlepower now obtainable with the single lens system.

The use of uncorrected lenses of larger diameter seemingly offers but few practical possibilities except for special conditions so that the only remaining factor is that of a brighter light source

There are at present three sources of light which have a brightness high enough to entitle them to consideration in modern projector systems. These are: 1. The high intensity arc lamp. 2. The ordinary carbon arc lamp. 3. The motion picture incandescent.

A Business Building talk by James D. Kennedy, managing the Indianapolis, Indiana, Apollo Theatre, is a feature of next week's Better Business Builders. No exhibitor, whether conducting a chain of next week's Better Business Builders. week show, can afford to miss the meaty talk of this practical and successful theatre manager. Next week it will be found back of the Color Sheet.

Using these figures as a basis for computing the maximum axial candle-power obtainable when the respective sources are used with a lens of 6 inches diameter, we arrive at the values shown in table, Fig. 4.

	Approximate axial-candlepower (on spot)
High intensity arc lamp	8,100,000—11,500,000
Ordinary carbon arc lamp	{ 2,650,000 { 2,800,000 } (Measured)
Motion picture incandescent lamp..	433,000
Motion picture incandescent lamp.. (Stereopticon system)	303,000
Motion picture incandescent lamp.. (Stereopticon system—8-inch diameter condenser).	540,000

Table, Fig. 4

It is necessary to call attention to the fact that both the high intensity arc and the incandescent lamp cannot be used in conjunction with a single lens for spotlight purposes since the tail flame of the first and the irregular filament of the second result in the formation of a spot which is unacceptable to performers and projectionists. A form of stereopticon system is required by both.

Spotlight projectors as commonly constructed are intended for universal service. That is, they are used to provide a high intensity of light over a very small angle, ranging to a relatively low intensity of light over a very large angle.

This range of service can be divided into two distinct conditions, spot and flood, each possessing different optical characteristics as follows:

ON SPOT. The axial candlepower is determined by the brightness of the source, the area of the condensing lens, and the transmission factor of the lens.

Other things being equal, the size of the light source (its total candlepower) has no practical bearing on the axial candlepower. In other words, a 35 ampere arc will provide the same axial candlepower as a 150 ampere arc.

Other things being equal, the focal length of the condensing lens has no practical bearing on the axial candlepower. The same axial candlepower will be obtained regardless of lens focal length.

The axial candlepower will vary directly as the source brightness.

The size of the light source controls only the size of the spot.

ON FLOOD. The candlepower in any direction is determined by the brightness of the source, the area of the condensing lens *effective in that direction,* and the transmission factor of the lens.

The size of the light source has an important bearing on the candlepower in any direction (within the limits of the beam) any increase in the first being attended by an increase in the second and vice versa.

On extreme flood, if the light source size is progressively increased, the flood candlepowers will also increase until a point is reached where the axial candlepower on flood will equal that obtained on spot. Further expansion of the light source area will be attended only by a widening of the beam. In other words, flood intensities greater than that obtained on spot cannot be obtained, other conditions being the same.

It is safe to assert that this condition will never be realized with arc lamps because of the extremely large source required. To realize it completely the light source would have to subtend the same angle from the principal focus of the condensing lens as the lens itself.

The lens focal length bears an important relation to the beam spread and, consequently, to the candlepower.

In general, for the same beam spread, long focal length lenses will provide a lower axial candlepower than shorter ones. For the same source-condenser distance, long focal length lenses will provide greater beam spreads of lower axial candlepower.

The candlepower in any direction will vary directly as the source brightness.

In general, the candlepower in any direction will become greater as the diameter of the condensing lens is increased. The candlepower in any direction for any condition can be easily determined by the use of a graphical method and simple calculations.

In general, the beam spread is determined by the focal length of the condensing lens, the location of the source with respect to this lens, the diameter of the lens, and to a certain extent, the size of the light source. The beam spread, for any condition, can be easily determined by the use of a graphical method and simple calculations.

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Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

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ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch H. Gordon)	Comedy drama		5,831
Better Way (Ince Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

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Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,611
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,490
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

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Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Then and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls.
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls.
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls.
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	Jnne 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476

Short Subjects

Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls

FIRST NATIONAL

Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,220
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,422
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,000
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631

FOX FILM CORP.

Features		1926	
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,828
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,997
Midnight Kiss	Comedy drama	Aug. 7..	5,023
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	8,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	....

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Poland—A Nation Reborn	Varieties	June 26..	920
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-L Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,362
Road to Mandalay (Chaney)	Melodrama	July 10..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,327
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,758
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750

PARAMOUNT

		1926	
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,780
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardon play	Sep. 25..	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,598
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,534
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,654
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23..	2 rls
Gun Shy	Terry cartoon	Oct. 23..	1 rl
Mount Sinai	"Pilgrimage" series	Oct. 23..	1 rl
Home, Sweet Home	Terry cartoon	Oct. 30..	1 rl
Get 'Em Young (Harry Myers)	Hal Roach comedy	Oct. 30..	2 rls
Phoney Express	Terry cartoon	Oct. 30..	1 rl
Durable Souls	Sportlight	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4..3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4..2 rls.
Through Thick and Thin	Terry cartoon	Dec.	4..1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4..2 rls.
Hitting the Rails	Terry cartoon	Dec.	4..1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
1927			
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	2 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevau)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	2 rls
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	2 rls
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls

Features	Kind of Picture	Review	Feet
1927			
Cyclone Cowboy (Wally Wales)	Western	Jan. 8..	4,447
The Long Loop (Malouey)	Action western	Jan. 15..	5,977
Play Safe (Monty Banks)	Thrill comedy	Jan. 29..	4,915
Between Dangers (B. Roosevelt)	Fast western	Feb. 5..	4,533
Burnt Fingers	Melodramatic mystery	Feb. 12..	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19..	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26..	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5..	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5..	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19..	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2..	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678

PREFERRED PICTURES

1926			
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
1927			
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

1925			
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Womau (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,788
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
1927			
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035

RAYART

1925			
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,253
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,300

RED SEAL

1926			
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	500
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowhound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..	6,022

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,800
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..8 rls.	
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120

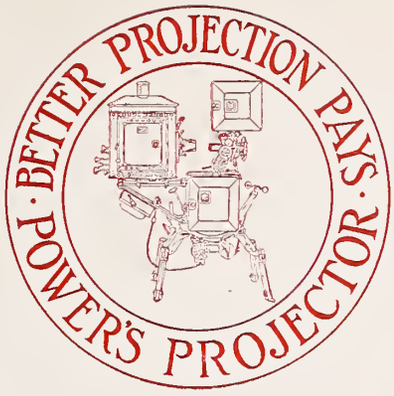
UNIVERSAL

Features		1926	
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	Jnne 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	Jnly 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,650
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Short Subjects		1926	
Wild Bill (Chas. Puffy)	Fat man comedy	Oct. 30..	1 rl
Jane's Engagement Party	What Happened to Jane..	Nov. 6..	2 rls
Barely Reasonable (D. Kitchin)	Mustang comedy	Nov. 6..	2 rls
Lone Prairie (G. Magrill)	Universal western	Nov. 6..	2 rls
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snooknms' Outing	Newlyweds comedy	Nov. 13..	2 rls.
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl
Last Lap	Collegians No. 4	Nov. 29..	2 rls
A Close Call	Gump series	Nov. 29..	2 rls.

	Kind of Picture	Review.	Feet
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Hushand (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls

WARNER BROS.

		1925	
Hogan's Alley (Blne-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,973
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blne)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631



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STRAND, BROOKLYN
FABIAN CIRCUIT
ALBEE, PROVIDENCE
KEITH THEATRES (Metropolitan area)
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PICADILLY, ROCHESTER
ST. LOUIS, ST. LOUIS
BLACKSTONE, SOUTH BEND, IND.

Langdon at his funniest and great for business.

Pathépicture
TRADE MARK

Last Minute News Of The Columbus Convention

MOVING PICTURE WORLD

VOL. 86, No. 6 JUNE 11th, 1927 PRICE 25 CENTS

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"BEAU GESTE"

"THE ROUGH RIDERS"

we offer them to you in

PARAMOUNT'S 100% PROGRAM

10 Star Hits -- 20 Specials -- Paramount News -- Comedies -- The Whole Show

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

FLESH AND THE DEVIL

WILLIAM HAINES *in* SLIDE KELLY SLIDE

ROOKIES — TELL IT TO THE MARINES *and more! more! more!*

NORMA SHEARER *in* AFTER MIDNIGHT

LON CHANEY *in* THE UNKNOWN

THE CALLAHANS AND THE MURPHYS

JOHN GILBERT *in* TWELVE MILES OUT

MARION DAVIES *in* TILLIE THE TOILER

RAMON NOVARRO *in* LOVERS

LON CHANEY *in* MR. WU — CAPTAIN SALVATION — *and more! more! more!*

3 LON CHANEYS

4 WILLIAM HAINES

1 LILLIAN GISH

2 GRETA GARBOS

1 RAMON NOVARRO

2 DOG STAR *(Bonaparte)*

3 NORMA SHEARERS

2 JOHN GILBERTS

5 COSMOPOLITANS

6 TIM McCOYS

2 JACKIE COOGANS

3 MARION DAVIES

—and more! more! more!

3 *Karl* DANE — *Geo. K.* ARTHUR

3 *Aileen* PRINGLE — *Lew* CODY

—and Great Specials including IN OLD KENTUCKY — THE CROWD *(King Vidor)* — ROSE-MARIE — *The* COSSACKS *(John Gilbert)* *—and more!*

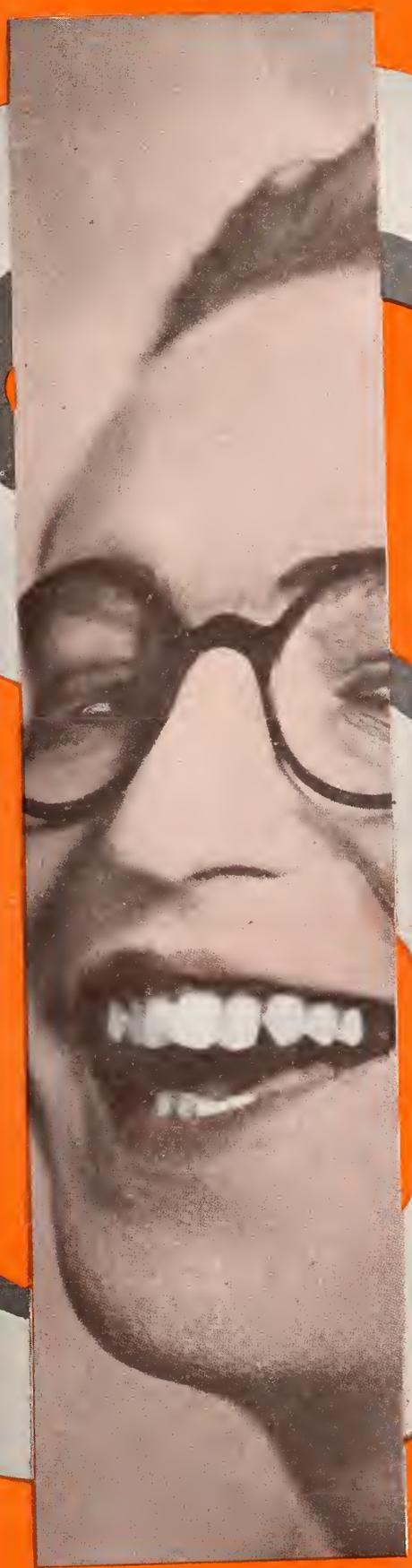
Still the Prize-Grinning Comedy!

HAROLD LLOYD

IN

"The Kid Brother"

Produced by Harold Lloyd Corp.
A Paramount Release



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Tested in the biggest theatres in the country and proved up to the highest standards of past Lloyd successes.

Play a trump to kill the summer slump—HAROLD LLOYD in "THE KID BROTHER"!

A Big One Now When You Need It Most!

True Story PICTURES

RELIABLE FRANCHISERS

Will Find This Series The Greatest Bet That Can Come Their Way This Season—Not Even A National Distributor Can Reach Out To So Many Fans Every Month As We Do By Virtue Of That Powerful Group Of MACFADDEN PUBLICATIONS

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Have you a sufficient sales organization to be able to harness these tremendous possibilities? Have you the box-office interest of your exhibitors at heart? Does it mean anything to you to have your product sold to the fans who supply the revenue? Are you capable of hitching up with the hundreds of Macfadden wholesalers and retailers in your territory to "splash" this thing big and heavy? Then

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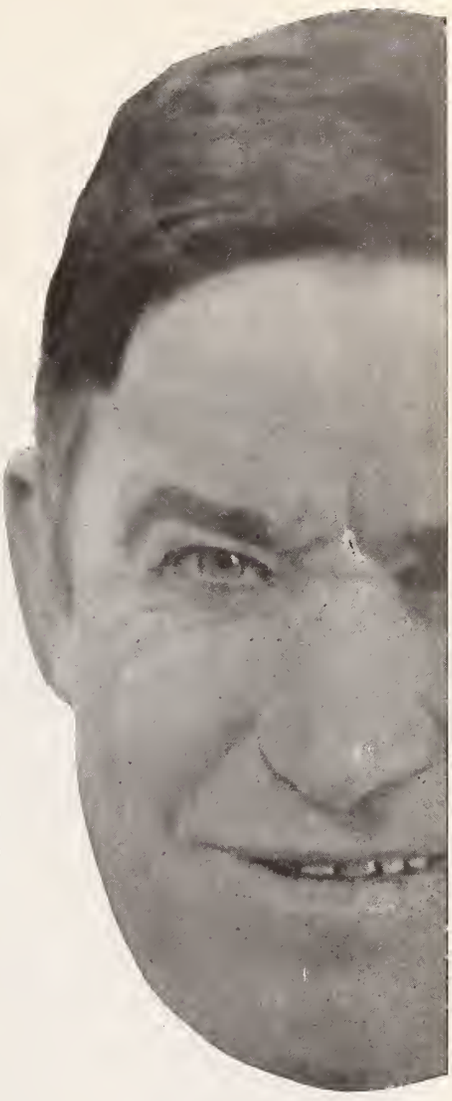

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Stanley
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Greater F.B.O. sails into the Short Subject Arena with THE WORLD
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ARE stars and not lame ducks headed for the scrap heap! Directors tha
and splash their genius on the screen!

AND IN ADDITION: 12 STANDARD FAT MEN!
AND 26 NEW LA

laughs comes in

GREATEST SHORT PRODUCT
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KNOW their comedy groceries

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presents

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BEAUTY PARLOR

Series of Twelve Featurettes with
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12 FONTAINE FOX MICKEY (himself) McGUIRE

juvenile comedies destined to create a sensation!

from the Fox Cartoons appearing in 400 Newspapers

KARNIVAL COMEDIES!
NOVELTIES!

SAIL TO SECURITY WITH
GREATER F. B. O.

The Handwriting on the Wall

AT NO TIME IN THE HISTORY

OF

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WORLD

Has Its Exhibitor Subscription Renewals Been Higher Than Now—

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At The Last December A.B.C. General Check-up The WORLD Was Leading The Whole Motion Picture Trade Paper Field.

That's Reader Interest For You!

A Chalmers Publication

signed by CECIL B. DEMILLE

JAMES CRUZE

Here's an indication of the big things you can expect on the DE MILLE PROGRAM · 1927-28

Watch for further Announcements

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 86 New York, June 11, 1927 No. 6

THINK THEY HAVE MONEY

One example of an optimist is a stock salesman trying to sell a trade paper employee the new Movie Merger shares.

GETTING IT STRAIGHT

A film salesman is an imaginative cuss who can be twice as hard as a press agent on half the money.

Paramount Begins N.Y. Ad Campaign M-G-M is Planning

Telegram and Graphic to Be Especially Favored

The recent decision of the New York Evening Telegram and the Graphic to discontinue the high amusement advertising rate and grant runt-of-paper rates is said to have been made with the knowledge that certain distributing companies will shortly place a large amount of advertising with them. Paramount is generally mentioned as intending to start an intensive local campaign. The ads, it is said, will be full pages.

A. M. Botsford of Publix said that Paramount would start use of these papers this week with a full page on "Chang" in the Graphic, a tabloid, and an ad of similar size in the Telegram.

M-G-M officials admitted that they have made a contract with the Telegram for large advertising space.

The other companies seem slow in falling into line in the campaign started by Paramount and Hanff-Metzger, advertising agency, to obtain run-of-paper rates from metropolitan newspapers. So far as is known, none of them have made any definite move to back up the campaign.

The charge is made in some quarters that the reason for the disinterest of the others is largely due to the agencies through which they place their business. Various officials have gone so far as to assert that these agencies have the newspapers' interests more at heart than the film companies they represent.

Laemmle Coming

Carl Laemmle is en route from New York and Europe. With him are his children, Rosabelle and Carl, Jr., and his confidential secretary, Jack Ross. Julius Stern, the short feature producer, sailed on Wednesday for Europe.

M. P. T. O. A. Re-elects Woodhull President, Brylawski Chairman of Board of Directors

Wynne-Jones Ill

No change for the better was seen late this week in the condition of Frederick Wynne-Jones, U. F. A.'s American representative, who is seriously ill at the Polyclinic Hospital, New York. He was stricken last Saturday after his return from the Coast.

Sonin Seriously Injured

Cincinnati.—Carl J. Sonin, manager of Metro-Goldwyn-Mayer's Cincinnati exchange and a well-known film man, was seriously injured when the automobile in which he was riding Sunday night skidded and crashed into a telegraph pole. Both of Sonin's legs and a hip were broken and he received internal injuries.

L. & T. Sell the State

Lubliner & Trinz has sold the State Theatre at Hammond, Ohio, to the Kozoszyk-Manta Circuit. This house they recently took over from Karzas.

Stroheim With Universal?

Rumors are abroad that Eric Von Stroheim will shortly rejoin Universal as a director of specials.

Columbus Convention Closes Harmoniously After Decision to Admit Producer-Owned Houses

By Merritt Crawford

(By wire to Moving Picture World, Columbus, June 9)

THE eighth annual convention of the M. P. T. O. A. adjourned today after re-electing R. F. ("Petc") Woodhull president, A. Julian Brylawski of Washington, D. C., chairman of the Board of Directors; Louis Sagal, treasurer; M. J. O'Toole, secretary and vice-president; J. C. Brady of Canada, Herman Blum of Maryland, J. J. Harwood of Ohio, N. A. Rosenberg of Western Pennsylvania, Frank Koch of New York, Roy Grombacher of Spokane, comprise the Board of Directors. A resolution was adopted censoring Harry Reichenbach for criticising Will Hays at the banquet last night. The convention ended harmoniously. Next year it probably will be held in Toronto.

Briefly the highlights were:

Harmony brought out of chaos, chiefly by Syd Cohen.

No steam roller tactics, thanks to Pete Woodhull, Seider, O'Toole and others.

Producer-theatres will be invited in and all outside exhibition groups here, properly having neither a vote or a voice on the floor of the convention, have been given full privileges. Efforts are directed to make the M. P. T. O. A. truly representative of nation and of industry.

The object will be to get sufficient finances and to secure a big-time business manager or general-in-chief to direct theatre owners' efforts for the good of all.

Round table, inside get-together talks for the protection of the little fellow from big competitors, when both are in the organization.

(Continued on page 402)

Walter Crosby Dies

Walter Crosby of Albert Lea, Minn., manager of the Albert Lea theatres for the American Amusement company of which Ben Friedman is president, is dead. Mr. Crosby had been connected with theatres in that territory for over fifteen years. He got his start in the business in Willmar, Minn., where his father operated the first motion picture theatre in that city and one of the first theatres in the Middle West.

Zelnick Directs 10 F. N. Films In Berlin Featuring Lya Mara

(*Special cable to* MOVING PICTURE WORLD. *Berlin, June* 8.)

FIRST NATIONAL will start soon production and distribution of its own produced films here. Fifteen pictures are to be produced. Friedric Zelnik will direct ten of them, with Lya Mara featured. Herrmann Rosenfeld, formerly with United, becomes general sales manager.

This afternoon First National gave a press tea and announced distribution will be under the supervision of Phil M. Kaufmann.

"The Son of Zorro" at the Capitol is claimed one of the finest Fairbanks pictures by the press. It is now running a second week with tremendous success.

Lubitsch will produce here pictures for Paramount before sailing back to America.

Emelka will pay 8 per cent. dividend. Its production is going ahead strong.

In the Heidelberg case Berlin decided in favor of Metro against the author, Meyer Foerster, who

(Continued on page 402)

London Cable

(From London Bureau of Moving Picture World, June 8.)

A committee will be named to seek a remedy for studio shortage. The Government refuses filming facilities in the public parks. Syd Chaplin arrives for a British picture. Poland bans all Deulig Company films. Fox opens trade show week with "The Cradle Snatchers." It's a roaring comedy. Amalgamation is anticipated between UFA and Deulig. The London press extends congratulations to "Red" Kann.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Managing Editor—Epes W. Sargent; Associate Editor—Merritt Crawford; Advertising Department—Gus Fausel. S. H. Barrett Circulation Manager—Dennis J. Shea.

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Subscription price: $3.00 a year to countries where stamps are not necessary for posting; $3.50 to Canada; $6.00 to other countries requiring stamps for postage. Copyright, 1926, Chalmers Publishing Co Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

VOL. 86 NO. 6

West Coast Plans 4 Operating Divisions

Theatre managers of the Los Angeles Division of West Coast Theatres, Inc., convene Wednesday at the Ambassador Hotel for a regional meeting at which the new policies of the organization were outlined by Harold B. Franklin, president. Representatives from more than 100 theatres located from Bakersfield to San Diego attended the meeting.

Under the plan of realignment there will be four distinct divisions created. The Los Angeles division will be directed by Harry C. Arthur, Jr., the northern division by A. M. Bowles, the Seattle division by Herschel Stuart and the Portland division by J. J. Franklin.

"Watch Morris" the Slogan

Ever since "Buddy" Morris, pitcher for the Warner Bros. baseball team, ran up thirteen strikeouts against First National, the slogan of the members of the Motion Picture Athletic League has been, "Watch Morris." Morris continues to pitch sensational ball and modestly implies that he is just "warming up."

Aviators' Benefit

The Roxy Theatre, New York, will stage a midnight benefit on June 16 for the families of Nungesser and Coli. Stage and screen stars will appear. Some profess to see in this a move to attract Lindbergh to the theatre. The committee consists of Theodore Roosevelt, Bernard Sandler, Sam Horwitz, A. E. Brundage and George H. Maines.

A Titled Guest

Carl Laemmle greets Archduke Leopold of Austria at Universal City.

Paradis Suit Against Distributors Withdrawn

The action of H. J. Paradis, Charlotte, N. C., exhibitor, against leading distributors in which he charged that they were conducting a monopoly in restrain of trade, has been dismissed by consent of counsel for all parties, Will Hays announces.

"Mr. Paradis filed his suits after the Charlotte Arbitration Board had decided against him claims totaling $1,000," says the statement. Mr. Paradis answered this decision with his suit, claiming the awards were made upon his default in appearance, although he had received due notice upon three different occasions to appear. He has now agreed to appear before the Charlotte Board of Arbitration and to abide by any award that may be made."

R. S. Peck Interred

The earthly remains of Raymond S. Peck, director of the Canadian Government Motion Picture Studio at Ottawa, were borne to the grave in the Maple Leaf Cemetery, Chatham, Ontario, from the residence of his brother, Wilfred Peck, Chatham, on May 30, the funeral being one of the largest ever held in that city. The funeral was conducted by Rev. Capt. D. H. Marshall, pastor of First Presbyterian Church, Chatham, and the burial was performed according to the Masonic ritual by the members of Wellington Lodge No. 46, A. F. and A. M.

Paramount Now Checks Production Costs Daily

A daily mechanical accounting record of picture production costs, itemized, totaled and visualized less than twenty-four hours after each day's work on each net of each picture is the method now utilized by three of the Pacific Coast's largest production companies in speeding up production and in keeping production costs within estimated limits. These records are used also as a basis in estimating production costs on future pictures.

The latest producing company to install this method of accounting is Paramount. Its studio is using a battery of Power Accounting machines which record, add, compute, tabulate and sort daily the complete items of costs on every set and picture produced. Within twenty-four hours or less, the production manager has a complete record of all costs of the day preceding. Compiling of the innumerable individual items of production and their costs is done by five persons on the one battery of machines.

New F. & R. Plan Starts

The new Key City Department of F. & R., under the direction of Fred Cubberley, swung into operation the first of June with the opening of the new offices in the Loeb Arcade, Minneapolis. This is one of the first departments to get under way under the new plan of reorganization. Harry French, for two years Mr. Cubberley's assistant with Key City theatres, is district manager of the Southern Division of theatres, while the Northern Division will be under Art Abelson. Bookings for the Key City will be handled by Frank Rubel under the supervision of French and Abelson. Ted Bolnick will book vaudeville, as before.

Finishes Zukor Painting

A portrait painting of Adolph Zukor, recently finished by Guiseppe Trotta at the Victore Salvatore studio in MacDougall Alley, New York, was placed on exhibition at the Howard Young Galleries on Fifth avenue, for eight days starting Monday. Later, it will be presented to Mr. Zukor by the Paramount Pep Club, composed of employes of Paramount, who commissioned the artist to paint the portrait.

Mendikow Tiffany Manager

John Mendikow has been appointed manager of the Tiffany Chicago exchange, taking the place of A. H. McLaughlin, who has been appointed division manager of the Mid-west territory. Another addition to the Tiffany managers is Dave Biederman, who has been appointed to handle the Tiffany Los Angeles exchange.

Incorporations

Eight companies incorporated in New York State last week. They included Max E. Hayes Productions, Inc., $100,000, with Max E. Hayes, Philip G. Offin, Frank J. Friedman, Brooklyn; Pollock Productions, Inc., Harry C. Hand, Samuel C. Wood, William M. Stevens, New York City; Charley Powers Pictures, Inc., Daniel G. Griffin, Julius Walerstein, F. Edward Camus, New York City; B. and G. Theatre Corp., $6,000, Nathan Schwartz, Rose Duberstein, Miriam Kirman, Brooklyn; Essemess Film Corp., $5,000, Alexander Morskoi, David S. Samuels, Rubin Schmitz, New York City; Park U Theatre Corp., Rudolph B. Radtke, Charles B. Paine, Brooklyn; Helen E. Hughes, New York City; Maros Corp., $10,000, Philip Goodman, Anna V. Rodgers, John H. Dahn, New York City; Patron Theatres Corp., Albany, with Harry and Nettie Hellman, Michael D. Reilly, Albany.

Albert Warner Denies Rumors of Resignation

Rumors that Major Albert Warner is about to sever all connection with Warner Bros. were denied this week by him. Apparently they originated from the change in operation of Vitagraph, whereby it becomes solely a producing unit, and from humorous remarks by Major Warner to associates that "the movie business is too tough for me" and "I guess I'll become a banker."

Major Warner told *Moving Picture World*:

"I am treasurer of Warner Bros. and I do not intend to leave the company. The Warner brothers have worked shoulder to shoulder in the past and will continue to do so in the future."

Major Warner's office now is in the Warner Theatre. He is handling an investment business on the side.

West Coast Building More

Plans are being drawn for seven new theatres to be built and added to the holdings of West Coast Theatres, Inc. They, in accordance with the announcement made by Harold B. Franklin, president, are to be located in Oakland, Redlands, Riverside, San Bernardino and Redondo Beach, Calif.; Phoenix, Arizona, and Spokane, Washington.

Manager Gets Silver Cup

Wm. G. Minder, manager of the Tiffany Atlanta exchange, was the recipient of a silver cup from the officials of the home office for the sales record he has made since assuming charge.

Paramount News Meet Closes With Banquet

The Paramount News staff convention closed June 4 at the Roosevelt Hotel, New York. Addresses were made by Emanuel Cohen, editor and director of short feature production; Albert J. Richard, assistant editor; S. H. MacKean, in charge of assignments; Wm. C. Park, Stephen T. Early, Louis S. Diamond, Stanley Waite, Miles P. Gibbons, Dr. K. Hickman of Eastman Kodak, Fred Waller, David Sussman and Eugene La Roche.

The climax was a banquet. Adolph Zukor, Commander Richard E. Byrd, Sidney R. Kent, Sam Katz, George Palmer Putnam, publisher; General Salzman, chief signal officer of the U. S. Army, and N. A. Hughes of the A. P. were guests of honor.

Carnival Argument On

The Ottawa, Ontario, Police Commission heard arguments for and against carnivals at a meeting which was held June 4. Theatre proprietors presented their objections, while religious bodies, including the Cercle Sociale of Ste. Anne's Parish, favored the carnivals. It was pointed out by spokesmen for the Cercle Ste. Anne that the carnivals paid their own expenses and then contributed 25 per cent. of net profits to charity.

Stress Synchronizations

The Vitaphone studio in New York will not make any more individual presentations during the next few weeks. The studio will be used for the synchronizing of orchestral scores with some of the new Warner Bros. pictures. This synchronizing is detailed and important work and it will probably be a fortnight before it is done. The Vitaphone Symphony Orchestra will be used, as heretofore.

Big Stage in London House

M-G-M's New Empire Theatre, Leicester Square, London, will seat about 4,000, divided into the orchestra floor and one balcony, it is announced. Plans call for a stage large enough for the presentation of grand opera. It will have a refrigerating system.

Only One Hitch

Benny Holzman and Nat Dorfman, press representatives for "Seventh Heaven," have planned the greatest publicity stunt of all time—the sending of a print of the film across the Atlantic by aeroplane. They have gone so far as to plan to have the title painted in huge letters on the sides of the "ship." The only hitch has been the failure of both to persuade the other to fly it across.

More Expansion!

Clifford B. Hawley, partner of Edward B. Smith & Co., investment bankers, and a director of the Stanley Company of America, sailing on the Majestic, declared that the present tendency toward motion picture consolidations was proving of great benefit to the industry.

"Box office receipts of the Stanley Company," he said, "have been breaking all records. The company has profited greatly by its recent affiliation with First National Pictures, Inc., and expects to derive further benefits from expansion plans which are now under way."

$60,880 More Raised for Flood Sufferers

Exhibitors in Virginia, Maryland and Washington, D. C., raised $32,207 for the Mississippi flood sufferers, according to the Washington Film Board of Trade. A preliminary report from Indianapolis shows 18 special performances raised $5,947.36.

The Omaha Film Board of Trade says that in 40 performances $3,011.47 was contributed. A number of theatres are yet to report. Portland, Oregon, reports 11 theatres raised $1,220.26.

The Memphis-Little Rock Film Board of Trade reports 53 theatres raised $8,495.28. Chicago estimates theatre will raise at least $10,000.

Publix Organists' School

Publix will start a special training school for organists under the supervision of Jesse Crawford. A special recording organ will be set up in the Paramount Building for Crawford's Victor record work and for organist pupils. Morris Press, assistant to Nat Finston, is on the lookout for experts.

McGuirk May Leave Stanley to Concentrate on 1st National

Current Rumors Also Assert Paramount Merger with West Coast, Then W. C. with Stanley

By Sumner Smith

LATEST rumors concerning First National and the Stanley Co. of America assert that John J. McGuirk will resign his presidency of Stanley to devote all of his time to First National, which he heads, It also is asserted that all of the theatres controlled on the West Coast by Paramount will ultimately be merged with West Coast Theatres, Inc., and then West Coast with the Stanley Company. Harold B. Franklin, president of West Coast, would become president of the combined companies.

Doremus & Co. verifies the gradual consolidation, during the summer, of Stanley with Keith, Orpheum and the B. S. Moss theatres, bringing under unified control a national chain of over 600 houses. The first step will be the physical merger of Keith, Orpheum and Moss.

Control of First National is held by Stanley jointly with West Coast, while Keith-Orpheum has similar affiliations with Pathe, P.D.C. and Cecil B. DeMille.

"Eventually," says the Doremus statement, "it is expected that the various film producing interests will be consolidated."

The expected abandonment of a certain number of exchanges under merged Pathe-P.D.C. control will be undertaken shortly, according to word received from the Pathe-P.D.C. meeting which closed the end of last week at Los Angeles. One exchange in each key city will be discontinued, it is announced.

President J. J. Murdock, who was officially elected on Tuesday, soon will announce the official positions of all executives. Elmer Pearson and John C. Flinn are vice-presidents.

Both Pathe and P.D.C. will operate under the same roof, it is expected. No less than 486 productions will be released during 1927-1928. The figure includes features, westerns and short features.

A banking syndicate headed by Blair & Co., Inc. and the Chase Securities Corp. is offering $6,000,000 Pathe Exchange, Inc., 10-year, 7 per cent. sinking fund gold debentures, priced at par and interest. The money will be devoted to expansion plans.

The Board of Directors has been increased to 15, consisting of J. J. Murdock, chairman; E. F. Albee, George Armsby, Frank Callahan, Cecil B. DeMille, Paul Fuller, Maurice Goodman, Marcus Heiman, E. G. Lauder, Edmund C. Lynch, Jeremiah Milbank, B. S. Moss, Charles Pathe, Elmer R. Pearson and Elisha Walker.

Roxy Sets New Record

Another record was broken at the Roxy Theatre over last week-end as predicted by *Moving Picture World*. Total receipts for three days ending Memorial Day were $70,540. Memorial Day's receipts were $26,152.00. This was the second best day since the Roxy Theatre opened on March 11. The picture was "The Cradle Snatchers."

Absolutely bone dry. C. C. Pettijohn, general counsel of the Film Boards of Trade, presents a cup to Miss L. B. Schofield of St. Louis, who won the secretaries' golf tournament at French Lick Springs.

Try These Two

Free liquor permits were the prizes offered by G. J. Forhan, St. Catherines, Ontario, exhibitor at a recent contest. Four out of five, says Mr. Forhan, of the entire population contested. The permits cost him $2 each, but he got wide publicity. To placate the "drys"—and none were discovered—a cow-milking contest was staged the same week. This was waged so seriously that it became doubly ludicrous.

Engaged

Mr. and Mrs. M. Henri Hoffman of Midwood Manor, Brooklyn, announce the engagement of their daughter, Hermine, to David Lieberman, son of Mr. and Mrs. Emanuel Lieberman, also of Midwood Manor. Miss Hoffman has taken special courses at Columbia and Cornell. Mr. Hoffman is vice-president of Tiffany. Mr. Lieberman is a lawyer, a graduate of New York University Law School and is associated with his father, a leading real estate operator in Brooklyn.

Minn. Auditorium Opens

Minneapolis opened its new $3,000,000 auditorium on July 4, and a crowd of 15,000 swarmed into it on the first day. Many musical, dramatic, and perhaps movie attractions will be booked into this fine building, and it is very likely that the auditorium will provide plenty of competition for some of the theatres.

Hines to Live in West?

It appears that Johnny Hines has finally decided to say farewell to New York's Gay White Way and make Hollywood his headquarters for all future First National pictures. The comedian is building a home on a hilltop in Griffith Park, across from Antonio Moreno's hilltop home, the New York office reports. Johnny recently was elected vice-president of the Catholic Motion Picture Guild.

New York For Skouras

Spyros Skouras, president of Skouras Brothers Enterprises, Inc., and the St. Louis Amusement Co., has been elected to another business responsibility, that of a director for the St. Louis Convention, Publicity and Tourists' Bureau.

Harry Wilson Returns From Tour of Orient

Harry D. Wilson, West Coast publicist, has returned from a visit of four months to the Orient and the Far East, and is back in Hollywood. He resumed his association with Inspirational Pictures, Inc., and Edwin Carewe, and, in addition, will handle publicity for John W. Considine, Jr., head of Feature Productions. These producers release through United Artists Corporation.

Lincoln Quarberg, former Los Angeles newspaper and syndicate correspondent, is associated with Wilson.

New Chicago House Organ

The M. P. T. O. of Illinois and the Chicago Exhibitors' Association are publishing a snappy, informative publication called "The Illinois Exhibitor." It comes out weekly. Jack Miller is president and business manager. Frank Schaefer, treasurer, Ludwig Seigel, secretary and A. W. Sobler, managing editor. The Board of Directors consists of L. P. Newhafer, Mort Singer, J. J. Cooney, John Balaban, Emil Stern, Louis Marks, Earl Johnson and A. Schoenstadt. Some advertising is carried.

British Imports Increase

British imports of motion picture films recorded a striking recovery during the first three months of the current year, when they amounted to 24,287,792 linear feet as against 10,009,732 linear feet in the corresponding period of 1926, according to a report from the American Consulate-General at London, made public by the Department of Commerce. The 1927 total, however, was still below the imports of 36,924,931 during the first quarter of 1925.

More Opera Opposition

A guarantee fund of more than $60,000 for the St. Louis Municipal Opera Season has been raised to take care of any deficit that may accrue from the operations of the ninth annual season in the open air theatre in Forest Park. The season opens June 6 and closes on August 28. The opera has hit picture houses somewhat in past years.

Safe-Cracking Fails

Safe-crackers who broke into the Crystal Theatre this week in Minneapolis exploded a charge of nitroglycerine but fled when the explosion set fire to the building. Little damage was done and the yeggmen left $131 in the safe. The Crystal is one of the smaller Loop theatres.

Films Get Fannie Brice

Fannie Brice, stage comedienne, has signed for three films to be made by Asher, Small & Rogers. She has sailed for a vacation in Europe.

COMING AND GOING

Three Warner Bros. sales executives are visiting the company's branches at the present time. Morris Safier, sales manager of the Extended Run Department, has arrived in Los Angeles for sales meetings conducted by Harry Lustig, West Coast manager, in Los Angeles, San Francisco, Seattle and Portland. Arthur Abeles, eastern sales manager, is off on a trip that will take him to Pittsburgh, Cleveland, Detroit, Cincinnati and Columbus. Claude Ezell, western sales manager, is on the last part of his itinerary through the South. Upon leaving Kansas City, St. Louis and Chicago, he will return to the home office.

* * *

Alice Joyce has returned to Hollywood to play in Herbert Brenon's "Sorrell and Son."

* * *

Bert Roach is in New York from the Coast. He joins King Vidor, who will make scenes for "The Crowd" here.

* * *

Fred J. McConnell, editor of the *Daily Review*, will go to the Coast from the Columbus convention.

* * *

Wm. J. Uihlein, Milwaukee exhibitor, has sailed for Germany.

* * *

Norma Talmadge sailed last week for a vacation in Europe.

Dale Hanshaw, president of Sierra Pictures, has returned to New York from Hollywood. He visited a number of exchange centers en route.

* * *

William M. Pizor, president of Capital Productions, is en route from the West Coast, stopping at various independent exchanges.

* * *

Dolores Costello, Warner Bros. star, arrived today (June 10) in New York to attend the opening of her new picture, "Old San Francisco," a Warner Extended Run Production, which will have its premiere at the Warner Theatre on June 21. With her are her mother and her sister, Helene, also a Warner player. Warner Bros. plan a luncheon at the Park Lane Hotel on June 15, when H. M. Warner will present her to members of the press.

* * *

General Sales Manager Ed J. Smith of Tiffany Productions, Inc., has returned to New York after a ten day's trip to the Middle West visiting exchanges.

* * *

Edward Sloman arrived in New York this week to gather material for "We Americans," which he will produce for Universal.

* * *

Jack Pickford is en route east to sail for Paris.

NEXT WEEK

The review of the season's announcements will appear in the issue of

Moving Picture World

In place of the customary isolated appraisals of the season's product, this publication offers a complete study of the announced programs for 1927-28

In This Single Issue

This will be prepared by Epes W. Sargent for the information of the exhibitor; a keen analysis of the prospective releases made by a trained showman and directed to showmen. You've read a lot about the product. Now get real, hardpan facts.

Complete In Next Week's Issue

A similar feature will appear in Cine Mundial, the Chalmers' Spanish publication, prepared by F. J. Ariza, with especial reference to Latin-American tastes and preferences.

A Suspicious Fan

J. M. Robertson was greatly surprised when a patron accused him of trying to put over an old picture in the Dominion Theatre, Victoria, B. C., when he presented "Casey at the Bat" the other day. He wanted to know why. The critical one replied: "You can't fool me. The costumes they wear in that picture are at least 40 years old. It's gotta be old."

United Artists Stresses Employe Good Fellowship

United Artists is stressing good fellowship among the employes. Under Norris Wilcox, director of personnel, 102 of them attended the matinee of "Rio Rita" on June 4. A luncheon at the Hofbrau preceded. The company pays half of the cost of theatre tickets and the employes half.

On June 1 the offices closed at 5 instead of 5:30 p. m. This closing hour will be in force during June, July and August. A third feature is group insurance for employes in the service over six months. It was gratuitiously granted by the owner-members.

Open Chicago Exchange

The Vitaphone Corporation has opened the Chicago exchange under the supervision of Paul Swift. Mr. Swift left New York on Saturday to prepare for the official opening, after which E. R. James will be in direct charge. The exchange will be located at 839 South Wabash. At present, there are 48 theatres throughout the Middle West and Far Northwest that will be serviced.

Larger Tiffany Quarters

Tiffany Productions, Inc., has rented additional office space adjoining the present quarters in the Loew State Building, 1540 Broadway, to accommodate its increasing office force and executives. Tiffany now occupies half of the sixteenth floor of the building in which the Home Offices are located and has additional options to annex more space.

Sells Thirtieth Story

Paula Gould, publicity scribbler for F. B. O., sold her thirtieth short story this week. It is called "A Very Charming Person" and will be published in Snappy Stories. She is now at work on a three-act play.

Pathe Signs Geo. Walsh

Pathe has engaged George Walsh for the leads in a series of melodramas, it is reported. Clare Adams and Gladys Hulette are mentioned as supporting players.

Hays Office Denies "Lid" is Placed on Foreign Film News

Distributors Had Alleged Stories Hurt Trade

Complaints are made by executives in the foreign departments of distributing companies that too much export news is appearing in the trade papers. Three different officials have quoted Will H. Hays and Major Herron, chief of foreign relations for Hays, as warning that trade papers print too much "ammunition" for foreign politicians.

The printed facts, especially figures, it was said, awaken foreign readers to a belief that American films dominate their countries, and stir them on to renewed propaganda and legislation against the U. S.

That the Hays organization has issued any such warnings to distributors was denied by Major Herron. The only suggestions made, he said, have had to do with "flag waving," an excess of patriotism in ballyhooing themselves as the best producers in the world and in quoting extravagant, and often inflated, salaries and receipts.

Lloyd to Shoot in N. Y.

Harold Lloyd will bring his entire picture force to New York early in July to shoot the Yankee Stadium and Coney Island. It is not a baseball picture but several sequences have to do with the national pastime.

Plans Excursion

Jack W. Kyle, Pathe's master of ceremonies for the excursion.

Pathe Club's Outing Due Next Wednesday

The Pathe Club is all set for its water-and-land outing. A Hudson River steamer has been chartered and 500 members, movie stars, exhibitors and other guests will put sail for Indian Point Wednesday.

The Pathe Club orchestra will furnish music. A baseball game and twenty sporting events for both sexes are on the programme.

Home Office officials, including W. C. Smith, comptroller, and president of the Pathe Club, will arrive from the Coast in time to attend. Jack Kyle, assistant film editor, is master of ceremonies, with George Ronan in charge of games.

Honor guests at the Paramount News convention were (left to right): Sam Katz, George Putnam, publisher; Major General Salzman, U. S. Army; Sidney R. Kent, Adolph Zukor, Emanuel Cohen, N. A. Hughes of the Associated Press, and Commander Richard E. Byrd, who is seated.

16 "U" Theatres In Up-State N. Y. Planned for Fall

Company Also Branches Out in Metropolis

Universal Chain Theatrical Enterprises, Inc., will build high-class theatres in sixteen important cities in Western New York State. It is expected that the building program, the biggest ever undertaken by Universal, will be well under way by Fall. The sixteen cities are Niagara Falls, Batavia, Buffalo, Binghamton, Cortland, Dunkirk, Elmira, Fredonia, Fulton, Hornell, Ithaca, Jamestown, Kenmore, Lancaster, Olean and Tonowanda.

There are sixty other theatres in up-State New York affiliated with Universal and a strong group of houses now under Universal control in New York City.

The Colony Theatre, Broadway and Fifty-third street, New York City, will be taken over September 1 on a long term operating lease. The big Universal Theatre, now going up at New Utrecht avenue and 46th street, Brooklyn, early in August. Universal also will take over the Central Theatre, Broadway, this summer on a long term lease for "Uncle Tom's Cabin."

In addition, Universal has just taken title to the Park Lane Theatre, a $1,000,000 neighborhood house now in operation at First avenue and 89th street, and the Park Plaza, a $1,000,000 house approaching completion at Tremont and University avenues, the Bronx, both houses having been built by Charles L. O'Reilly, former president of the Theatre Owners Chamber of Commerce. The first seats 2,028 and the second 2,200.

It is understood that in the majority of the aforementioned upstate cities, the proposed Universal houses will approximate a 1,000-seat capacity. In several of the cities, much bigger houses are projected. It is thought likely, for instance, that a big show house will be put up in Buffalo.

McCormick in N. Y.

John McCormick, who resigned as production head of First National when private criticism of his leadership followed public laudations, is in New York. He stated that he would not be ready to talk for publication for several days.

Cohen Urges Need Of United Efforts By Theatre Owners

Organization Support Would Win Victory

Among the pertinent comments made by Sydney S. Cohen at the convention were the following:

Producer-exhibitors do not want independent theatres to even exist, let alone be built anywhere or at all. This is not competition, it is attempted extermination.

The M. P. T. O. A. has been the only bulwark between independent theatre owners and annihilation. If it is to be efficient, it must be adequately supported financially.

Most of the producers got their starts through deposit money exacted from theatre owners.

Unintelligent and destructive competition is taking place. Producers build large theatres even in the smaller towns to assume themselves a guaranteed outlet. Others retaliate, bringing out overshowing, over-producing, overtheatring and, eventually, cheaper admission prices. The investment public foots the bills.

Why not, before the catastrophe comes about, a sitting down of producing heads with the representatives of theatre owners to properly consider the situation, which threatens the investments of thousands? Theatre owners then should insist on a moratorium of several years.

How much better if the master minds gave their brains to help their customers enlarge activities, so that new audiences would be created for the producers' pictures and the customers' theatres.

The British exhibitor faces the same crisis. It is bringing about retaliatory legislation of a national and international character.

Theatre owners may successfully combat these moves if they are properly organized. This has been conclusively proven in the past. The small town impresarios are the "white hopes." It is upon these men that the responsibility of real organization rests. Their vast numbers make them a factor not to be overlooked by the producer.

The need of a big business manager adequately compensated is obvious.

The real trouble with theatre owners is that they have had too much done for them gratis.

Do not let the M. P. T. O. A. go to rack and ruin. What has cost so much to build up must be maintained at all hazards.

Sidelights on the Convention—

Canon Chase, disguised as an exhibitor, and minus, as he said, his "horns and tail," came to Columbus to listen and learn, and —perhaps—get a chance to speak. As his first exhibitor convention, it is quite possible the Canon's experiences were such, hereafter he may become a regular addict. He was wearing a Columbia carnation, advertising the "Perfect Thirty," most of the first day.

Tiffany's classy literature was first to be distributed in the Convention Hall at the Veil House, thanks to A. L. Selig's foresightedness and caught the attention of the delegates by its attractive appearance. From various comments heard it would seem that Tiffany pictures are rated by exhibitors this season as way ahead of most of the attractions of their bigger competitors. M. H. Hoffman please note!

Quite the prettiest girl seen around the convention was Miss Columbia, in her liberty cap and stars and stripes costume, who distributed carnations for the delegates' buttonholes, with the compliments of "The Perfect Thirty." Joe Brandt always was a good picker, but he outdid himself when he signed this wiresome Miss to advertise Columbia attractions.

Dave Hochreich, of Vocafilms brought a big party with him to the convention, among them I. J. Hoffman and Arthur Lockwood, the "Millionaire" Nutmeg State showmen.

Frank J. Rembusch, Indiana's famous gad-fly, was busy handshaking during the early part of the convention, ready to "start something" had the opportunity offered. It didn't materialize.

H. E. Welch, who operated the Iris Theatre, Milwaukee, and who also is president of the Perfection Arc Company, making a new low intensity-reflecting arc lamp that looks like the goods, was much in evidence at exhibition get-togethers. His associate, C. M. Burlingame, made an interesting talk to the convention on Tuesday relative to projection problems and lighting. "Let there be light—and How," was the title of his address.

New Tax O.'K.'d

Governor Trumbull this week signed the bill providing for the taxation of Connecticut theatres on the basis of seating capacity. Weekly fees run from $5 to $40. The bill becomes a law on July 1.

W. P. (Pat) Garyn, of National Screen Service, led Herman Robbins' cohorts at the Exposition, and no exhibition can be said to have safely got by the N. S. S. both without hearing how good their trailers are. With Pat were H. C. Young, of Chicago, Dick Hough of Indiana, R. A. Finch of Ohio and A. Siegel of Philadelphia, all of the N. S. S. staff.

Sydney S. Cohen, past president of the M. P. T. O. A., who retired from active work in the organization last year, came to Columbus to meet a lot of his old friends and he got a most enthusiastic reception. John Manheimer of Brooklyn, his old friend and the original "Cohen" man was with him most of the time.

Johnny Jones, manager of the Majestic Theatre, Columbus, went around urging all the delegates to come and see "Rookies," M-G-M's recent laugh-hit, which was then rounding out its third week at his house.

The golf tournament held Monday at Columbus for the visiting delegates to the M. P. T. O. A. convention did not get the turn-out expected. Only about thirtyfive entrants went over the Elks Country Club course, the Ohio contingent carrying off practically all the prizes. This, of course, is as it should be, inasmuch as they were largely responsible for the prizes being offered in the first place. Golf enthusiasts, however, expressed regret that more competition was not given the local stick-experts for the glory of the game and the furtherance of goodwill among the visiting golfers of the convention.

Charles C. Pettijohn of the Hays organization was an interested spectator at the open sessions of the convention. He did not relish certain of the references made to his employers by some of the delegates on the floor. At the banquet, Wednesday night, when they gave him a chance to speak, he tried to make up for lost time.

Early in the convention it leaked out that Charles J. (Bill) Hoban, Jr., vice president of the Sentry Safety Control, had just become engaged to Miss Helen McGuirk, daughter of John J. McGuirk, president of the Stanley Co. and First National. Needless to say, Bill was the recipient of many congratulatory expressions from those in the secret.

Many expressions of regret were heard at the absence of Harry S. Davis of Pittsburgh, from the convention, due to his illness. Pete Woodhull, in the chair, and Sydney S. Cohen both paid tribute to his conscientious and useful work for exhibition organization in past years.

Mike Rosenberg, head of the Western Pennsylvania deleagtion, numbering eighteen votes, threatened to throw a monkey wrench into the machinery, on the first day of the convention, by threatening to bolt with his delegation if producer-owned theatres were taken into the M. P. T. O. A.

Fred Herrington and Mike O'Toole acted as pacifiers several times during the convention's opening hours, when differences seemed to threaten harmony between individual groups of theatre-owners. Several premature explosions were thus headed off.

John Schwamm of Cleveland had a few words to say, following the report of Louis Sagal, the M. P. T. O. A. treasurer, about the lack of financial support given the organization by many exhibitions. He estimated that if the individual theatre owners each contributed no more than $1.50 per month, that the organization would have $180,000 a year, ample for all its needs.

Hal Roach's cigarette girl, hired by M-G-M to give away "pipes" to the delegates, nearly broke up the convention by exceeding pulchritude. Only Joe Seider's presence of mind saved the day. He asked for a cigar.

Battalion Fire Chief Walsh of Columbus, who is the official head of the Fire Dept. in the Ohio capital, spent half a day at the booth in the Neil House of the Sentry Safety Control film fire prevention device, being "shown." It required Ed Scherner, the president and his aides, Jack Stapleton, Lou Bache and Jack Hennessey, each to make a separate demonstration for the chief. But it now looks as if every theatre in the Columbus district will now have to have this safety device installed.

Louis Rome of Baltimore, and Abe Werenberg of St. Louis, were the maker and seconder of the resolution calling for national action in behalf of the theatres in the Mississippi flood district. The resolution included full co-operation with other relief organizations, now formed or forming, and was passed unonimously by the delegates.

M. P. T. O. A. Convention Fireworks Are Quickly Dimmed

(Continued from page 397)

Possible suspension or moratorium of theatre building, as suggested by Syd Cohen.

The opening session of Wednesday's proceedings at the Neil House closed with fireworks.

Mike O'Toole's report as business manager was quickly accepted.

"Roxy," who gave his scheduled speech on "Showmanship," received a big ovation. He stressed the need of sincerity in showmanship and the development of good will by the theatre owner, together with "judicious extravagance." He was followed by Harry Reichenbach, who also got a big hand. Both received a rising vote of thanks.

Pass the Buck

Then came the report of the committee on the question of taking the producer-owned theatres into the organization together with the adoption of the other recommendations made in the report by the Board of Directors at the meeting Tuesday.

The recommendation of the committee, in effect, passed the buck. The questions involved were too complicated, the chairman stated, for the committee to pass on, and therefore its recommendation was that they be presented to the general committee of national directors about to be elected to make the nominations. This would have laid the whole question on the table for another year.

Immediately ,after the submission of the report to the delegates, the lid blew off. Julian A. Brylawski, of Washington, D. C., got the floor and moved that instead of a board of national directors being chosen to act upon these questions and the nominations, that the head of each state delegation be authorized to act as on the committee, so that no man might say it was not fully representative.

Considerable discussion followed, some delegates evidently fearing that the question of credentials might be made the means of packing this meeting.

No Steamroller

The suspected steamroller however, failed to materialize. Jack Miller of Northern Illinois and Harry Staab of Wisconsin both voiced the sentiments of the delegations in opposing any possible "under cover" tactics. Staab stated that a meeting of all state heads had been called for 4:30 p. m. Wednesday, but that his delegation would be glad to take advantage of Mr. Brylawski's move for an earlier conference.

Deming Harris of Pittsburgh then called for a roll call of states, with the designation of the state leaders who would act on the convention. The roll call follows, fifteen states not being represented:

The Roll Call

Alabama, Arizona, Colorado, Minnesota, Maine, Mississippi, Montana, Nebraska, North and South Dakota, Oregon, Tennessee, Utah, Vermont and Wyoming had no delegates answer the roll call.

State leaders who acted upon the committee were: Cecil Cuff, Arkansas; Glen Harper, California; Joe Walsh, Connecticut; J. C. Brody, Canada; Julian A. Brylawski, Washington, D. C.; C. M. Maxfield, Florida; Jack Miller, Northern Illinois; I. W. Rodgers, Southern Illinois; Frank J. Rembusch, Indiana; E. P. Smith, Iowa; Fred J. Dolle, Kentucky; Clair Patee, Kansas; Louis Rome, Maryland; H. M. Ritchie, Michigan; Fred Werenberg, Missouri; Nate Yamins, New Hampshire; Joseph M. Seider, New Jersey; Arch Hurley, New Mexico; Sydney S. Cohen, New York; Jules Michaels, northern New York state; Charles Picquet, North Carolina; William M. James, Ohio; W. Z. Spearman, northern Oklahoma; Fred Pickwell, southern Oklahoma; Lou Pizor, eastern Pennsylvania and Delaware; Mike Rosenberg, western Pennsylvania; Ed M. Fay, Rhode Island; R. J. Phillips, Texas; Ike Weinberg, Virginia; Harry Staab, Wisconsin, and I. Gruenbacher, Washington State.

REPORT OF COMMITTEE

Acting under the instructions of the convention, the conference presents the following list of candidates for directors, which were submitted by the leaders appointed on a roll call by the states, which list can be amplified by nomination from the floor:

Whereas, At a conference of representatives of states named at the convention to discuss and determine upon the future policy and plan of operation to enable the Motion Picture Owners of America to function to the greater advantage of the theatre owners of the country and to submit a suggested list of candidates for directors for the ensuing term, the conference reports as follows:

Resolved, That it be the sense of the convention that all theatre owners or managers of motion picture theatres, or theatres in which motion pictures are regularly presented, shall be eligible to membership in this organization and—

Resolved, That the incoming Board of Directors be and are hereby instructed to institute an active campaign to enlist in the organization each and every theatre owner in the United States of America.

Film Men Bid Farewell To Kann, Now a Hubby

Many members of the film industry met Wednesday night at the Hotel Astor to pay their respects to "Red" Kann, the matrimonially inclined editor of the Film Daily who walks the bachelor plank as this magazine comes off the press. There wasn't a dry eye in the house.

That the banquet was a huge success even the Film Daily admitted the morning after. "At the time of going to press," it remarked, "the banquet was still in session at the east corner of the reservoir in Central Park." Thus began, in the early hours of the morning, a concerted attack on New York's water supply.

Tax Reduction Decision Soon

Tax reduction proposals will be considered by President Coolidge within a short time, Washington, D. C., reports. The industry is chiefly interested in reductions proposed by Senator Reed of Pennsylvania, which include certain nuisance taxes and the corporation tax. The treasury is said to have a comfortable surplus.

F. B. O. Now Is F B O

It is now the F B O Pictures Corporation. Joseph P. Kennedy, president, has decided on the change in name to conform with the corporate name of the company. No periods are to follow the initials.

Paul Perez to Title

C. C. Burr has engaged Paul Perez to write the titles for Johnny Hines' latest picture, "White Pants Willie," which is an adaptation of the Liberty Magazine serial story by Elmer Davis. It is expected that the cutting and editing will be completed before the week is over. The new picture will then be previewed in the hide-out theatres in Hollywood.

New UFA Film in August

A new UFA picture, recently completed in Germany, "The Last Waltz," will be released in the U. S. in August by Paramount. It is built on the operetta of that name and was directed by Arthur Robinson. Willi Fritsch and Suzy Vernon play the leads.

Publix Books Lewis

Ted Lewis will succeed the John Murray Anderson unit, "Winter Nights," on the Publix circuit. He will open at the Metropolitan in Boston.

F. N. Leases the Globe

First National has leased the Globe Theatre, New York, for the showing of "The Patent Leather Kid." It will open early in August.

Eugenia's Record

Four out of five leading lady roles opposite Leo Maloney in his recent Pathe Westerns have been played by Eugenia Gilbert.

Jazzers to Stay Longer

Roxy's Jazzmanians may stay longer at the Roxy Theatre than the six weeks originally decided on. Changes are now being made in the orchestra. Later they will go on tour in allied Fox-Roxy houses.

Paramount Opens New Exchanges In Spain

The opening of a new Paramount exchange at Valencia, Spain, is announced by E. E. Shauer, general manager of the Paramount Foreign Department. This is the fourth Spanish exchange and will be followed shortly by the fifth to be opened at Malaga. The Valencia exchange will be in charge of Salvador Vidal Batet as manager.

To Assist "Hutch"

Ford Sterling and Alice Calhoun assist Charles ("Hutch") Hutchinson, Pathe feature star, in making "The Trunk Mystery" an exceptional offering on the Pathe program.

Buy for Japan

Export & Import has purchased all Warner Bros. product for the Japanese territory.

Zelnick Directs

(Continued from page 397)

attacks. Now it is all Metro and Lubitsch in the press.

United appealed against the court resolution that it has to accept fifteen more contingent pic- from Phoebus at $10,000 each.

Ufa has been amalgamated with Deulig, which has been formerly controlled by Hugenberg. The presidents, Melamersohn and Grieving, will have leading positions by Ufa.

Picture Business Corners Limelight In City of Zurich

Germany and U. S. Lead In Booking Fight

There are approximately 125 picture houses in Switzerland where daily shows are given, according to the Department of Commerce. Zurich leads with 14 cinemas, followed by Geneva with 11, Basel with 8, Berne with 7, and Lausanne, Lucerne and St. Gall with 6 each.

In addition there are in Switzerland from 125 to 150 localities where films are shown occasionally, in some theatres one to three times a week, while in other places the business is seasonal. It is estimated that German-speaking Switzerland has 76 cinemas, the French section 46, the Italian 8.

Hitherto the motion picture business in Switzerland has not displayed any marked enterprise. But in the Zurich cinema world especially there is now in evidence an activity which in the city's leading newspaper even has been characterized as excessive. It is definitely decided to increase the city's number of picture theatres by six, which will mean over 15,000 seats as against the present 8,000. The Scala Theatre, now in construction, alone is intended to furnish 1,200 seats. According to the Revue Suisse du Cinema it is deemed likely that within a year Zurich will possess cinemas seating 19,400.

The competition among distributors in Switzerland—there are some 50 in the country—is so keen that some exchanges, it is reported, hardly earn their expenses. In view of its impending expansion, the picture business is believed in that country to be fairly certain to enter gradually into more satisfactory channels. For the purpose of protecting the general interests of the theatres, an organization has been formed under the name of Schweizer Lichtspieltheater Verband, president, A. Wyler, Weinbergstrasse 31, Zurich.

German films during the last year have entered prominently into the Swiss cinema field. American films, however, still hold a 50 per cent. share in the Swiss market (as against about 85 per cent. two years ago). It is claimed that at present Germany controls about 30 per cent. of the Swiss film trade, America, 50 per cent.; France, Russia, Sweden, Italy, etc., the remainder. No films except of a local nature are manufactured in Switzerland.

Miss Waller Weds Rice

Miss Miriam Deacey Waller, sister of Tom Waller, West Coast representative of *Moving Picture World*, was married on June 5 to Edward Don Rice at St. Joseph's Church, Bronxville, N. Y., by the Rev. Joseph McCann. She was given away by her uncle, Supreme Court Judge Charles Waller, of New London, Conn. Joseph Shea was best man.

Gomersall Starts New York

E. T. Gomersall, former branch manager in Indianapolis, this week assumed his new duties as short subject sales manager for Fox, having been promoted by General Sales Manager J. R. Grainger.

Wells Hawks Improves

Good news comes from the Polyclinic Hospital where Wells Hawks, theatrical press agent, has been seriously ill. Dr. J. Carroll, his physician, reported late this week that Mr. Hawks' condition was "greatly improved" and that he is responding well to treatment.

A Pair of Leaders

Commander Richard E. Byrd and Adolph Zukor face the camera at the Paramount News Convention

Culion Leper Colony Sees Outside World

Several thousand lepers in the Culion Leper Colony in the Philippines are now seeing the outside world in motion pictures which were shipped to them recently by members of the Motion Picture Producers and Distributors of America. The pictures were presented to representatives of the Surgeon General of the United States by Paramount-Famous-Lasky Corporation, Fox Film Corporation, Metro-Goldwyn-Mayer Distributing Corporation and Universal Pictures Corporation.

OUR STOCK MARKET

By Ervin L. Hall

We have continually called attention in these columns that great discrimination must be used in this market in selecting stocks. The inexperienced investor is often led astray by the dividend rates published in the daily papers. The dividend rate paid at the last meeting of directors is always carried by the papers until it is either changed or omitted.

In the present market there are a number of companies whose stock is selling on a very attractive yield basis from the standpoint of the last dividend paid. Marland Oil, for instance, was yielding over 10% recently on its market price, but at the last meeting of the directors the dividend was omitted.

The same holds true of American Woolen Preferred. For the past few years the dividend has been paid out of surplus and this year the company was forced to abandon the dividend entirely. These examples show the necessity of looking behind the stock for the real value and not depending upon surface indications.

Money still remains cheap and the consensus of opinion is that good dividend paying railroad and public utility stocks will go higher. At the same time, many industrial stocks are showing signs of weakness and rising commodity prices and competition may cause profits to be considerably less in some cases than last year.

Paramount - Famous - Lasky in its consolidated statement for the three months to April 2, 1927, which includes earnings of subsidiary companies, reports combined net profits of $2,067,273 after deducting all charges and reserves for federal income and other taxes. This figure includes $376,847 from the undistributed share of earnings of the Balaban & Katz Corp., a 65% owned subsidiary. The net profits, therefore, exclusive of the earnings of Balaban & Katz, for this quarter amount to $1,690,426, which compares with $1,960,477 for the previous three months.

After allowing for payment of dividends on the preferred stock, the earning for the first quarter of this year amount to $3.33 per share on the common stock outstanding.

In the April 23 issue of *Moving Picture World* we gave a complete outline of the new capitalization of Pathe Exchange, Inc. This capitalization called for an issue of bonds which has just been made through Blair & Co.

The bond is a ten-year 7% sinking fund gold debenture with non-detachable warrant. The issue is for $6,000,000 and priced at $100 and accrued interest, yielding 7%. A sinking fund is provided beginning February 1, 1928, sufficient to retire 50% of the issue by maturity. Another sinking fund, contingent upon earnings beginning August 1, 1928, is also provided. The total amount of these debentures authorized is $10,000,000, but only these $6,000,000 will be issued at present. If the remainder are issued the sinking fund will be increased proportionately.

The Stock Purchase Warrants entitle the holder to purchase 20 shares of common stock for each $1,000 bond at $25 per share prior to May 1, 1929; $30 a share prior to May 1, 1931; $35 per share prior to May 1, 1933; $40 per share prior to May 1, 1935, and at $50 per share prior to May 1, 1937, when the bond issue matures.

The bonds are callable at 110 and accrued interest on 60 days' notice on any interest date in whole or in part at the option of the company, on or before May 1, 1928, and thereafter at a decreasing premium of 1% a year or fractional part.

Biechele For Fourth Time

Officers elected at the annual convention of the M. P. T. O. of Kansas and Missouri on June 1 were: President (for the fourth time): R. R. Biechele; first vice-president, Charles Burkey; second vice-president, A. F. Baker; third vice-president, Ben Levy; directors, S. F. Wilhoit, C. R. Wilson, T. D. Block, S. K. Duncan, L. D. Rhoden, L. M. Miller, E. E. Frazier, G. L. Hooper, Lawrence Breuninger, Glen Dickinson. J. Metcalf is secretary.

Au Revoir to Shreck

Fellow workers and friends tendered a farewell luncheon last Saturday to Jay M. Shreck, who resigned from the post of Paramount publicity purveyor to rejoin the editorial staff of the Exhibitors' Herald in Chicago, as managing editor.

French Film News

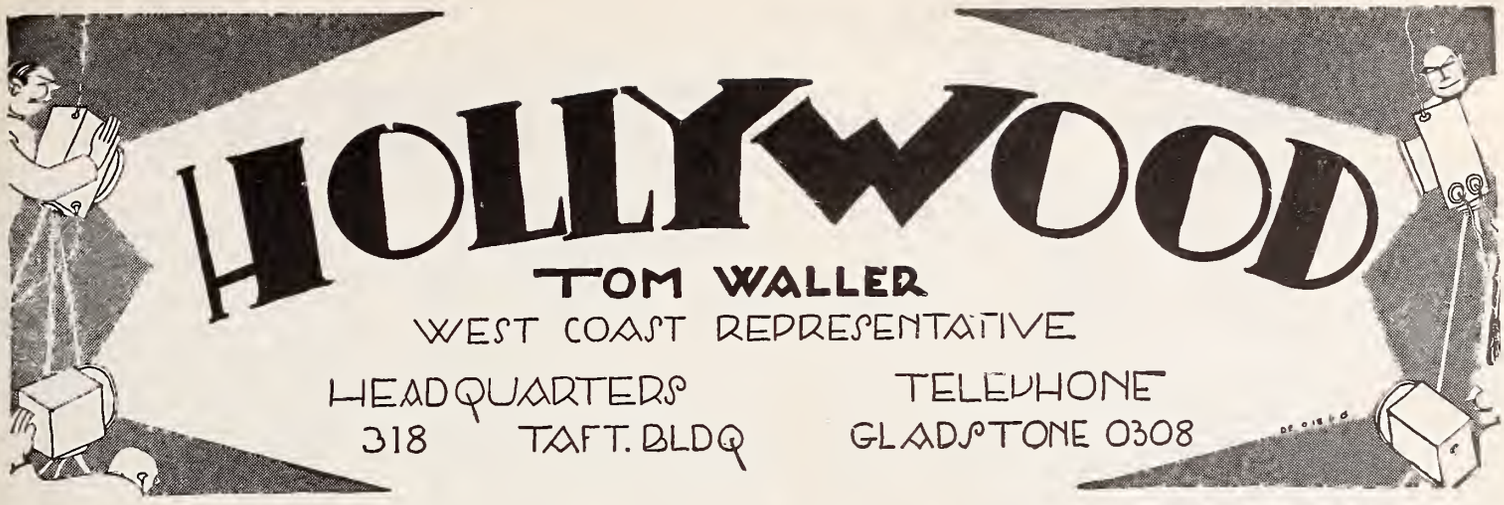
Mr. Hurel, late of Paramount, Paris, is opening a producing firm named La Franco Film.

* * *

The French Exhibitors' Association decides to split into three groups to represent throughout France: (1) big undertakings, (2) average theatres, (3) small cinemas. Mr. Brezillon will be president of the first group. This to make more easy the solution of problems confronting the trade.

* * *

The invention reported in Paris to revolutionize projection and reduce production costs enormously is a machine which projects the images clearly at a slowed speed of from eight pictures per second instead of sixteen. It claims this will reduce footage by 50 per cent.



Staff Writers Are Banned At F. B. O. Studios

Studio staff writers are to be abolished at F. B. O., according to an announcement from the office of William LeBaron, vice-president in charge of production. In future writers will be signed in the same manner as free lance actors—from story to story instead of under long term contracts.

With the expiration of present contracts held by various F. B. O. screen writers, there will be no renewals on the old basis of arrangements. Original stories with merit by free lance scenarists therefore should find a ready market at the Gower street studio in future with the inauguration of his plan.

"Since coming to Hollywood I have found a number of young writers, who are equipped with the technical knowledge required for writing directly for the screen," declared LeBaron. "These writers will be encouraged to submit their material to us, because it is from this source that most of our future screen stories will come."

It was explained to the *Moving Picture World* that hereafter when a comedy story is wanted a recognized comedy writer will be signed to do the job. The same method will be exercised in the matter of dramatic material.

Whether other studios take the same action in discontinuing, their established scenario departments will be looked forward to with interest.

Writers at present under contract to F. B. O. will finish out their present working agreements.

Carol Dempster Back

Carol Dempster is back in Hollywood. Although she is under personal contract to D. W. Griffith, United Artists' director, it is doubtful whether she will appear for that company.

New Combine Will Banner 486 Pictures as 1927-28 Schedule

De Mille Stresses Organization's Magnitude in Address to 800 People at Banquet—Flynn Too Ill to Attend

WITHIN the next two weeks there will be broadcast to the industry another trade name which, at this writing, will include under its seal Producers' Distributing Corporation, Pathe and the Orpheum, B. S. Moss and Proctor theatre circuits. At a banquet writing finis here for conventions of these merged interests which gained impetus in New York and Chicago, it was announced that the new trade name will banner 486 productions as its 1927-28 schedule.

This merger is only a beginning. There are others afoot that will make your organization as powerful as any two combined organizations in the motion picture business," Cecil B. DeMille, in the leading speech of the evening, told 800 people in the Ambassador Hotel. In this audience were 175 Pacific Coast salesmen besides executives and representatives of the moving figures of all interests concerned.

Telling his audience to add $31,000,000; $19,000,000 and $11,000,000 which, he said, were amounts grossed by Famous Players-Lasky, Pathe and Producers Distributors Corporation, respectively, last year, DeMille described the grand total with the flourish: "This is nothing."

"Don't spend your time trying to figure whether Producers bought Pathe or Pathe, Producers. It doesn't matter. The great thing is that we are one institution," declared DeMille after observing that the magnitude of the amalgamation might not be appreciated by many in the room, especially the players.

What was interpreted by many as being especially significant was DeMille's reference to J. J. Murdock, general manager of the Keith-Albee interests, who, the *World* later gleaned, is president of the merged interests with Elmer Pearson of Pathe and John C. Flinn of P. D. C. as vice-presidents.

"There are a great many conferences now going on in New York. You may understand that the feet of this little fellow will be under the table of any important conference in this industry." Just before then DeMille had described Murdock as "the man who never has been whipped" and "the man who always gets what he goes after."

"Our organization through and through is superior to any company in the business," said DeMille. Then came a declaration which climaxed all other reactions:

"Our principal is for the independence of the artist. We are not a factory. We are making works of art and that is why Mr. James Cruze is with us."

It had been rumbled for the past few months that Cruze had been quitting Paramount. His introduction, as the head of a production unit for the merged interests during which he will first personally direct three pictures and supervise five others, was the first

(Continped on next page)

Ann Drew, an "unknown," now Ken Maynard's leading lady for the first of the second series of six Westerns that Charles R. Rogers is producing for First National pictures. She is a Denver girl and has been in Hollywood in small bits for a year.

Bancroft Wins Spurs As Star

George Bancroft, who has been adding a touch of finesse to Paramount productions for quite some time, is about to enjoy the reward his talents warrant. He has been elevated to the rank of a star by Paramount and henceforth will be seen in stories especially selected for him.

Jesse L. Lasky, Paramount executive, notified Bancroft of the organization's intention of starring him. This disrupts the recently formed comedy team of Bancroft and Chester Conklin. However, they will complete the picture they are now working on.

New Merger Executives Announced At Banquet

Bancroft's Splendid Work in "Rough Riders" Wins Stardom

Production Has Premiere at Million Dollar Theatre—Casting is Perfect—Picture Goes Over Big

By JIM POWERS
West Coast Staff Writer

IN the wake of the Los Angeles premiere of "The Rough Riders" at the Million Dollar Theatre, comes the announcement that George Bancroft, who plays Happy Joe in the production, is to be starred. After witnessing Bancroft's performance as the happy-go-lucky cow-hand, who does his best to soldier, in Paramount's romantic screen story of the Spanish-American War, all we can say is that he deserves stardom if ever an actor did.

It would prove a difficult assignment to select from the cast the player whose work stood out as the most brilliant. Each of the seven players entrusted with the important roles of the picture appeared to have been picked with a fine appreciation of their respective talents.

Mary Astor, the lone girl in the picture, could hardly have been improved upon. She admirably typifies the demure young lass of the period.

The usual brilliant assemblage of film folk were on hand for the opening night. Passage into the theatre was obstructed by the milling mob of curiosity seekers entrenched about the entrance of the theatre to get a first-hand peek at the celebrities scheduled to be present.

A short and interesting prelude was arranged by Manager Frank Newman of the Million Dollar to precede the screen play. It was short enough to preclude a possibility of tiring the customers before the picture, which after all was the chief attraction, flickered on the screen. Newman did not make the customary mistake of presenting a prolonged prologue, that because of its monotony has a tendency to irritate the average audience to a nervous pitch. After all, it is the screen play folks go to see and not a spectacular prologue, a fact some of our master showmen seem to overlook entirely.

The one regrettable feature of the evening was that Charles Emmett Mack, recently killed in an automobile accident, was not on hand to witness his triumph. Unquestionably he gives one of the greatest performances of his career as the western youngster in love with the same girl that arouses the spark of love in the breast of his city rival, played by Charles Farrell.

Farrell, by the way, takes his place as one of the screen idols of the hour. His work in "The Seventh Heaven" established him and his characterization of the likeable but overbearing city "fella" in "The Rough Riders" cements him more solidly than ever on the heights.

Noah Beery as Sheriff "Hell's Bells" and Bancroft carried the comedy relief and made a fine job of it. Their united efforts alone would assure the picture of a reaction gratifying to the producers. Frank Hopper, who looks like Teddy Roosevelt and acted like him, did well in his role.

In passing, it is not amiss to make some reference to Fred Kohler. While he is the least known of the cast, with the exception of Hopper, he won't remain so long, judging from the ovation he received when he was called to the stage after the performance by George Jessel, who acted as master-of-ceremonies and introduced the members of the cast and other Paramount players present.

Victor Fleming directed "The Rough Riders" and has turned out a remarkably human and interesting picture, handling his subject in a workmanlike manner. It treats with a period in American history rarely hit upon previously on the screen.

Completes Fifth Comedy

Leo McCarey has complet ! the fifth of his series of comedies for Hal Roach featuring Max Davidson, "Flaming Fathers." Charley Chase is getting ready to start his next comedy for the same company with Edna Marion as his leading lady.

Lloyd Recovers

Harold Lloyd, film comedian, will be able to start work on his next picture in about a month, following his recent illness, which for a time threatened to develop into pneumonia. Mrs. Lloyd, who was also threatened with the same malady and was confined to the sick room, is also doing nicely and will be out and around again in a week or two.

Lloyd Wins Popularity Poll Held by London Daily Mirror

More than ten million votes, according to word here, were reported to have been cast in a voting contest staged by the Daily Mirror, one of London's foremost newspapers, to pick the most popular screen star. Harold Lloyd polled the greatest number of votes, 682,962. Mary Pickford was second and Douglas Fairbanks third. Lloyd had more than 100,000 votes the best of Fairbanks.

Other screen stars ranked as follows in the popular vote: Charlie Chaplin, Gloria Swanson, Tom Mix, Lillian Gish, Pola Negri, Pauline Frederick, Norma Talmadge, Reginald Denny, Constance Talmadge, John Barrymore, Adolphe Menjou, Ronald Colman, Ramoi Novarro, Buster Keaton, Laura La Plante, Colleen Moore, John Gilbert, Dolores Costello and Norma Shearer.

Schedule of New Combine

(Continued from preceding page)

official confirmation of the change. He will move over to the Metropolitan studios as soon as his direction of Thomas Meighan in "We Are All Gamblers" is completed. Incidentally, there will be no more pictures released under the brand of "Metropolitan." Hereafter, the *World* was informed, all of such releases will be called "DeMille Pictures."

Paramount was mentioned by DeMille for a second time when he introduced Phil Reisman as the head of the merged interests medium of distribution. "We are glad to place ourselves in his hands," said DeMille after reiterating that he had been "Sidney Kent's right hand man."

Lois Weber and Paul Stein were introduced as important additions to the directorial fold.

DeMille at the close of his address was presented, in behalf of his company, with a silver ship's model by Director Donald Crisp.

Illness prevented John Flinn from attending the banquet or any of the sales meetings. As soon as the convention train arrived he was taken to his room in the Ambassador where he remained during the week.

Much of the evening was taken up in the introducing of everyone at a crowded speakers' table and many persons among the audience. Robert Edison, well-known character player, "auctioned off" everyone from bit players to stars while William DeMille, in the capacity of executive, gave sales managers a chance to get acquainted by calling upon various ones for an opinion of the box office value of the people presented.

Elmer Pearson opened the evening by reading several telegrams and stating that a shoulder-to-shoulder policy will result in the merged interests present going "forward to leadership in this business."

Following the last of the business meetings, which were of the usual executive nature to which the press is barred, a statement revealed:

Cecil B. DeMille, with his firmly-established studio facilities, will produce for 1927-28 release forty feature pictures with the number of "specials" and "road show" attractions quadrupled over last year's. There will be twenty-six regular attractions, ten "specials," to be made for long runs and "two-a-day" policies, and four "road shows," to be handled as has been "The King of Kings." At least one of the latter group will be directed by DeMille, while the arrangements just completed with James Cruz include his direction of at least two more.

Pathe's 1927-28 production schedule calls for a total of 450 pictures, both short subject and features, including 104 Pathe News issues, 52 releases of the Pathe Review, 52 Topics of the Day, 52 "Aesop's Film Fables," six ten-episode serials, 26 Grantland Rice "Sportlights," 52 Mack Sennett and Hal Roach comedies, 12 Will Rogers one-reel features and eight "Rarebits." Pathe also will release three Monty Banks feature comedies and 40 Western feature-length productions.

It was announced that owing to these greatly augmented production schedules the amount of money spent in production this year will be doubled over that of last season.

The new concern, through its association with Pathe-Dupont and the Pathe interests, manufactures its own raw film, cameras and home projectors. The Keith-Albee, Orpheum, B. S. Moss, Proctor and affiliated circuits, provide a notable reservoir of stage talent, as well as a vast theatre outlet for the product. The Orpheum interests were represented by Frank Vincent, Pacific Coast manager for that circuit.

Harold Is Idol of English Public

Tearle Lodges Complaint With Academy Conciliation Committee

Says Attempt Has Been Made to Blacklist Him —Out of Work Since Last August—Will Not Discuss Legal Aspects

By TOM WALLER
West Coast Representative

THAT he has been discriminated against to the extent that he has been out of work since last August is the complaint which Conway Tearle, actor, told the *World* he has lodged with the Conciliation Committee of the recently formed Academy of Motion Picture Arts and Sciences. This arbital medium, which started to function only a week ago, will probably meet with Tearle and the Association of Motion Picture Producers early next week. Tearle expressed to us his confidence that everything will end amicably. Should it not terminate this way, however, he told us, he will resort to the courts and name "several producers" as defendants.

Tearle refused to discuss the legal aspects of his case except to say that it was "something more than salary" and that he was not asking for any more remuneration than he had been receiving during the past three years. When we asked him: "Do you think that any attempt has been made to blacklist you?" he replied with emphasis: "I do." He refused to discuss his reason for this answer saying that he would await the outcome of next week's sessions with the producers' association.

Tearle said that he had discussed the situation in an informal way with Will Hays who is now on the Coast and who will be present when Tearle's charge takes on its first official aspect before next week's board meeting.

Asked why he had not taken some action before, Tearle said that he had hoped the situation would "straighten itself out of its own accord." When the policy of the academy was announced a few weeks ago with emphasis laid upon its hope to be able to adjust differences among people engaged in the five branches of the production phases of the industry, Tearle said he decided to lay his case before their conciliation committee.

That an absolute denial will be made if Tearle officially charges "discrimination," was the reply of Fred Beetson, secretary of the producers' association, to the *World's* query in this respect. Beetson admitted that Tearle had talked to both himself and Hays on the telephone but that nothing other than informal conversations had taken place.

A check-up at the headquarters of the academy revealed that this week Tearle's charges were considered "informally." The complaint was explained to us as being verbal, and "informal" because the constitution provides that in the case of all disputes they shall first be considered by the executive committee representing that component part of production activities of which the complainant is a member. At the time, we were informed, the academy, which is still in the process of organization, had not appointed such a committee for actors. Another reason for the informality of the situation was that all of the members of the Conciliation group were not present on this particular occasion, it being said that Milton Sills, representing the actors on this board, was away on location.

In regard to the Conciliation Committee we were informed that it is shaping up as the most active of all the units comprising the executive personnel of the academy. Contrary to the belief that because of its being just one week old at this writing we were told that it has already had several cases under consideration in addition to that of Tearle's. The first grievance, we were told, was lodged by an actor who claimed that a producer had violated his contract. An investigation on the part of the committee resulted in this actor, whose name we could not learn, withdrawing his complaint. On the calendar at the present time, we are told, are complaints filed by another actor and a writer.

Louis B. Mayer is chairman of this Conciliation Committee. In this capacity he also represents the producers, while the others include John Stahl, for the directors; Roy Pommeroy, technicians; Milton Sills, actors, and Waldemar Young, writers.

Since the Tearle situation an executive committee for the acting branch of the industry has been formed. This is headed by Conrad Nagel and the members include Lois Wilson, Leatrice Joy, Hallam Cooley and Jack Holt.

Page a Couple Of Moving Fans

The possibility of Douglas MacLean making his future productions for P. D. C. was nailed as an erroneous report by officials of the MaceLan unit. MacLean is now releasing his pictures through Paramount. It is held quite possible, however, that MacLean will shift his allegiance from Paramount.

It was also reported here that Raymond Griffith and Jack Holt would make pictures for P. D. C., but at the DeMille publicity office this was tabbed as merely a rumor with nothing definite assured one way or another.

P-F-L Announce Their Ten Best

Paramount - Famous - Lasky announced this week the ten best pictures of the year turned out by that organization.

The winning productions and their directors follow:

"Kid Boots," Frank Tuttle; "Forlorn River," John Waters; "Mantrap," Victor Fleming; "The Campus Flirt," Clarence Badger; "The Quarterback," Fred Newmeyer; "The Vanishing American," George B. Seitz; "Let's Get Married," Gregory La Cava; "The Grand Duchess and the Waiter," Malcolm St. Clair; "We're in the Navy Now" and "Behind the Front," both by Eddie Sutherland.

Colleen May Hook-up With United Artists

With her "Irish Eyes Are Smiling" scheduled to go into actual production this week at Burbank, Colleen Moore boarded the train for Manhattan. Accompanied by her husband, John McCormick, whose recent spirited resignation as First National's studio production chief stirred Hollywood, Miss Moore will vacation in the East indefinitely. It reaches us that the trip may likely be extended to Europe.

Following a complete rest the couple will return to Hollywood when the disposition of Miss Moore's First National contract, which calls for her making four more pictures for that company, will be settled.

As told in a lengthy story providing *World* readers with exclusive inside facts on the Moore-McCormick-First National break, Miss Moore refused to start work on her next vehicle on the ground that its continuity was unsatisfactory. Since then, we are informed, efforts to remedy this condition are being made by First National. From present indications Miss Moore will doubtless complete her Burbank schedule before announcing future plans.

From a most veracious source we learn that since her husband's resignation Miss Moore has received over one hundred telegrams from producers of all classes, all of which contained worthwhile offers.

Ever hear of them? Meet the Duncan Sisters, who are now awaiting the premiere of their recent screen production, "Topsy and Eva," at the Egyptian Theatre. This was their initial film for United Artists. Vivian (right) and Rosetta (left) with the lone lily.

The Academy Gets Its First Case

The Hollywood Photographic Section

M. P. World Staff Photo

STAR—Vera Reynolds, one of Cecil B. DeMille's stars with a winning smile.

Vera Left P-F-L With De Mille

Vera Reynolds moved from the Famous Players-Lasky studio to the DeMille plant at Culver City when DeMille severed his relations with Famous and set up his own producing units. With Rod LaRocque and Leatrice Joy she made up the trio of former Paramount players to change their stamping ground.

Miss Reynolds has one of the most likeable personalities on the screen, which probably explains the reason for her hurdling of the numerous obstacles that impede the path to prominence.

She started, as so many of the present day stars did, with Mack Sennett. As she told *Moving Picture World* she finds the comedy training invaluable in her present work and declares it one of the greatest schools for ambitious actresses.

After a term at Sennett's she switched over to the Christie lot and continued making comedies.

Famous Players-Lasky, considering her a good bet, took her into the fold. At the time, however, she was under personal contract to DeMille, then a Famous Players director. Incidentally LaRocque and Miss Joy were also under personal contract to DeMille, while getting their pay check at Famous.

When DeMille started to produce for himself, he cast Miss Reynolds in "The Road to Yesterday" and when the picture was finished gave her her own unit, which she has had ever since.

"The Little Adventuress," "Corporal Kate" and "Sunny Side Up" are a few of her recent pictures.

M. P. World Staff Photo

JOHN FRANCIS DILLON—One of the screen's veteran directors, who is with First National

Dillon Wields Mean Megaphone

For the past fifteen years John Francis Dillon has been reading over scripts and shaking a menacing megaphone at delinquent actors and actresses.

He has just finished his latest production, "The Road to Romance," which he is making as a First National release. In this picture he directs that popular young leading man, Jack Mulhall, and the equally popular, Dorothy Mackaill.

Dillon started in pictures about fifteen years ago after having served an apprenticeship on the stage both as an actor and stage director. In this branch of the game he toured the country and appeared in many of the larger cities.

He was born in New York and naturally made his bow behind the footlights in that mecca for ambitious actors. His sense of technical values soon earned him an opportunity as a director of stage plays, which in due course of time led to his taking a turn at pictures.

For years he has been working on the various lots manipulating in this time many well-known players in their transmitting of the screen manuscript to the celluloid.

Among his outstanding efforts as a director was "Flaming Youth" for First National. Incidentally, this was the picture that did more than anything else to bring Colleen Moore into the spotlight. "The Prince of Headwaiters" is another of Dillon's recent productions.

Signed by Roach

Virginia Sale, sister of "Chick" Sale, vaudeville star, has been signed by Hal Roach for a role in a comedy featuring Stan Laurel, Oliver Hardy and James Finlayson.

M. P. World Staff Photo

LOUIS STEVENS—First National writer, who did the script for "Babe Comes Home."

Protege Adapts A London Story

When "Burning Daylight" Jack London's famous novel is brought to the screen, Louis Stevens, a protege of the celebrated writer during his lifetime, will prepare the adaptation and do the continuity. The selection of Stevens for this assignment seems more than appropriate because of the warm friendship that existed between the pair when the picturesque London was a figure around San Francisco. Stevens is now with First National and is recognized as one of the ace scenarists of the staff.

He was responsible for the adaptations of "Ella Cinders" for Colleen Moore; "Easy Pickings," with Anna Q. Nilsson; "Babe Comes Home," starring Babe Ruth, and more recently, "Hard Boiled Haggerty," in which Milton Sills is to have the stellar role.

By autumn, Stevens should be a very much discussed young man around Hollywood. John Day and Company, publishers, are publishing a novel by Stevens, "Fools of Illusion." It is a sophisticated treatment of continental life with the locale laid in Budapest and Paris. The initial volumes should be off the presses by autumn, according to present plans.

Stevens started his career as a writer with San Francisco newspapers and then went to Honolulu, where he remained a short time. His first picture work was with the old Peralta Company. He later went over to Universal as a title writer. At different times he was also with the late Thomas Ince and Famous Players-Lasky. He also spent four years in Europe writing for British and German producing companies.

M. P. World Staff Photo

COMEDIENNE — Dorothy Devore, now starring in her own unit at Educational.

Dot Starts Off With Own Unit

Dorothy Devore has started off on the first lap of her new three-year contract with Educational as a star with her own unit. Her pictures, as previously announced in *Moving Picture World*, will be released as Dorothy Devore Comedies.

When we were getting the accompanying photograph Miss Devore, at her beautiful home on Whitley Heights, expressed unrepressed satisfaction with her present contract. Being the only comedienne actually starred in two reelers she has ample reason to feel gratified with her portion of good fortune.

Her only regret when we were getting our Graflex impression of her, was that she could not get a few of her numerous dogs in the picture. The pups, however, displayed rank displeasure at overtures made them in the matter of posing. They felt more inclined to nip the heels and dismantle the trousers of ye photographer than they did to pose like nice dogs for a "still" picture.

Miss Devore shares her interest in pictures with her interest in the canine ilk. She was one of the moving spirits in the first Hollywood Dog Show and her entrants usually occupy a conspicuous place on the program wherever dog flesh is on the block for the selection of blue ribbon winners.

After learning the tricks of the trade on the legitimate stage in both musical comedy and vaudeville, Dorothy made her first appearance on the screen in a comedy at Christie's seven years ago.

The Hollywood Photographic Section

M. P. World Staff Photo

SUCCESSFUL—Malcolm St. Clair, loaned by Paramount to direct "Breakfast at Sunrise" for First National.

Cartooned Way Into Pictures

Cartoonist makes good—good cartoons and good motion pictures. This typifies Mal St. Clair, young Paramount director, now directing Constance Talmadge in "Breakfast at Sunrise," her final production for First National under her present contract.

St. Clair, we found on one of the large stages at the United Artists' studio, where the story is being filmed. He had a moment between "shots" and spent it giving the writer a few facts on his career.

It seems St. Clair is one of the few Los Angeles-born products to carve a substantial name for himself as a director. He received his first inside knowledge of pictures at the Sennett studio, where he went as a cartoonist. It was but a step to directing the comedy two-reelers.

While with Sennett he signed a contract to direct for F. B. O. and while with this company he made the "Fighting Blood" Series.

Concluding his relations with F. B. O. he moved over to Famous Players-Lasky, where he is at present under contract. He has merely been loaned out to direct Miss Talmadge in her current vehicle.

He has "clicked" with a number of box office hits since joining the Paramount fold, among these being, "The Showoff," "The Grand Duchess and the Waiter," "The Popular Sin," "A Woman of the World," "Are Parents People" and most recently "Knockout Reilly," starring Richard Dix.

Will Remain With De Mille

Because of her work in "The King of Kings" as Mary Magdalene, Jacqueline Logan will undoubtedly sign again with Cecil B. De Mille, who has an option on her services. According to reports, she is to have a leading role in a forthcoming DeMille production.

M. P. World Staff Photo

MOLLY O'DAY—One of First National's recent finds, who has the lead with Barthlemess in "The Patent Leather Kid."

Molly Finishes First Big Part

Molly O'Day is apparently out to duplicate the success of her more famous sister, Sally O'Neill. Molly, whose own name is Sue O'Neill, but which was changed to her present screen name when she joined First National, is now finishing her first big part in "The Patent Leather Kid" opposite Richard Barthelmess.

This picture has been in production now close to six months and is scheduled to be one of the big pictures of the year at the Burbank studio. When she finishes in this, Molly is to start immediately in the feminine lead opposite Milton Sills in "Hard Boiled Haggerty."

Two years ago Molly started in pictures at Hal Roach's playing leads in comedies. At the time she was but fifteen years of age, which made her one of the youngest leading women on the screen. She is now but seventeen and on the threshold of a brilliant future.

After her term in comedies at the Roach studio she took a lengthy respite from pictures at the behest of her mother, who felt she was still a little young to be toiling in front of the Kleigs.

Then came the casting for "The Patent Leather Kid." A score of girls were given tests for the very desirable role of feminine lead for Barthelmess. Of all those called, Molly was the one chosen after a careful study of the various tests.

While interviewing her on one of the sets at First National, we found her one of the greatest boosters her sister Sally has.

M. P. World Staff Photo

JOHNNY ARTHUR—Looks sad but in reality is an Educational comedian, and, with Lloyd Hamilton their best comedy bet.

Shapes Up As Comedy Star

Probably more familiar to patrons of the legitimate houses than to those that haunt movie palaces is Johnny Arthur, versatile Educational comedy star.

Arthur spends much of his time on the stage even now, while between pictures. He is now starting his third year under the Educational banner with an ambitious program of two-reelers facing him for the coming year.

Three years in repertoire provided Arthur with the necessary training for storming the legitimate stage. When the "rep" company went on the rocks he took what little ready cash he had and bought a ticket for New York.

His first part in Gotham came with Leo Dietrichstein in "The Ambitious Mrs. Alcott," at the Astor Theatre.

He was also in the original cast of "Paid in Full," a stage play, which he later personally produced in London for Charles Frohman at the Aldrich Theatre.

An offer to play a featured role with Lon Chaney in "The Monster" served as Arthur's first inducement to forsake the stage for the screen. In "Mlle. Midnight," starring Mae Murray, he also did excellent work.

His present contract is on a year to year basis. However, since Educational started its current production schedule, Arthur shapes up as that studio's leading comedy star, so he will probably remain there indefinitely.

M. P. World Staff Photo

EL BRENDEL—Quit Paramount-Famous-Lasky to try his hand at two reel comedies.

Brendel Pens His Own Gags

After a year with Paramount-Famous-Lasky, El Brendel, noted stage comedian, decided that if he wanted to get anywhere in pictures it would have to be in different surroundings.

Therefore, he severed his relations with that organization and is now starting a series of two-reel comedies for an independent concern. He feels that he was given little opportunity to display his wares while with Paramount. In the year he was under contract, he told the writer, he spent most of the time cooling his heels and watching non-contract comedians being brought in to do comedy relief in various productions.

Then came the chance to star in the present two-reelers and he grasped the opportunity with both hands. Brendel also wrote the story and injected the numerous gags in his current picture. He informed the writer, he holds certain ideas he would like to try out on the screen if for no other reason than to find out whether he is right or wrong.

For years before joining Paramount, Brendel was one of the Shubert headliners. Few "Passing Shows" were completed without the Brendel touch of humor.

He was born in Philadelphia, where he started his career doing a dozen turns a day between reels in the dinky five and ten cent theatre of the period. This eventually led to vaudeville and later to the Shubert contract.

"Cinderella on Broadway" and "The Spice of 1922" were two of the stage presentations in which Brendel scored heavily. Since coming west to make pictures he appeared in two for Paramount, "You Never Know Women" and "The Campus Flirt."

★ Studio Row ★

ESTHER RALSTON has a strong supporting cast in her latest Paramount production, "Ten Modern Commandments," including, Neil Hamilton, Maude Truax, Jocelyn Lee, Romaine Fielding and Arthur Hoyt.

* * *

BOBBY GORDON and Eugene Besserer have been signed by Warner Brothers for roles in "The Jazz Singer," in which Al Jolson is to play the title role.

* * *

GUNBOAT SMITH and Al Kaufman, both ex-pugilists are appearing with Thomas Meighan in his current Paramount vehicle, "We're All Gamblers."

* * *

NORA LANE, a newcomer in pictures, has been signed to play the feminine lead opposite Fred Thomson in his first picture under his new contract with Paramount, "Jesse James."

* * *

DOUGLAS FAIRBANKS has started production on his newest picture "The Gaucho." Eve Southern and Lupe Velez are the only two principals signed to date.

* * *

"THE RUSH HOUR" has been selected as the final title of the picture Marie Prevost has just finished for Metropolitan.

* * *

ANTONIO MORENO, M-G-M star, has just returned to Hollywood from a trip abroad.

* * *

BUDDY MESSENGER has been signed by Universal to appear in a series of two-reel comedies.

* * *

RUSSELL SIMPSON has been added to the cast of "The Trail of '98," M-G-M production.

* * *

MARION DAVIES is to be starred next in "The Fair Co-ed" by Metro-Goldwyn-Mayer. She has just finished in "Quality Street."

* * *

BOB STEELE, F.B.O. western star, has returned from location where exteriors of "The Mojave Kid" were filmed.

* * *

RITA CAREWE is fully recovered from a recent operation.

* * *

LYDA DE PUTTI'S next Universal production will be "He Knew Women" adapted from the Viennese musical comedy, "Polish Blood."

* * *

WORK AT THE Columbia studio has been completed on "The Blood Ship," in which Hobart Bosworth and Jacqueline Logan are co-featured.

* * *

"AMERICAN BEAUTY" in which Billie Dove is to be starred goes into production at First National next week.

* * *

MADGE BELLAMY is the latest picture star to decide upon a short visit to Honolulu. She leaves this week accompanied by her mother and will return to Hollywood in about six weeks.

LILLIAN GISH is to be starred in the screen version of Channing Pollock's, "The Enemy," which M-G-M is to screen. Miss Gish is now finishing in "The Wind," an adaptation of Dorothy Scarborough's famous novel directed by Victor Seastrom.

* * *

PRODUCTION has started at the United Artists' studio on "Sorrell and Son," featuring H. B. Warner. Herbert Brenon is directing this as his first U. A. directorial effort. Alice Joyce, Anna Q. Nilsson, Carmel Myers, Norman Trevor and Mickey McBann are also in the cast.

* * *

BYRON HASKINS, who directed May McAvoy in her last two productions for Warner Brothers, is to direct George Jessel in his forthcoming picture, "The Broadway Kid." According to an announcement by Jack L. Warner, Jessel will make two or more pictures for that organization this year.

* * *

SAM DEGRASSE draws the role of the captain in "The Wreck of the Hesperus," which Elmer Clifton will direct for DeMille. Virginia Bradford and Frank Marion are to have the romantic leads.

* * *

RUTH MIX is playing a part in her dad's current production for Fox, "The Little C." Dorothy Dwan plays the feminine lead and Lou Seiler is the director.

* * *

MARIAN NIXON, Universal star, will return from Honolulu where she went on a short vacation, about June 14 to start her next picture for Universal.

* * *

ROD LaROCQUE and Vilma Banky, two of the screen's most popular romantic stars, are to be married on June 26. The nuptial knot is to be tied at the Church of the Good Shepherd in Beverly Hills, according to an announcement.

* * *

DAPHNE POLLARS, former musical comedy star, has been signed by Mack Sennett to star in a series of two reel comedies featuring the bathing girl. The title of the first of these is "Why is a Bathing Girl."

* * *

A TRAINLOAD of screen celebrities will make the trip east to take part in the general festivities of the Shrine Convention to be held in Atlantic City, June 9 to 16.

* * *

MALCOLM STUART BOYLAN has been elevated to the rank of Production Editor at the Fox studio, according to an announcement.

* * *

VIASCHLEV TOUJANSKI, who directed the European production, "Michael Strogoff," has been signed to direct Tim McCoy in "The Gallant Gringo" for M-G-M.

* * *

DOLORES and HELENE COSTELLO are en route to New York for a short stay with a prospective trip to Europe in the offing. Dolores' latest starring picture for Warner Brothers is to open shortly in Gotham.

Flashes From The Coast Lots

What Drove Them To The Movies

The Reconstruction Era

PROBABLY 1927 will go down in film history as notable as the year of the Big Wind, for nothing in the past fifteen years promises to approach the radical and drastic changes that will be made within the ensuing six months.

It was the inevitable consequence of the growing influence of Wall Street on the picture industry that a radical and sweeping change should be called for. This has been made patent at every sales convention, though not much of this angle has reached print.

For the past ten years producing costs have been sweeping upward at an alarming rate. Rentals have been advanced to meet in part the greater expenditures, but it has been far easier to raise costs than to augment rentals, and a condition has been arrived at where financial help is needed and can be made available only through drastic changes in almost every phase of the production business.

Most of these increased costs are without reason. In a way they may be traced to the wide publicity given the production costs of certain features. Directors came to regard cost rather than results. They disdained the making of the picture that cost less than half a million. Some set their faces toward the million mark. They deliberately set out to exceed their production allowances, not so much with the idea of making a better picture, but rather of making a more costly picture than others. It was necessary to advance the additional money required in order to obtain any result from the original appropriation. It is not too much to say that money has been deliberately frittered away; consciously and intentionally wasted in an effort to prove the director greater than his fellows because he could spend more money.

The limit seems to have been reached. The far confines of riotous expenditure have been arrived at. The immediate result will be so sharp a drop that in many instances the safety point of economy will be exceeded. Costs will be cut perhaps too low; probably at the expense of the product. It is the history of all declining movements that the depression cannot be checked at the point of safety. It must sink lower and then rebound to the proper level.

This will be a chaotic year for production, but in the end the readjustment will present a new phase in which result will be considered without comparison with cost, wherein the star director will be the man who can get the most for his money and not merely the most money. It will be a much more sane and healthful period for the industry.

And the exhibitor can help by considering his rentals not from the angle of cost but box office returns. A picture that will bring a certain sum to the box office is worth a definite rental no matter how large or small the production cost may be.

This Week and Next

Trade Union Rulings Are Amusing When They Do Not Cause Intense Irritation

Fraternal Society Has to Hire Two Men To Run Off Six-reel Feature One Time

Where Grauman Gets His Patrons to Fill His Chinese and Egyptian Picture Shows

Jean Le Roy is Retracing His Steps Over Ground Trodden Thirty Years Ago

TRADE UNIONS are funny when they are not irritating. Combination to resent and prevent oppression is one thing, but a little power seems to make for exaggerated ego and arbitrary action. Now an Atlanta local refuses to permit a manager to cut his orchestra from 15 to 11 pieces, though eight to ten men are regarded as sufficient for a drama theatre.

●

NOT long ago another local refused a transfer to an organist from another city, though there was no local organist who seemed to meet the requirements of the house. Some time ago the Washington local is said to have refused to permit a chain to use an automatic piano in one of the weaker houses.

●

AND only the other day a fraternal organization gave an entertainment to its members and their wives. The program consisted of a six reel motion picture. Although it was run only once through, it was necessary to pay two operators $15 each because the picture was more than four reels in length.

●

WITH the mergers remerging, it is beginning to look as though the last independent owner of a single picture theatre would be in line for a nice job in the dime museum along with other human curios. As Bob Fitzsimmons used to say: "The bigger they are the further they fall."

●

THE man who was killed in front of the Paramount Theatre the other night merely marveled that a three hundred pounder like Paul Whiteman should play such light music.

●

A RECENT declaration that the day of the short feature house was at hand might have been more convincing without the suggested program of a "five reel Harold Lloyd and a two reel comedy." Seems from the outside that five two reelers might have been a better layout.

●

THEY seem to think a lot of the Chinese theatre in Hollywood. A Hollywoodsman was talking about it at a New York lunch table the other day when another guest suggested that Grauman would have to draw from Los Angeles on his long runs. "Los Angeles," shouted the Westerner, "why he pulls them from 'Frisco."

●

FOX made an auspicious start with a Movietone of Lindbergh's start. Now if they will only follow it up with a news reel section giving the interviews between the flighty Captain and the men who want to give him million dollar contracts it will make for perfect enjoyment.

THERE seems to be the makings of a dirty crack in the Daily Review's remark that Will Rogers was in New Haven in person and in the films and "needless to say the film drew big business."

●

EAN A. LeROY, who has collected a vast library of prehistoric motion picture films, is now collaborating with Capt. James H. White, Edison's chief cameraman and technician in the early days, on a brand new feature.

●

HE has scores of shots around New York taken in 1895-6-7, and Captain White is now shooting the same places from the identical viewpoints showing how they look from 30 to 32 years later. Nothing quite so completely shows the wonderful changes in the city than these contrasting pictures. LeRoy is going to book the dual reels as soon as the shooting is completed.

●

NO one in those early days seems to have realized the historical possibilities of the then new pictures, and little or no effort was made to preserve the negatives to posterity. It has taken LeRoy years of hard labor digging to unearth his collection and some choice old shots probably have been lost forever. It is different today, but the old timers were widely scattered.

●

THIS is one of the dull weeks along Broadway. There are no openings and the average of the regular releases is a little below normal, but there are still a few big ones to come to the screen before the hot weather really sets in—if it ever does. For the last few weeks the cooling plants have been an aggravation rather than an asset.

●

ANYHOW you have to hand it to "Snookums." According to the news reels he is the first to pull the presidential leg in public and win the Coolidge smile. Wherein he has been far more successful than innumerable politicians. Great publicity stuff for the youngster.

●

WHEN all the joint debates on prohibition and censorship have been cleared away, what's the matter with a joint discussion on whether or not the roadshows should be roadshown. A lot of exhibitors seem to favor the idea and others are equally opposed. It certainly should be good for a couple of tryouts.

●

JUST as a matter of business, if a roadshow can pull several times its rental price, you can't blame the producer for giving it a preliminary tour, and if the picture is good enough to roadshow, it's good enough to play return dates at a lesser price. The roadshow seems to have the best of it.

●

THEY have pinned a lot of nicknames on the new aerial star, but so far no one has been moved to refer to him as the personification of the Air Male in spite of his previous occupation.

●

TWO or three more cross-seas flights and there will be enough stars to supply all the studios.

Epes W. Sargent.

by the way

Once a Year the Salesman's Importance Receives Its Meed of Recognition Then He Goes Back to Work to Keep The Film Industry Off the Rockpile For Another Twelve Months

His Rewards Few, His Headaches Many, He Offers No Alibis or Excuses But Tends Strictly to His Job

All the Industry's Troubles Are His But the Film Salesman Never Kicks

IN the momentary lull that comes after the detonations of high explosive and machine gun fire rhetoric at the various sales conventions, while the attention of the trade is directed toward the doings at Columbus, where the exhibitors have been trying to work out their own problems, it seems to be the proper time for some one to say a word for the motion picture salesman.

●

DURING most of the year we hear little about him, for mostly he is away from the big film centers and out in the sticks, trying conscientiously to get his product a place on some theatre program already apt to be more or less overloaded, or fighting for dates on pictures which his customers would like to shelve.

●

WE don't hear much about the film salesman, though we hear plenty about the producer's problems and the tough time the exhibitors are having, but, nevertheless, the salesman is on the job all the time and, whether you believe it or not, it is he who is the lifesaver of this industry.

●

ONCE a year, for a few bright days, the picture salesman is told how good he is and how much better he needs to be, if he is to deliver the necessary contracts to his company, in order to hold his job or secure the modest increase in salary he has hoped for all the year.

●

THAT is at the annual seasonal conventions, where, it has been said, most companies spend about a thousand dollars per, just for the privilege of permitting their Great Moguls and Chief Executives to talk with their principal salesmen and sales managers face to face.

●

THIS is not a small sum for the privilege of talking to anybody, even a salesman, but it is undoubtedly money well spent, or the companies would not do it each year.

●

FOR a few fleeting hours the salesman's importance is then recognized officially, after which he is sent back to work and his bosses forget about him for another twelvemonths—unless it so happens that he begins to fall down in getting either the bookings or the prices for the product that his company has to offer, in which event it is different.

●

IT doesn't matter, if the product isn't up to standard quality or should it be of fair box office excellence, whether it has cost so much to produce that the prices demanded make it all but prohibitive for the salesman to sell or the exhibitor to buy.

●

IT doesn't matter, if his competitors have a better line or an equal quality of attractions at a lower figure, the sales force has no alibi, it being the film salesman's duty to get in the gross for his company and show a profit no matter how.

●

IT is no concern of his that the studio records of his company may show the loss of thousands of dollars daily for "idle time" of stars, actors, directors and scenarists or that a production originally estimated to cost $200,000 has cost three times that sum.

HIS job is only to see that by hook or by crook his efforts absorb that loss for his employers and for all this labor and sweat his only hope of reward is that he may hold onto his job.

●

NO wonder the rest of the trade seldom hear of the salesman's troubles, while the hectic howls of the much-abused and misunderstood producer and the down trodden exhibitor are frequently heard from Hohokus to Hollywood and back again.

●

THE salesman is too busy getting contracts, trying to satisfy everybody, to let his own complaints be heard—and he is generally too far out in wilds of no man's land to have them heard anyway.

●

THE companies cut their advertising appropriations to the bone and then expect their salesman to overcome this lack of sales co-operation by their own individual and unaided efforts, when they ought to have every possible assistance to get the needed results.

●

YET you don't hear the salesmen complain!

●

IT is much as if an army sent its "shock" troops into the battle without a preliminary barrage and then deliberately refused to send them reinforcements.

●

SOME day the salesman is going to come into his own, when production costs are finally regulated and the business of making pictures reaches a point where star temperament, directorial incompetence and all the other numerous ills of the studios can be controlled.

●

IN the meantime the film salesman, generally unknown and certainly unsung, is keeping this industry off the rockpile and getting very little credit for the doing of it.

●

IF others have their headaches, what must be the katzenjammers of the sales managers and their loyal aides, upon whose devoted heads are poured the troubles of all the rest?

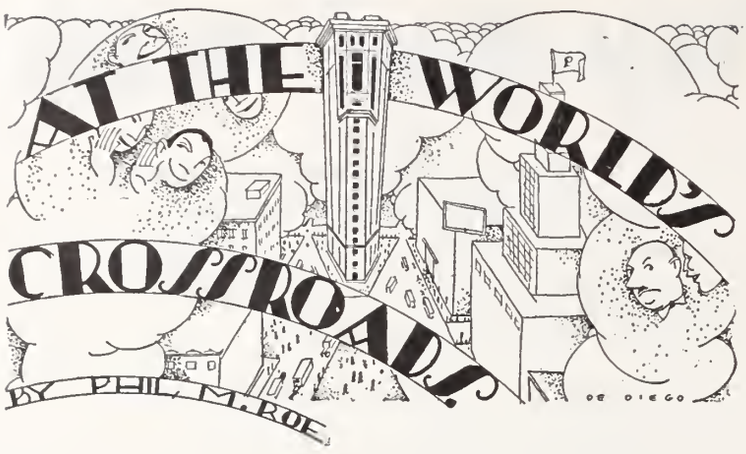
●

THE inspiration in the studios doubtless plays a big part in the film's progress, but it is the perspiration of the lads in the field that keeps the studios open, and don't you forget it!

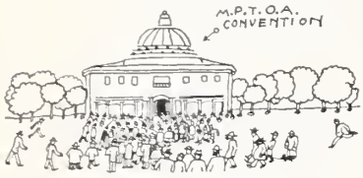
●

GIVE this a thought, boys, next time a film salesman calls on you!

Merritt Crawford



NOW that the big convention is over the Columbia is settling down again to its wonted quiet and peaceful repose, it is only fair to say that the **M. P. T. O. A.** never had a more successful get-together, nor a more hospitable reception in their eventful history. There have been other conventions with more fire works (but then Al Steffes is now more an exchange man than an exhibitor), and there have been a lot where more personalities were indulged in. On the whole, however, much constructive work was done and initiated



of which the industry will get the benefit during the coming year.

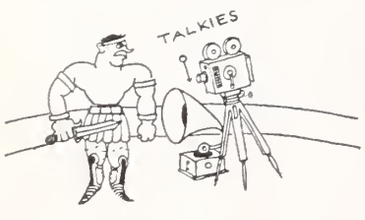
Many men deserve credit for the good work they did in making the gathering at Columbus really representative, but all of them will hand the chief honors to **Pete Woodhull, Mike O'Toole** and **P. J. Woods,** of the Ohio State organization, whose untiring efforts put the event across in true showman fashion. Give a hand, too, to **Roxy** and L'il **Harry Reichenbach,** each of whom were headline attractions in their respective specialties.

Now that the **M. P. T. O. A.** has discovered Columbus and Columbus has discovered the **M. P. T. O. A.** everything is fifty fifty. We can now, therefore, all go back to work.

*

IT begins to appear that the season is opening up in the field of the "sound" picture. Every week or so, there is an announcement of some new device to synchronize sound and motion on the screen, that looks good, as soon as it can be put into working operation, until most of us are sadly in doubt as to what the theatre owner is going to do, when they all get going. But at last we can be fairly certain there will be plenty of action before many days.

Into the arena of the "talkie" has stepped a veteran gladiator



of a hundred battles, no less a person than **P. A. (Pat) Powers,** whose picturesque personality and still more picturesque exploits, have furnished interesting conversation at the tables in the Hunting Room at the Astor many times in days past. If he has acquired the control of the De Forest Phonofilm, as authoritatively reported, no one in the trade can doubt but that things are going to liven up a lot.

Also there is something big brewing in the back of Pat's fertile brain, as observing persons would infer, who have noted that he has been seen in the company of John J. McGuirk and another very important figure in the industry, on numerous occasions recently.

Probably those who would like to know what the "big boys" talked about, had better ask Pat, himself. Maybe it was golf —or the exhibitors convention— and then again maybe it wasn't.

*

"What Price Beauty?" is the name of a film made by Rudolph Valentino, which **Harry Reichenbach** once tried to sell for **S. George Ullman.** For reasons, stated and unstated, the feature did not find a home.

Now George would like to have Harry pay back some of the money advanced and the courts have been called upon to decide the question. "What Price Harry?" thus replaces "What Price Beauty?" in the mind of Mr. Ullman, though whether the two titles are synonymous, will have to be determined later. Among friends beauty should have no price, and doubtless that is the way Harry feels about it.

*

Carl Laemmle's Russian star, billed for awhile as Ivan Moskine, is beginning to find that there's a lot more in a name than Shakespeare probably imagined, when he pulled his famous line.

Originally Ivan spelt his name in English, Moujouskine (the original Russian has escaped us). Then he tried to save electricity and spelt it—Moskine. But this sounded and read too much like the monniker of the celebrated Ivan Moskvin of the Moscow Art Theatre, so he has had to make another switch. Till further notice it will now be Ivan Mosjukine.

The question suggests itself, why does he not shorten it again, instead of lengthening it and giving exhibitors headaches, when "Mo" would be economically ideal. Mo-reover, it would never be misspelled, which would never than can be said of the polysyllabic patronymic, "Mosjukine."

*

Some one once said that the motion picture business had an ethics all its own, and let it go at that. More of the old-fashioned kind, however, is needed.

When producers stop bidding for each other's stars and directors, thereby keeping the price up on inferior articles, they will begin to learn that ethics really mean a lot more commercially, than they thought it did. And the exhibitors, who have never been supposed to have any ethics at all, will give many cheers.

*

Tom Bret is back at the old stand, writing film titles again. A lot of folks didn't know that the recent able city editor of the Morning Telegraph, Thomas Barrett, was none other than Tom Bret, who used to write the snappy lines in the famous Sidney Drew comedies, which so many have since tried to imitate, more or less unsuccessfully. But Pathe did, so Tom has again passed up the newspaper business to leap into print in celluloid.

As Marcus said to Julius: "Welcome home, old Roman!"

*

Has anybody seen **Lon Young's** "rainbow" announcement of Gotham's forthcoming list of attractions? It's quite tophole, as they say in English.

Herb Cruickshank has our copy with our name on it, by the way, and we wish he would ship it down to us. Then we will send him his, which we haven't opened.

But first thank Lon Young, Herb, for sending a little brightness into the shadows of the Morning Telegraph's editorial rooms. Rainbows, even when synthetic, are scarce enough nowadays, goodness knows, and the Gotham line-up ought to be as good as its radiant cover.

*

Now that **Jimmy Grainger** has signed on the dotted line for another five years, all that William Fox will have to do will be to keep on building new theatres and Winfield R. Sheehan to keep

on making new pictures, so that Jimmy can be kept busy. Long before the five years are up, every house in the country ought to be showing Fox pictures and Jimmy will have to airplane to Asia or the Soudan to get new customers.

*

Put down the name of **George Jessell** in your records as the pioneer of a new, duplex, two-in-one type of actor—the acting actor and the talking or sound actor. Producers who hire or employ this new kind, must be prepared to pay two salaries, one for the acting of the actor and the other for his conversational, musical or sound emoting efforts.

At least this was what Jessel wanted Warner Brothers to do for him in "The Jazz Singer," for which he signed as a movie actor, as soon as he thought they had advertised him so widely that they could not do without him. They told him, however, that he could split his large salary between himself, anyway he pleased, but that the Warner cashier would pay no salary to Mr. Hyde, when Dr. Jekyll was getting all that the traffic would stand.

"The Jazz Singer" will now not be Jessel, who will sing another tune when he wants to get a fresh contract for the screen.

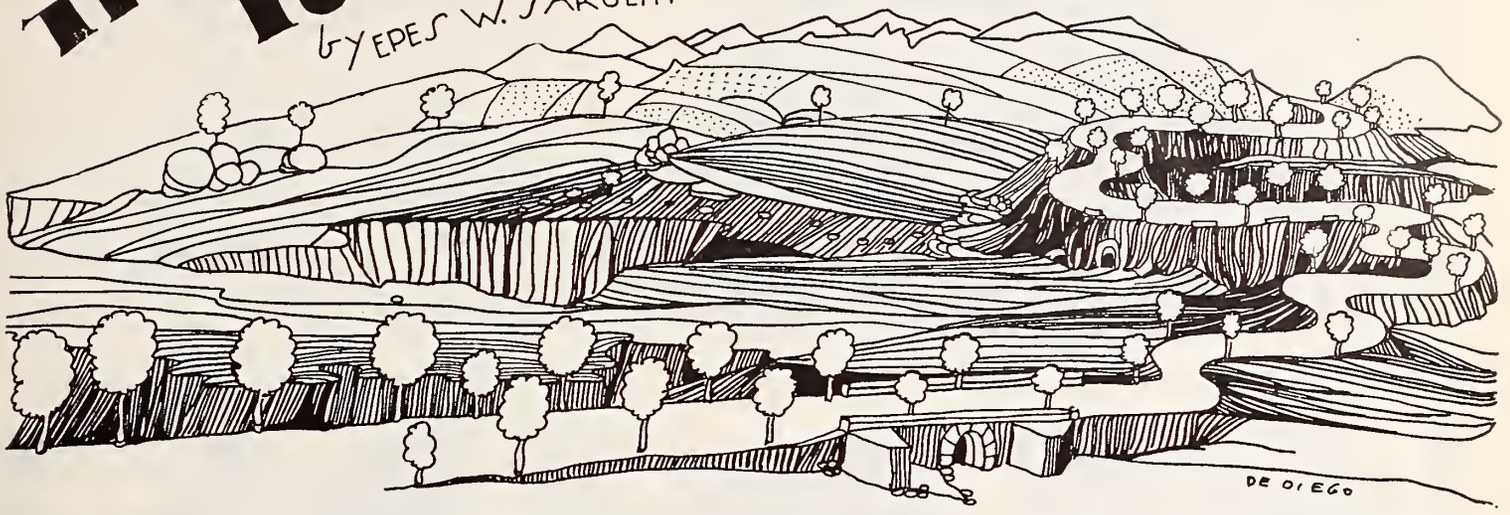
*

With **Jack Conway** off to Hollywood to write titles for Paramount, taking at least three trunks full of the latest slang (all original) for Jesse Lasky's comedy try-outs next season, and **Freddie Shader** already laying claim to being a "native son" of California, with Harold Franklyn and the West Coast Theatres, **Sime Silverman** must begin to feel lonely in the Variety offices.

A cupple more socks like this on Sime's old ham detector, as Jack, himself, might express it, and Variety will begin to look like "Sunnyside," the undertakers' trade paper.

THE TURNING ROAD

by EPES W. SARGENT



THINGS were lovely in Clintonville befor Zack Scrogmore came. Things had been lovely in Eden before the serpent sneaked in, and Ben Ronald, had he been given a choice, probably would have preferred the serpent to the human snake who wore city clothes and looked down upon the quiet, plodding old man who had been running the Idle Hour since before Mary Pickford had joined the Biograph.

Clintonville was a reasonably small community then. It was not much larger now, but it had grown to a size that convinced Scrogmore that the town could possibly support two houses. If it couldn't he figured that it would support his more modern methods.

Ben had grown gray in the dim recesses of his private office at the older house; a tiny cubbyhole under the stairway leading to the I. O. O. F. Hall on the floor above. He gave the best shows he could, took a ten inch ad in the weekly paper, more as a matter of pride than an appeal for business, and laughed when film salesmen told him about exploitation.

Everybody for miles around knew the Idle Hour. They knew it had good pictures and they did not care particularly what they were.

One of Scrogmore's first moves had been to persuade the local book store to stock the fan magazines. The second had been to induce the Clintonville Courier; which came out once a week, most weeks, to run a photoplay page. To capitalize the newly aroused star consciousness, he gave out postcards, rotos and about every other accessory he could command. It was not long before even the children were able to tell the difference between Pola Negri and Clara Bow and distinguish between Buster Keaton and Harold Lloyd.

You had to hand it to Scrogmore. He was right up to the minute, and he rapidly drew Clintonville up to his level. Some of the more enthusiastic proclaimed his advent a powerful factor for good. Six months after he arrived in town and took over the old skating rink (which had failed as a shirt factory after the roller craze died out) the High School girls had raised their skirts four inches and Scrogmore had raised his prices ten cents.

On the face of things Scrogmore was entitled to the fruits of his success. He was putting the jazz spirit into the town, and he was running a high-press exploitation campaign that was rapidly drawing most of the business to the Rivoli, in spite of its hard benches and bleak walls.

But Scrogmore was a dirty fighter. He was not content to pull the business away from his older rival. He wanted to put the other out of the running. When Ben, spurred to new endeavor, had booked in a picture that New York still was paying two dollars to see, Scrogmore bribed the express agent to "lose" the reels, and he took the crowd from Ben's dark house for a double capacity business.

It was Scrogmore who bribed Sammy Blivens to cut the ropes on Ben's big "Safety First" banner on a big automobile picture, after he had vainly protested against the banner being flown. He was not only a genius at exploitation, but he shone even more brightly as the destroyer of the other man's endeavors. He spent even more time over Ben Ronald's advertising than he did over his own.

It was he who persuaded the pleased editor of the Courier to double his amusement rates. It was he who convinced the job foreman that he was getting too little for his throwaways. Scrogmore could more easily pay the extra couple of dollars on a job than the fast slipping Ben.

And Ronald could only watch his downfall with a dumb wonder that brought an ache to his heart. He was even considering Scrogmore's proposition to buy him out, but pride forebade. "I may go down, but I'll go down fighting," he had offered his decision, and Scrogmore laughed nastily.

"Got any idea as to when you're going to start fighting?" he inquired. "I'd just as soon buy the house from the Sheriff as from you."

Ben straightened up. "It's a long road with no turning," he said with no rhetorical flourish. "And I've been over a considerable stretch of road, Scrogmore. I'll keep on plodding along."

He made more of an effort to exploit his pictures, but most of his ideas were boomeranged by his rival. When he booked "The Keeper of the Bees" and Scrogmore had countered with "Come to the Rivoli and avoid the hives," Ben sadly collected the compo board hives he had neatly lettered for the attraction.

The following week launched the election campaigns. It was a heated year in State and County, and so many windows were given to the display of pictorial cards for the various candidates that Scrogmore was crowded out of his usual windows. As an offset he obtained permission to park half a dozen flour barrels along the business district, the bottom of each posted with a half sheet for his coming attraction. Each was covered with chicken netting and was prominently lettered. "Polecat! Do not look inside" to further pique curiosity. As an afterthought he added a huge "Rivoli theatre" to each. They were put out late at night to catch the town in the morning.

It was Scrogmore's habit to visit the railroad station on his way to the theatre to make certain that Harry Hammond had picked up the reels for the night show. He had just stepped outside the express office when Mrs. Plint Barrett smashed in his new four dollar derby with her umbrella and threw in a couple more blows on his unprotected head for good measure.

Before he could ask an explanation Henry Peters landed a fast one to the point of the jaw that floored Zack for seventeen seconds over the count.

He got up just in time to go down again before a twister to the plexus from "Red" Jenkins, and Mrs. Jenkins was able to boot him on the jaw twice before he rolled into the gutter.

He scrambled under the express wagon standing there and emerged under cover of the far side to claim the protection of "Cap" Brown, the major half of the town's police force. Cap's response was one to the left eye, a second to the chin, and a well-placed kick before he landed in the middle of the road. Cap probably would have pinched anyone else for using the language which served as an obligation to this performance.

Before the astonished manager could speak, Cap had a ham-like hand in Zack's collar and yanked him to his feet, propelling him rapidly toward the Square. An increasing crowd fell in to serve as escort.

Cap paused before the first barrel and fairly jammed Scrogmore's face against the netting. In place of his own bill, Zack perceived the none too beautiful face of Mrs. Lily Jenkins, Democrat candidate for Town Clerk. "Call her a polecat will you?"

"I never did it," protested the panting Zeke. "It must have been that skunk Ronald."

"It's your advertisement, ain't it?" inquired Ronald, who seemed to be enjoying the performance from the side lines. For a moment the crowd paused, breathless, while it remembered the hive episode, and a long string that had gone before. Then it broke into a roar of laughter that sounded the knell of Scrogmore's hopes. The worm had turned, and with it turned the long road.

The Rivoli can be hired very reasonably for non-theatrical purposes. Scrogmore has been laughed out of town.

A "Quickie" Discusses The "Slowies"

Give a slowie director $50,000 and eight weeks and he makes a $20,000 picture. Give a quickie director $20,000 and two weeks and he'll make a super.

The quickie is not just a name. It's the sign of a system in which brains and efficiency replace large financial waste.

We don't buy all the stars and directors and put them on the shelf out of the reach of the other fellow. We're glad to get one star from Monday to Saturday. That's enough.

Anyone can make some sort of a picture by cutting down 90,000 feet to six or seven reels. The trick is to make a five reeler in five thousand feet. That takes a real script.

HOW the big time studios regard the "quickies" has been made patent in scores of ways and hundreds of times. Here's the other side of the question; the opinion of an old-timer on the questions of economy which are rocking the big studios in a simulation of a Santa Barbara earthquake.

Arthur D. Hotaling, who is here in the east with some of his product, is one of the real veterans of the game, dating back to 1895. He was director for the old Lubin Manufacturing Company in the days when the director wrote his own scripts and as often as not turned the camera himself.

"The real difference between the quickie and the super feature," he contends, "is that in the quickie everything goes into the picture. A director starts shooting Monday morning with the idea of getting through by Saturday. Saturday night he should not have even an office boy on the pay roll. He has spent from $6,000 to $12,000 and every penny of it shows in the finished product. The "big" man spends $30,000 up and if he gets fifty per cent of it over to the screen he is a wonder.

Preliminary Work

"When a man starts to make a quickie, he does not start shooting until he has it all set. He knows just how many days he will need a studio, he hires a studio space for those days only. He knows what properties he wants, hires them, and gets them back the moment the rushes tell him it is safe. He employs a cameraman who can shoot fast and accurately. He does not waste miles of film in duplicate shots, and he sticks so closely to the script that he has no great excess of unduplicated footage.

"He goes about his work in a sane and businesslike fashion. He has been doing for years what the large studios are now trying to train their people to do. He does not cheat on necessary expense. He merely cuts out the waste. He gets a dollar for every dollar invested and does not throw ninety per cent of it to the birds.

Won't Know Difference .....

"Take a really good quickie and the average program picture and the average spectator will not know the difference. One is apt to look as good as the other. It may not have quite the artistic finish. It may not be quite as perfectly lighted. It may not have as many sumptuous sets but put any well known brand on a well made quickie and there are few among the theatregoers who would sense any difference.

"Half the trouble with the big companies is that they try to tie up all the available talent. They get not only stars but supporting players far beyond their needs. The overhead is tremendous, and this must be figured into the cost of the pictures.

"They permit a director to spend a day shooting ten or a dozen scenes. The quickie will shoot from 40 to 75. His day is longer and he works faster. He may start shooting at nine o'clock in the morning, shoot until three or four o'clock the next morning and have his people back on the lot again six or seven hours later, but most players would rather get quick action than spend half a day sitting around while a 'peeker' gets his camera set up.

Arthur D. Hotaling

Wants Fast Action

"A peeker, if you don't know, is a cameraman who peeks into his camera, orders a change in the lighting, peeks again, orders more change, and by the time he has peeked thirty or forty times, he has the lights about where they were in the first place, if the electrician knows his business. Sometimes he is supplemented by the newest invention—the light expert. Get a good peeker and a lighting expert and the director will forget what picture he's making before they get through experimenting.

"A quickie cameraman will make his set-up, give one look, and if he takes a second peek the director bawls him out.

"He is supposed to know enough about his business to be able to make the proper set-up after a glance at the lights. He may get a little better lighting after an hour or so of experimenting, but the difference will not be great enough to be appreciated by one person in a thousand.

"And the director has to keep pace with his cameraman. He cannot do it this way and that and then try a third way. He must know what he wants, known how to tell his players, and get results with one or two rehearsals.

"He shoots hard and fast, but he shoots accurately. He cannot afford retakes. He must get it right the first time. He has to do in a week what others may accomplish in two months. He has not the time to be temperamental, and he can't get the idea that the more he spends the better he is. He must realize that the less he spends, the more valuable he is. Some directors will regard it as an insult to be asked to rush a picture through in three or four weeks for $40,000. They cannot do justice to their art with less than eight weeks and $75,000. And often their pictures do not class with the best of the quickies, where there is neither time nor money for failures.

Highly Specialized

"The quickies are all highly specialized. We can get good stories for from $400 to $600, and we get them written to order. We tell the scenarist who specializes in quickie scripts how much we want to spend. If he has only $5,000 to spend, he gets a story with perhaps only a day in the studio, or perhaps only a few shack interiors that can be extemporized. If he has more to spend, he gets more elaborate settings, but the author has learned to suit all purses. That's the reason why a very few writers command the cream of the business.

"If funds are low and the star is high priced, he may be hired only for a day or two. One near star, when free lancing, will often work in three or four pictures in a single week.

Don't Cut Salaries

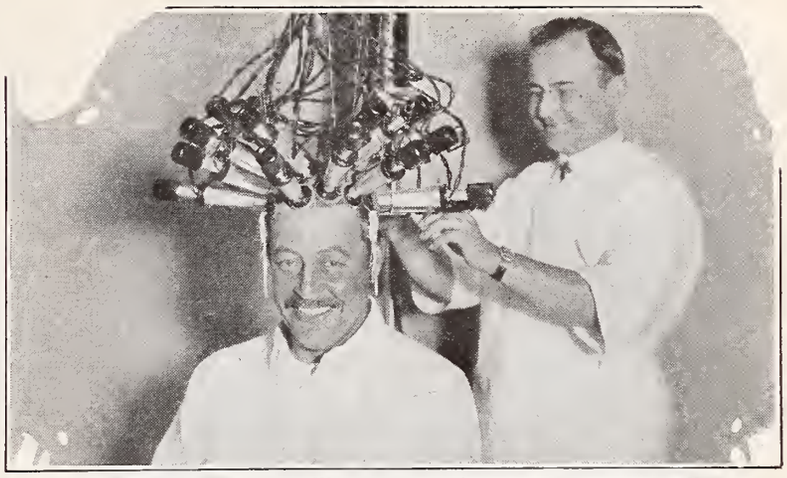
"Stars are not asked to cut their salaries for the quickies. They get their full salaries; generally their top price, but we get more out of them for we use them in forty or fifty scenes in a day, where the slow motion director feels that he has done his share if he grinds out ten.

"A clever scenarist can work a star all through a picture and yet write in only two days' work. Some strong character bits are used to fill in with and the picture often looks better than one in which the star hogs the center of the stage in practically every scene.

"It's true that we run the players ragged, for we spare them no more than we spare

(Continued on page 460)

All At Sea On A Marcel Wave



YOU must come over. When the wave is permanent, Warner. Warner Oland gets an order of toasted hair for his role as the sleek-haired villain in Warner's "What Happened to Father."

MAY must be as light as a ladyfinger if she is sitting on balloons—we think we are being spoofed. She has the lead opposite Al Jolson in Warner's "The Jazz Singer."

IT is said that Gwen Lee doesn't have to walk a mile for a camel, for when she needs one the mad rush to get to the side of this beautiful M-G-M blonde looks like an animated United Cigar Store.

ORVILLE CALDWELL in F. B. O.'s "The Harvester," which Leo Meehan is directing at Rome City, Indiana, the old homestead of Gene Stratton-Porter, the author of the story.

VIRGINIA VALLI with her mandolin resting between the scenes of Fox's "East Side, West Side," in which she is appearing.

LILLIAN GISH is to be starred in M.-G.-M.'s "The Wind," a story of the Texas wind country. Lars Hansen has the masculine lead.

ERNEST TORRENCE, who enacts the role of the Czar in a bootlegging gang, in M.-G.-M.'s "Twelve Miles Out."

MARCELINE DAY, heroine of M-G-M's "Captain Salvation," plays with Pozo-Smutts, her unpedigreed pet.

Will You Ride In My Basket?

WHO wouldn't be a laundryman with such a nice basket of muslin. Bert Raach, Aileen Percy and Tom O'Brien on their way to work in M-G-M's "Twelve Miles Out."

SHE laves me—. Something tells us that in the above picture Manty Banks has discovered that Jean Arthur laves him—at least on the screen in his next Pathe picture.

J. BARNEY SHERRY fondling Eugenia Gilbert in one of the less melo-dramatic moments in Pathe's "The Crimson Flash," serial involving the theft of, of course, a famed ruby.

MADE BELLAMY en deshabille. Marjorie Beebe, the maid, stands by and admires the gorgeous lingerie she wears in "Colleen," a Fox picture. So do we.

OUR own question and answer book. 1. What is it? 2. It's Lew Cody trying to outscowl Brother Mussolini. He is co-starred with Aileen Pringle in M-G-M's "Adam and Evil."

COULD it be a mause? We don't believe that Frances Lee would look sa terror stricken if it were. She is the feminine lead opposite Buck Janes in Fox's "Gaad As Gold."

A LATIN BEAUTY at work on the M-G-M lot by the name of Dolores Del Rio, chins with the blonde in the next picture. Dolores is playing in "The Trail of '98."

FAIR Claire. Claire Windsor who has the leading feminine role in M-G-M's "The Frontiersman," bandies words with dark-haired, dark-eyed Dolores.

Ten Pictures in Production Five Ready at M-G-M Studio

George Jessel To Do Two For Warner Bros.

Having terminated his theatrical season in New York, George Jessel has arrived in Hollywood, where he will make two pictures for Warner Bros. The first of these has been temporarily titled "The Broadway Kid" and production on it is scheduled to start shortly. Anthony Coldeway is its author and Byron Haskin has been selected as its director.

Following the completion of "The Broadway Kid," Jessel will make another starring comedy, "Sailor Izzy Murphy," a companion piece to "Private Izzy Murphy," in which he scored for Warner some months ago.

"Sailor Izzy Murphy" will be one of the big Extended Run Productions on the company's program for 1927-28.

Fields-Conklin A Comedy Team

W. C. Fields, famous comedy star, and Chester Conklin will form a Paramount comedy team, according to an announcement from B. P. Schulberg, associate producer at the Paramount studio. The decision followed conferences of production executives, following studio previews of "Tell It to Sweeney," in which Conklin and George Bancroft are teamed, and "Running Wild," a comedy starring Fields, made in New York shortly before the closing of the Paramount Long Island studio.

Bancroft's dramatic work in "Underworld" was so impressive that it was decided to give him parts of equal dramatic intensity.

Fields' work in his latest picture was also so pleasing to the Paramount executives that plans are already under way whereby he will leave New York to start work on a comedy that will team him up with Chester Conklin.

Adolphe Menjou in "Gentleman of Paris"

Adolphe Menjou, who achieved screen fame in "A Woman of Paris," will now do "A Gentleman of Paris" as his next Paramount picture. It will be made before "With Their Eyes Open," the I. A. R. Wylie story, which was to have been Menjou's next.

Benjamin Glazer, who did the scenario and continuity for "Service for Ladies," will repeat the same capacity on "A Gentleman of Paris," which Josef von Sternberg will direct. It is adapted from the play by Roy Horniman.

Ethlyne Clair, Universal featured player, takes a last dip in the Pacific before leaving the Coast for Atlanta to dedicate Universal's newest theatre.

Douglas MacLean In "Soft Cushions"

Although the cast is only partially complete, Douglas MacLean has started filming "Soft Cushions," the comedy novelty he is making for Paramount.

Sue Carol will play opposite him and others who have been cast are Frank Leigh and Russel Powell. Eddie Cline is again occupying the directorial chair.

"Soft Cushions," an original screen story by the late George Randolph Chester, is being filmed at the Fine Arts Studio where MacLean recently established his production headquarters.

"Moulders of Men" Booked in Garden

"Moulders of Men," an F. B. O. Gold Bond film, has been sold to the Garden, Milwaukee, Wisc., for an entire week's run starting June 11th.

The deal was consummated by S. H. Abrams, manager of the Milwaukee exchange.

John S. Robertson Starts "Romance," With Ramon Novarro Starred; Chaney's "Terror" Under Way

WORK ON THREE new productions during the last week at the Metro-Goldwyn-Mayer studio has brought the number of films actually in production to ten, with five additional pictures ready to start within a comparatively short time and at least half a dozen in cutting rooms.

"Romance," a screen adaptation of the famous Joseph Conrad novel, in which Ramon Novarro is starred, with Marceline Day in the featured feminine lead went into camera work last week under the direction of John S. Robertson, who recently directed Lillian Gish in "Annie Laurie," the newest M-G-M long run special in New York City.

The second to start within the week was "Terror," an original story of the Russian revolution, in which Lon Chaney has the stellar role. The story is from the pen of Benjamin Christensen, who will also direct it. Christensen, a renowned European director, formerly with Svenska, of Stockholm, and later with U. S. A. at Berlin, directed Norma Shearer and the late Emmett Mack in "The Devil's Circus."

William Haines's initial starring vehicle, "Spring Fever," started last week under the direction of Edward Sedgwick. The screen play is from the pens of Albert Lewin and Frank Davis and is based on the famous Vincent Lawrence stage comedy, with a golf background.

Five of the organization's biggest feature films of the year have been in production for some time. These include:

"The Trail of '98," which Clarence Brown is directing with Ralph Forbes, Dolores Del Rio and Harry Carey in the featured romantic roles of a cast of forty-odd principals.

King Vidor's "The Crowd," final scenes of which now are being made with Eleanor Boardman and James Murray in New York City.

Lillian Gish, with a large company, is on location in the Mojave desert filming "The Wind," a screen adaptation of Dorothy Scarborough's recent novel. Lars Hanson is again playing opposite Miss Gish.

Sir James Barrie's "Quality Street," in which Marion Davies is starred, with Conrad Nagel in the leading male role., under the direction of Sidney Franklin.

John Gilbert's "Twelve Miles Out," a screen version of the William Anthony McGuire Broadway stage hit, with its background of rum-running and hijacking, directed by Jack Conway. The company is now on location on the high seas and at Catalina.

Monta Bell has begun direction of Norma Shearer's new starring vehicle, "After Midnight," an original story by himself.

W. S. Van Dyke is directing Tim McCoy and a big cast in a historical drama based on the Boxer uprising in China.

Dorothy Farnum has completed the scenario "In Old Kentucky," suggested by the old Charles Dazey stage melodrama. This is to go into production soon under the direction of John M. Stahl.

Director Fred Niblo is making ready to direct "The Enemy," the scenario of which is being written by Willis Goldbeck, who adapted the new Ingram production, "The Garden of Allah," to the screen.

The original story and script of "Smarty," a farce comedy, has been completed by F. Hugh Herbert and Florence Ryerson ,one of the most successful scenario teams in the industry, and is scheduled for early production.

"Rose-Marie," the musical comedy, is being adapted to the screen and will be produced on a lavish scale under the direction of William Nigh.

Jackie Coogan's next, "Buttons," to be directed by George Hill, is in the last stages of preparation. The scenario is nearing completion, by Josephine Lovett. It is planned to film the greater part of this big picture on a trans-Atlantic liner, en route from New York to Southampton, England.

Waters to Direct

John Waters, one of Paramount's most rapidly rising young directors who has handled the megaphone on several of the Zane Grey stories, has been assigned to direct "Beau Sabreur," companion story to "Beau Geste."

Grand Old Man

Charles K. French ("The Grand Old Man of the Screen") is supporting Wally Wales in "The Meddlin' Stranger." Mr. French played in the first Pathe features many years ago.

"Slightly Used" Is May McAvoy's Next

May McAvoy's first starring picture for Warner Bros.' new season program will be "Slightly Used," a story by Melville Crosman.

Archie Mayo has been designated director of the feature.

Miss McAvoy is at present playing opposite Al Jolson in the Extended Run production, "The Jazz Singer" and as soon as this special is completed she will begin work on "Slightly Used."

"Romantic Age," Drama of Youth, Nearing Release

Joe Brandt, president of Columbia Pictures, announces that the company's first release for the month of June will be "The Romantic Age."

"The Romantic Age" tells of a flapper's loves and tribulations, and treats the ever popular theme of modern youth from a different angle. It throws the spotlight on the common sense and resourcefulness hidden beneath the superficial glitter and sophistication that is the armor of the youth of today.

This Columbia production introduces Eugene O'Brien, who has a niche all his own among the great screen lovers, and Alberta Vaughn, the flapper par excellence. Bert Woodruff and Stanley Taylor are featured members in the cast.

A runaway horse, a spectacular fire finish, dazzling cabaret sets and a midnight raid are some of the highlights of the story, "The Romantic Age," written by Dorothy Howell. Robert Florey handled the megaphone.

Pola Negri On Way to Coast

Pola Negri is on her way back to Hollywood to begin preparations for her next Paramount starring production after a six weeks' vacation in Paris.

Accompanied by her husband, Prince Mdivani, to whom she was married recently, she will arrive in the film colony the latter part of the week.

Add Clements

Colin Clements has been added by M-G-M to the latter's scenario staff.

Moran Cast

Lee Moran has been cast in support of William Haines in the latter's first M-G-M starring vehicle, "Spring Fever."

Cohn Announces Shirley Mason Star Of "Sally In Our Alley"

HARRY COHN, vice-president in charge of production for Columbia Pictures, announces that Shirley Mason's first appearance on the 1927-28 program will be in the title role of "Sally In Our Alley," one of the eight specials in the company's "Perfect Thirty."

This production will mark Miss Mason's fourth feature for Columbia in the series of special productions she is making for this company. She now has to her credit "The Wreck," "Rich Men's Sons" and "Sweet Rosie O'Grady."

The latter picture which was one of Columbia's S. R. O. pictures, proved such a box office winner, that it was booked by many theatres for return engagements, and the company decided to meet the exhibitor demand for another picture of this type by producing "Sally in Our Alley" with the same star.

"Sally In Our Alley" deals with the rise of a tenement Cinderella, in a story that mingles pathos with comedy.

Miss Mason is ideal for the role of Sally. Her appearance as "Rosie" was the pinnacle of a long series of screen characterizations which she started when she was only three years old.

She has played for almost every big company in the business in a wide variety of roles, but she excels in the types that mingle the gamin with the wistful. Her personal triumph as "Rosie" stamped her as one of the best delineators of East Side characters, a girl who can play with equal ease the Bowery Cinderella or the Park Avenue debutante.

An informal picture of Douglas Fairbanks and Lupe Velez, one of the leading ladies in his forthcoming United Artists' Picture, "The Gaucho." The other leading feminine role will be portrayed by Eve Southern.

Janet Gaynor In "2 Girls Wanted"

With Janet Gaynor playing the leading role, Fox Films has started production on John Golden's stage success, "Two Girls Wanted," by Gladys Unger. This play is now enjoying its tenth successful month at the Longacre, New York.

This is Miss Gaynor's second successive Golden play. Recently she completed the role of Diane in the Golden stage success, "Seventh Heaven."

Alfred E. Green, veteran megaphone wielder and maker of box-office pictures, will direct. Jack Boland is assistant director and George Schneiderman will be in charge of the photographing.

Younger Ready With His Script Of "Wild Geese"

A. P. Younger has completed the script for the picturization of the widely read novel by Martha Ostanso, "Wild Geese," to be produced by Tiffany Productions, Inc.

This novel has been read by more than 2,000,000 people and has been translated into more than nine foreign languages.

Mr. Younger is responsible for the adptation for the screen of "Brown of Harvard," "College Days" and "Slide, Kelly, Slide." Tiffany expects to release "Wild Geese" in June.

Buck Jones Picks Barbara Bennett

Barbara Bennett has forsaken the realm of dance for the click of the cameras. Barbara was chosen by Buck Jones as his leading woman in his new Fox production, "Blackjack."

Miss Bennett is the youngest daughter of Richard Bennett, eminent actor of the legitimate stage. She is a sister of Constance Bennett.

Bob Custer to Start New One

With the final preparations completed, Bob Custer will begin actual filming on "Galloping Thunder," the last of a series of western pictures he has been making for F. B. O. release.

Under the direction of Scott Pembroke, "Galloping Thunder" will be made from a story by W. Bert Foster, adapted for the screen by George Morgan. Members of the cast, in addition to Custer, include Anne Sheridan, Richard R. Neil, J. P. Lockney, Fernando Galvez, and others.

Prof. Newlands To Advise On 'Laughing Man'

Professor R. H. Newlands, instructor of English and English history at the University of California, has been engaged by Universal to act in an advisory capacity for the filming of "The Man Who Laughs," the Victor Hugo story which that organization is to produce.

Professor Newlands, a profound student and authority of early English customs, will assist the director in reproducing in exact detail the period settings of the famous novel. He will also assist the wardrobe department in securing the costumes worn during that era.

The participation of Dr. Newlands assures the historical and technical correctness of "The Man Who Laughs," which will be filmed on a pretentious and lavish scale.

Conrad Veidt and Mary Philbin are to be co-starred in the production and a featured supporting cast is now being chosen.

Irene Rich in "The Outpost"

Michael Curtiz, director of Irene Rich's next Warner Bros. picture temporarily titled "The Outpost," has left Hollywood with the principals of the company for a location trip to the Arizona desert which will last for about three weeks.

John Miljan and Jack Ackroyd are the most recent players to be signed to support Miss Rich in this story. William Russell and William Collier, Jr., also have important roles in it.

Sloman in New York

Edward Sloman, Universal director, has arrived in New York City to make sequences for "We Americans."

Baxter Signed For "The Coward"

Warner Baxter has been signed to play the lead role in "The Coward," one of the 30 Greater Attractions on the 1927-28 F. B. O. schedule.

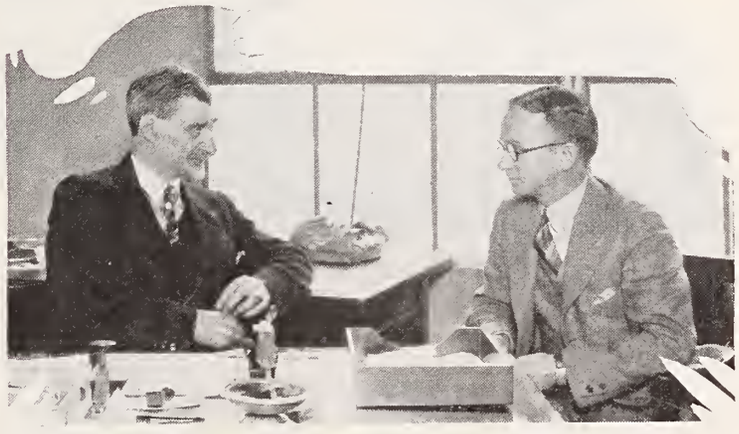
"The Coward" is based on the story by Arthur Stringer and concerns itself with the regeneration of a spiritual and physical coward. The action of the film takes place in fashionable New York, with several important sequences laid in the North Woods country.

Students in P. T. M. T. S. Study Cartoon Art With Paul Terry

VISITING the studios of the Fables Pictures Inc., where the Pathe Aesop's Film Fables are made, on the afternoon of Friday, April 29th, the student body of the Publix Theatre Managers' Training School, accompanied by John F. Barry, director of the school, met Paul Terry, cartoonist and creator of Aesop's Fables.

The students left with an understanding of production details of animated film and an appreciation of the care involved in that division of motion picture product.

Taking advantage of the proximity of the Topics of the Day studio—on the same floor with the Fables studio—the Publix Managers' class next visited Editor-in-Chief, Charles McDonald who outlined the procedure and care necessary in producing a weekly issue of Topics and later enjoyed a completed reel of this short feature in the Topics' projection room.



Charles McDonald, editor in chief of Pathe's "Topics of the Day," discusses the reel with John F. Barry, Director of the Publix Theatre Managers Training School.

Mr. Terry explained in detail the art of animated cartoons, enlightening the class on the process of animation, the subject matter and the systematized procedure from the conception of the scenario to the photography of the finished drawings. Watching the deft fingers of the skilful artist as the needle-pointed pencils rapidly formed the well-known figures of Farmer Al Falfa and Milton Mouse, the students expressed both surprise and extreme interest in the development of the cartoons.

Warner Bros. Completing Plans For "Jazz Singer," Via Vitaphone

CANTOR JOSEPH ROSENBLATT is on his way to Hollywood to make his first appearance in a motion picture by way of "The Jazz Singer" and Vitaphone.

Al Jolson, star of the production, has arrived, and with the announcement that May McAvoy is to be leading lady, Warner Oland play the father, and Otto Lederer cast for the role of Knudelson, all is ready for Warner Bros'. effort to turn out the first feature motion picture that talks and sings.

Cantor Rosenblatt left this week for the Warner Studio, accompanied by Leo Rosenblatt, his son, (who is also his personal representative), and his wife. The party stopped off in Chicago for a few days and proceeded on to Hollywood on June 7th. The cantor will take no part in the dramatic action.

Several exterior scenes have been shot in which the principals take no part, but actual production has been awaiting the arrival of the star and other featured players, and also Sam L. Warner who has been in charge of Vitaphone production in New York.

Mr. and Mrs. Warner are now in Hollywood and the work of building two big sound-proof stages is near completion. This is an important part of the technique, as even the large "props" have to be padded so there will be no interference with the sound waves.

Dane Signed By Metro to Long Term Contract

Karl Dane, who gained film fame over night with the release of "The Big Parade," in which he played the role of "Slim," a companion of John Gilbert, has signed a new long-term contract with Metro-Goldwyn-Mayer.

Dane has been under contract to M-G-M since the making of the famous war picture and has played principal roles in many big box office attractions. Recently he was teamed with George K. Arthur in "Rookies," initial production of a series in which Dane and Arthur will play as a comedy team.

Dane played with Lillian Gish in "The Scarlet Letter"; with John Gilbert in "Bardelys the Magnificent," and again with Miss Gish in "La Boheme."

He has also appeared in a number of other feature films and at present he is playing one of the principal roles in M-G-M's Northern epic, "The Trail of '98," directed by Clarence Brown.

War Enemies On "U" Film

Meeting now as friends, after many months of bitter fighting against each other on the Chemin des Dames front during the World War, Captain E. Jacoby and Lieutenant Horace Halsey are working together at Universal as technical advisors on Melville Brown's war picture, "Buck Privates."

Jacoby, once an officer of the 54th Division of the Crown Prince Army of Germany, has charge of the Teuton settings, while Halsey, an ex-member of the 127th Infantry of the 32d Division, acts as technician for the American forces.

"Buck Privates," depicting the activities in and around Coblenz during the period in which the Army of Occupation had charge of that territory, has a cast including, among others, Malcolm MacGregor, Lya De Putti, Zasu Pitts and Eddie Gribbon.

Head Big Cast

Francis X. Bushman heads the exceptional cast of Universal's "Honor and the Woman," with Anna Q. Nilsson in the feminine lead.

Baby Wins Newark

"Sunny" McKeen, the baby "Snookums," in Universal-Stern Bros. Comedies, "The Newlyweds and Their Baby," visited Newark, N. J., last week and made a big hit at the Brantford Theatre.

Winifred Hart Goes to Coast To Start Work

Winifred Westover Hart, former wife of W. S. ("Two Gun Bill") Hart, has returned to Hollywood after a four-week shopping tour in New York City, to resume her cinema activities where she dropped them several years ago to give her personal attention to the welfare of her baby son, William S. Hart, Jr.

Winifred Westover, as she is best remembered, is a veteran actress despite the fewness of her years. As a very young girl, fresh from the Dominican Convent at San Rafael, Cal., she was "discovered" by D. W. Griffith and became a member of the Triangle Film Company which at that time held a monopoly of screen talent. She has played leading roles opposite most of the big-time stars of the screen.

One of her finest characterizations was the leading role in "Old Lady 31" for Metro. Winifred Westover Hart is returning to motion picture activity under that name. She is a player of exceptional charm and talent. Her father was president of the San Francisco Press Club, at a time when the roster of that organization blazed with the luminous names of writing genius.

Winifred Westover Hart who has returned to Hollywood to resume her cinema activities.

Russian Directs Tim McCoy In "Gallant Gringo"

"The Gallant Gringo," a Metro-Goldwyn-Mayer starring vehicle for Tim McCoy, went into production last week under the direction of Viaschlev Tourjansky, the Russian director, recently brought to America by the M-G-M organization.

The latter makes his debut in American films with this play. It is a romance of Latin-America, and plans call for it to be staged on a brilliant scale.

Tourjansky, the director, and his wife, Nathalie Kovanko, the Russian actress, leaped to fame almost over night in the production of "Michael Strogoff,' the first big French film sensation since the war.

Chi Critics Like "The Missing Link"

Following its world premiere at the Colony, New York City, where it continues as a sell-out, Warner Bros.' Extended Run production, "The Missing Link," starring Syd Chaplin, had its first out-of-town opening last week at the Orpheum Theatre in Chicago.

This engagement, with special Vitaphone program, has elicited the highest praise from the Chicago reviewers.

F. B. O. Has Ambitious Program Of 20 Westerns For 1927-28

JOSEPH P. KENNEDY, president of F. B. O., announces that with the signing of Bob Steele and "Buzz" Barton to long term contracts, the company is inaugurating an unusually ambitious program of expansion in the division of western pictures.

With Tom Tyler rapidly taking the place recently vacated by Fred Thomson, F. B. O.'s program of western pictures is taking a place second to none in the industry.

Tyler has made rapid strides during his two years with F. B. O. and with his horse "Flash" and dog, "Beans," has become one of the leading favorites on the screen.

Formerly a team star of the Los Angeles Athletic Club, Tyler holds the American and world's record in weight lifting in two events; the one-hand "clean and jerk" at 204½ pounds, and the two "snatch" at 213 pounds. He is also considered the strongest man in Hollywood, as one would be who can "muscle-up" two hundred and forty pounds in one hand.

His best known pictures are "Out of the West," "Tom and His Pals," "Red Hot Hoofs," "Lightning Lariats," 'The Sonora Kid," "Cyclone of the Range" and "Splitting the Breeze." He is now on location for "Tom's Gang," under the direction of Robert De Lacy.

Bob Steele, recently signed to a long term contract by F. B. O., and the son of Robert North Bradbury, supervisor of Western units for F. B. O., has been trained since childhood in the athletic outdoor activities which go to make a western star worthy of the name. Now just 21 years of age, and marking the fulfillment of a life-long training, he is now on location at Red Rock Canyon, 60 miles from Mojave, California, on the desert, to inaugurate filming on the exteriors of the first of his seven starring vehicles, "The Mojave Kid."

When shooting begins, the newly made star will have the opportunity to apply his experience in horsemanship, cowboy tricks, and acting for the first time in the role for which he has been intended since his birth. His father feels that he can do anything, and never needs a double on the screen.

"Buzz" Barton, 13 years old, has also been signed to make a series of seven Westerns. "Buzz," freckled and homely, known as the "ridin' fool" of Hollywood, is now at work on his initial starring vehicle.

Monte Blue in "Bush Leaguer"

Additions were also made to the cast of "The Bush Leaguer," Monte Blue's first starring picture on next year's Warner Bros. lineup.

William Demarest, Richard Tucker and Bud Marshall were added to those players now working in this baseball story under the direction of Howard Bretherton.

Mac (Matt Moore) the office drudge in "Tillie the Toiler" an M-G-M picture, wins the affection of Tillie (Marion Davies). The picture is based on Russ Westover's comic strip.

Wyler Signs "U" Contract

Universal announced yesterday that William Wyler, one of the youngest directors in the industry, had signed a new contract that will keep him under the "U" banner for the next five years.

Wyler directed his first picture less than two years ago and since that time has advanced rapidly. At present he is holding the megaphone on "Thunder Riders," starring Ted Wells, Universal's latest Western find.

All Aboard!

The fare and one half fare concession to all attending the Eighth Annual Convention of the Motion Picture Theatre Owners of America in Columbus, Ohio, June 7th, 8th and 9th has been announced by the Passenger Department of the Trunk Association. Arrangements for the gathering are vigorously being forwarded by General Chairman J. J. Harwood, assisted by Business Manager P. J. Wood of the Motion Picture Theatre Owners of Ohio. The meeting promises to be one of the most interesting yet held by the National Organization.

Glazer's Script

Benjamin Glazer, who prepared "Service for Ladies," as an Adolphe Menjou starring vehicle, is working on the next Menjou opus, as yet untitled. "Service for Ladies" is now in the cutting room.

Roach in New York

Bert Roach, the M-G-M comedian, has arrived in New York City to work in King Vidor's "The Crowd," in which Eleanor Boardman and James Murray are featured.

Esther Ralston, Between Films, Visits Gotham

Esther Ralston, Paramount star, and her husband, George Webb, arrived in New York this week for a brief visit. En route from California, where Miss Ralston has been appearing in Paramount's forthcoming release, "The Modern Commandments," the blonde star and her husband stopped off in Arizona to inspect a gold mine in which Miss Ralston is interested.

"Panning gold is really thrilling," declared the star, "when there is gold to be panned—and there is in our mine. I panned some myself."

"Digging gold in Arizona and digging gold in Broadway are so vastly different," she said.

Miss Ralston will be in New York four days. While here she will close the honeymoon apartment at the Buckingham which she and her husband occupied before her transfer to the Paramount West Coast studios.

Books "Silver"

"Silver Comes Through," an F. B. O. film starring Fred Thomson, has been booked by the Harris, Pittsburgh, for the week of June 19th.

Barbara Kent, Wampas Baby Star who tasted fame in M-G-M's "Flesh and the Devil" and who will soon appear in "The American Eagle."

Snugglepupping. Olive Borden places her pretty head on the manly chest of Clifford Holland in "The Secret Studio," a Fox production.

Record Size Press Books for "The Big Parade" and "Ben Hur"

THE LONG-AWAITED press books for "The Big Parade" and "Ben-Hur," the two sensational road shows which will lead the way this fall for Metro-Goldwyn-Mayer's record production schedule, are now being distributed.

In keeping with its customary policy of providing the exhibitor with every possible aid in scoring 100% on a picture, M-G-M has turned out some more work of which the company may well be proud. Both press books are of record size, each containing twenty-six full newspaper size pages—literally a whole reference library crammed with press stories, ads of all sizes, novel, catchy exploitation and news suggestions and ideas for putting over these unusual pictures.

There are eight whole pages of publicity material profusely illustrated with cuts available as mats or stereos. Everything from biographies of the players to reviews of the film in New York City is to be found here. In the case of "The Big Parade," which has broken all records in film history, a survey of the run at the Astor, as compared with other long runs, is given and a mass of other interesting box office data.

The exploitation suggestions on the two films are not only more prolific than those which the oldest living reader of press books can recall, but also include dozens of practical campaign schemes which have already brought splendid results in key cities where the pictures have been given road show presentations.

Gasnier Doing A Burlesque Of Western Melodrama For Pathe

THE TIME-HONORED Western melodrama, which just won't die (it gets more popular every day, seemingly) is being burlesqued to a fare-ye-well by Hal Roach in his latest Star comedy for Pathe, directed by Louis Gasnier.

Gasnier was signed as a director at the same time that Henry Lehrman was signed by Roach as scenario editor. Gasnier's first assignment is a western story, in which the cast of popular players includes Martha Sleeper, James Finlayson, Theodore Von Eltz, Gene Pallette and Stuart Holmes.

The scenic backgrounds around Victorville, California, provide the settings. Two-gun men, heroines-waiting-to-be-rescued and "bad men" form the elements of the plot, intended to desecrate the sacred ground upon which bow-legged heroes of the Old West have battled to smoking victories and sweet kisses.

Camera Work On Columbia's "Clown" Ends

Camera work was completed this week on "The Clown," Columbia's drama of circus life, which is one of the few remaining productions on Columbia's present season program, and Director Wm. James Craft is now busy with the cutting and editing.

William V. Mong, as the clown, gives another of the striking characterizations which have helped him time and again to steal a picture from younger and more romantic co-players.

Johnnie Walker and Dorothy Revier have the juvenile leads and John Miljan plays the heavy.

Story by Kyne

"Foreign Devils," Tim McCoy's last film, in which Claire Windsor has the feminine lead, was written by Peter B. Kyne as a McCoy starring vehicle, and is based on the Boxer uprising in China.

Walling Signed

Will R. Walling, the character actor, has been engaged for an important part in the picturization of Gene Stratton-Porter's novel, "The Harvester."

Barbara Worth in a martial mood. The charming Universal featured player has just finished her latest role with Reginald Denny in "Fast and Furious."

A Champion Fan

Samuel Gray, 275 Durocher avenue, Outremont, Montreal, is the champion moving picture fan of Montreal. Although 90 years of age, Mr. Gray hasn't taken a drink since 1865 and the only time he ever smoked was to stop a toothache. Yet almost every night will find Mr. Gray at a moving picture theatre. He wants comedies and still more comedies—particularly feature comedies. Incidentally, he declares that members of his family "maintain that other moving pictures are not suitable for him."

"Love of Sunya" Opens Newest Chicago House

Gloria Swanson's United Artists picture, "The Love of Sunya," will soon be recognized as the "theatre-opening film."

On Saturday, May 28, Miss Swanson's first independent production was the initial film feature at the opening of the new Marbro Theatre, on the West Side, Chicago, Ill.

The 5,000-seat house, erected by the Marks Brothers, is the fourth picture house to be opened by "The Love of Sunya" since March 11, when the new Roxy Theatre in New York offered Gloria Swanson's first United Artists picture as its first film.

Artclass To Do Kiddie Classics

In additional to Artclass' activities in the serial and short length comedy field, it is now announced that this company is planning a series of eight three reel-features covering the most popular of "Grimm's Fairy Tales."

The first of the series, "Mother Goose," has been completed. The second, "Snow White" is already in production.

"Mother Goose" is a selected title for a screen story, which combines several of the most popular of Grimms' fanciful characters and nursery classics into a single composite picture.

Sharon Lynn in F. B. O. Picture

Sharon Lynn, popular screen actress, has been selected to play the leading feminine role opposite Tom Tyler in his next F. O. B. western picture, "Tom's Gang."

Miss Lynn's most recent screen appearance for F. B. O. was in "Clancy's Kosher Wedding," soon to be released.

Victor M. Shapiro Returns, After Studying United Artists Plans

VICTOR M. SHAPIRO, United Artists' advertising and publicity director, returned to his desk in No. 729 Seventh avenue, New York City, on Monday last, after a survey of productions for his company covering more than two months.

Mr. Shapiro reorganized the contact system in vogue between United Artists' independent units and the releasing organization on publicity, advertising and exploitation, as well as arranging specific exploitation campaigns on forthcoming United Artists Pictures.

Of the seventeen pictures announced by Joseph M. Schenck, president and chairman of the Board of United Artists, for release in 1927, Mr. Shapiro reported camera work on five completed, shooting on four now in progress at the United Artists Studio, and four additional films in work, continuities and scenarios being completed and only actual shooting remaining. The executive said that never in the history of United Artists has so many pictures been completed so early in the season.

Camera work has been completed on Norma Talmadge's "The Dove," Buster Keaton's "College," Samuel Goldwyn's Colman-Banky picture, "The Magic Flame," "Two Arabian Knights" with William Boyd, Mary Astor and Louis Wolheim, and the Duncan Sisters' "Topsy and Eva."

Mary Pickford's "My Best Girl," Douglas Fairbanks' "The Gaucho," Corinne Griffith's "The Garden of Eden," and Herbert Brenon's "Sorrell & Son" now are being filmed at United Artists Studio.

Gloria Swanson's "Sadie Thompson," John Barrymore's "The Tempest" and Gilda Gray's "The Devil Dancer" will go into production within a month, Mr. Shapiro said, while Inspiration-Carewe's "Ramona" is wholly prepared and only awaits the presence of Dolores del Rio, who is to be starred. Miss del Rio is completing work in Metro's "The Trail of '98" and will not be available until the middle of August.

Mr. Shapiro said that "The Darling of the Gods" will be begun as soon as Morris Gest returned from Europe.

D. W. Griffith is now negotiating for purchase of a story he wishes to do, but that no announcement can be made because contracts have not been signed.

Mr. Shapiro quoted Mr. Schenck as saying, in reply to inquiries about three stars rumored about to align themselves with United Artists, that: "whenever stars get so big that even the largest producing companies cannot afford to pay them salaries which their importance at the box office warrant, they will naturally gravitate to United Artists, as here they can work out their destiny as producers themselves." He also quoted his chief as saying: "United Artists follows neither cycles nor styles in its pictures; its independent producers do not wait for certain types of pictures to become popular to make them, rather taking the initiative themselves to create distinctive individual productions."

This publicity man actually seems abashed by the votive offering of Vilma Banky. Victor M. Shapiro, Advertising and Publicity Director for United Artists, was visiting the set of "The Magic Flame," Vilma's new picture for that company.

Columbia Adds To "Ladies" Cast

Columbia Pictures added two more important players to the cast of "For Ladies Only" this week, when Harry Cohn, vice-president in charge of production for the company, signed Edna Marion and Ben Hall for principal roles in this comedy of modern American business life.

"For Ladies Only" tells the story of a young woman-hater who inherits a thriving business and immediately replaces all women employees with men. His pretty secretary not only revenges her sex but marries him in the end.

Jacqueline Logan has been cast as the secretary and John Bowers as the handsome woman-hater.

Several directors are now under consideration for the megaphone work on "For Ladies Only," which was adapted by Ernest S. Pagano from "Down With Women," a short story by George F. Wortz.

"Times Square" In Preparation, Says Hoffman

M. H. Hoffman, vice-president of Tiffany Productions, Inc., announces that the Tiffany production department is now at work preparing the script and working schedule for the special production to be made for extended runs titled "Times Square."

There is likelihood that this picture will be included in the Third Dimension pictures, controlled by Tiffany.

Bancroft To Be Paramount Star

George Bancroft, the character actor who scored so decisively in "Old Ironsides" and "The Rough Riders," has been rewarded for his showing in these and other Paramount pictures by being raised to stardom following the production of "Tell It to Sweeney," according to an announcement from Jesse L. Lasky, first vice-president of Paramount.

"We have decided that you are hiding your light under a bushel," said the Paramount executive, "and at the conclusion of 'Tell It to Sweeney' you are to be starred in a series of productions."

Gibson at "U"

Hoot Gibson, Universal Western star, has completed "Painted Ponies."

A Hawks Picture

Howard Hawks directed the William Fox feature production, "Paid to Love."

Just a little thing for summer wear. Madge Bellamy, in what purports to be an Irish costume in Fox's "Colleen." It may be, at that.

Roxy Books A Chadwick Film In the Academy

"Say It With Diamonds," scheduled for general release in early Fall by First Division Distributors, Inc., is the first independent production to be booked by Roxy.

This story, the second of four Betty Compson productions on the First Division schedule, is the current attraction at the New Academy of Music, New York, which reopened last week under the direction of S. L. Rothafel.

"Say It With Diamonds," one of the six completed First Division Pictures, was written especially for the star. Jack Nelson directed under the personal supervision of I. E. Chadwick, whose company is producing twelve First Division Pictures for the current season. The supporting cast includes Armand Kaliz, Jocelyn Lee and Betty Baker.

Cooper in "Nevada"

Gary Cooper has been returned by Paramount to the cast of "Nevada," the Zane Grey story which John Waters will direct before he makes "Beau Sabreur."

Lloyd's Experts Drafting Plans For the Star's Gotham "Shots"

TECHNICAL EXPERTS of the Harold Lloyd Corporation are drafting plans that will bring a little bit of old New York to California, for Lloyd's next picture is to have a medley of Manhattan settings, which will include the Yankee Stadium and portions of Coney Island.

While Lloyd will take his entire force to New York for the "shooting" of these scenes, which require the Yankee Stadium and Coney Island backgrounds, he will film a considerable portion of his story at Westwood, where, for the first time, he will put into use the forty acres he bought several years ago primarily as a studio site. The sets to be built at Westwood will constitute the largest ever erected for a Harold Lloyd comedy.

Lloyd has selected a story for his third Paramount offering that combines all the ingredients that made "The Freshman" a veritable sensation. He is taking a typical New York youngster and carrying him through a series of adventures. While he will try for big laughs he will not overlook the plot values of this story which he has been carrying in his mind for several years.

The comedian is anxious to be in New York while the baseball season is in full swing, and will try to take advantage of either the Independence Day or Labor Day holidays to insure himself of the crowds his background demands.

Lloyd's story is set in modern times, and it is quite probable a number of prime baseball favorites will be paraded before the camera in this picture. The national pastime, however, provides only one sequence of the picture.

The production manager, John L. Murphy, has the entire organization in full swing now, and within two or three weeks Lloyd should again be donning the war paint of the motion picture studio.

Ted Wilde, who is to direct the picture, gained prominence through his work with Lloyd in "The Kid Brother." He also won much favorable comment through his direction of Babe Ruth for First National.

John Grey, head of the scenario staff, is a veteran of the game, who stands out preeminently in this division of production. Lex Neale has worked for many of the top notch comedians, and was with the Lloyd staff throughout the making of "The Kid Brother." Howard Emmett Rogers is a newcomer to the comedian's organization, but has a well rounded picture and theatrical experience.

The balance of the Lloyd force remains as it was on "The Kid Brother," with Walter Lundin head camera man, assisted by Henry N. Kohler; Liell Vedder, art director; William MacDonald, technical director; Cecil Bardwell, chief electrician, and Gaylord Lloyd, assistant director.

Brenon Takes Players Abroad

Herbert Brenon will take his players in "Sorrell and Son" to England to make exteriors.

In the party to go next month will be H. B. Warner, Nils Aster, Alice Joyce, Mary Nolan, Mickey McBann, Anna Q. Nilsson, Carmel Myers, Norman Trevor, Louis Wolheim and Paul McAllister.

Warners Start "Ham and Eggs"

Another big Extended Run Production was started on the coast by Warner Bros, this week when Roy Del Ruth picked up the megaphone to direct the first scenes of "Ham and Eggs at the Front." This comedy was written by Darryl Francis Zanuck and adapted by Robert Dillon and James Starr.

A setting from Fox's "East Side, West Side," now in production, which was designed and built by Sam Corso, Art Director for the Fox Studios.

Sally Phipps in Fox's "A Midsummer Night's Steam." Sally has plenty of what seething Elinor Glyn calls "It."

Hector Turnbull Goes to Europe For Conference

Preparatory to making four big specials, Hector Turnbull, featured Paramount producer, is bound for Europe with his wife and daughter, Ruth, for two months of travel and business. Sailed from New York on the S. S. Berengaria on June 8. The journey will take him to England, France and Italy.

While abroad he will confer with Anita Loos and John Emerson on the screen story for "Gentlemen Prefer Blondes," schreduled as one of the outstanding pictures for Paramount's 100 per cent program.

In addition to this on his return to Hollywood he will make "Glorifying the American Girl," and two other specials. The last two pictures made under his supervision were "Underworld," Ben Hecht's sensational story of modern crime, and "Casey at the Bat," starring Wallace Beery.

Praise "Rookies"

Metro - Goldwyn - Mayer clerks are sorting letters from exhibitors over a wide territory praising "Rookies," war comedy featuring Karl Dane and George K. Arthur.

New Russian Films

Russia is reported to be steadily producing interesting films, each with a minimum of propaganda. "His Majesty's Prima Ballerina" now is a success in Moscow. Its background is the Russian-Japanese war and the story is rich with intrigues of the Czarist regime. The technique is said to surpass "Potemkin." Other recent films are, "On the Coast of the Silent Sea," a story of the Siberian steppes, and "Mabul," a tale of the revolutions in 1905.

Newest Denny Breaks Record In Indianapolis

"Fast and Furious," Reginald Denny's newest Universal production, an automobile racing picture of gripping thrills and laughable situations, had its world's premiere this week in the Colonial Theatre, Indianapolis.

The picture, to be released in a few weeks, was set into the Colonial over Decoration Day because of the big auto race at the Indianapolis speedway on that date.

Earl Cunningham, manager of the Colonial, wired the following congratulatory message to Lou B. Metzger, general sales manager for Universal:

"World's Premiere Reginald Denny in 'Fast and Furious,' opened here Sunday, establishing new house record. Great picture in every way and will make money anywhere. Congratulations to Universal on this bang-up automobile racing story and picture."

Casting For a Tiffany Picture

"The Tired Business Man," a Tiffany production, is now in the course of production at the Tiffany Productions studio in Hollywood.

This picture is scheduled for release the latter part of June.

The cast now being assembled for the principal roles, will be announced shortly.

Phila. Lights N. Y.

A studio lamp capable of throwing a beam 100 miles (the largest studio lamp in the world) has been sent from the M-G-M studios in Hollywood to Atlantic City for the Shriners' convention, June 16, 17 and 18. In Philadelphia the light will be turned towards New York. Efforts will be made to light up the top of the Loew State Theatre Building, and other skyscrapers.

Seven Pictures Assigned To Directors on Paramount Lot

WITH THE ASSIGNMENT of seven new picture to their directors, launching of the mid-summer production drive at the Paramount studios got under way this week.

First of the assignments was "Hula," to Victor Fleming. Clara Bow is to be starred and Clive Brook and Arlette Marchal have been selected for the supporting cast.

Rowland V. Lee has been assigned to direct the famous European star in the Sidney Howard story being prepared for her.

Emil Jannings' next American picture, as yet untitled, from an original by Josef von Sternberg, goes to Mauritz Stiller.

Luther Reed will handle the megaphone on "Shanghai Bound," the next Richard Dix picture.

Gregory La Cava will direct the railroad comedy, "Tell It to Sweeney," featuring Chester Conklin and George Bancroft.

Josef von Sternberg, has been named to do Adolphe Menjou's next.

Frank Tuttle will direct Florence Vidor's next, as yet untitled.

Another Denny In Paramount

"Fast and Furious," Reginald Denny's most recent Universal Production, will have its New York City premiere in the Paramount Theatre as the result of arrangements arrived at by Universal and Publix this week. The exact week of the showing, slated at an early date, will be made public within a few days.

Denny Finishes

Reginald Denny, Universal's ace in straight comedies, has completed work in "Out All Night."

Miss Davies' Next

Marion Davies will be starred by Cosmopolitan in "The Fair Co-Ed," for M-G-M release.

Further details, such as supporting players, will be announced later.

A dilemma if there ever was one. Barbara Bedford seems to be having trouble with her skirt while Shirley O'Hara, Alberta Vaughn and Eileen Percy make matters worse in Tiffany's "Backstage."

Fairbanks, Jr., And De Segurola Cast

Corinne Griffith yesterday announced from Los Angeles that she has signed Douglas Fairbanks, Jr., as leading man for her first United Artists picture, "The Garden of Eden." Production on the picture was begun last Friday, June 3.

Andres de Segurola, erstwhile Metropolitan baritone, who made his screen debut in Gloria Swanson's "The Love of Sunya," will play the heavy.

Lindy's Success Creates Demand For An F. B. O.

Public demand, created by the intense interest throughout the world in Captain Charles Lindbergh's sensational hop from New York to Paris, has forced F. B. O. to place additional prints of Emory Johnson's "The Non Stop Flight" in all of their exchanges.

"The Non-Stop Flight" is an authentic picturization of the Navy's memorable air dash across the Pacific, which gripped the interest of the entire world last summer.

Among the many exhibitors to take advantage of this natural tie-up was the William Benton Circuit, which booked the film for their theatres at Ballston, Glens Falls, Mechanicsville and White Hall, New York; the Palace, Troy, N. Y., and the Casino, Fleischmann's, N. Y.

In Chicago, the U. S., the States, the Lincoln, the Liberty, the Karlov, Paulina, Bertha, Bell, Halsted and Queen will play the picture at an early date, and it will be shown in the Campus at Evanston and the Illinois at La Grange.

In Canada, the Arcade and Starland in Montreal have also booked the film.

Reed to Direct "Shanghai Bound"

Luther Reed will direct Richard Dix in "Shanghai Bound" for Paramount. This is to be a spectacular production with a background of China turmoil from a story by Edward S. (Tex) O'Reilly, the short story writer, world traveler and former instructor in the Chinese Imperial Army.

Mack Swain Signs

Mack Swain, the comedian, has been signed for Lon Chaney's "The Terror," for M-G-M release.

New Combine Announces 1927-28 Product

Features and Shorts Announced By Pathe-P. D. C. For New Season

AN exceptionally entertaining array of attractions for complete screen programs for next season is included in the newly merged Producers' Distributing Corporation and Pathe Exchange, Inc. announcement, just issued.

P.D.C. announces a brilliant roster of stars and players in an unsurpassed feature schedule headed by ten DeMille Studio Specials, four road shows and twenty-six releases.

Imposing Line-Up

Pathe announces an imposing lineup of forty or more features, including Westerns, melodramas and comedies in addition to a wealth of all varities of short feature attractions, embracing news films, magazine reels, serials, novelties and other short subjects.

The DeMille programme offers the output of the leading screen writers, novelists and dramatists of the world. The productions introduced celebrated screen stars of proven merit, with supporting casts of rare brilliance.

Famous Directors

Directors of world-wide fame have been chosen to produce the various DeMille releases, and screen writers of skill and reputation will prepare the various offerings for the silver sheet. Every production will be made on a lavish scale. All productions will be made under the special supervision of Cecil B. DeMille. Exhibitors are assured that every DeMille offering will be clean and splendidly presented, and which the showman may present with every promise of box-office success.

DeMille Specials

The ten DeMille specials include the following:

"The Fighting Eagle," starring Rod LaRocque. A story of France in the days of the Napoleonic wars, based on Sir A. Conan Doyle's "Brigadier Gerard." Directed by Donald Crisp. Adapted by Douglas Z. Doty, supervised by C. Gardner Sullivan.

"The Forbidden Woman," starring Jetta Goudal, with Joseph Schildkraut and Victor Varconi. A story of love and intrigue with a background of war in Morocco.

"The Blue Danube," starring Leatrice Joy, with Victor Varconi. A drama written about the haunting Strauss melody, with a touch of war and poignant love story.

"The West Pointer," starring William Boyd. A story of West Point, showing what the army does to make a mean a real man, produced with the cooperation of the United States Military authorities. Directed by Donald Crisp, continuity by Douglas Z. Doty, supervised by C. Gardner Sullivan.

"Chicago," an all-star special with Phyllis Haver, Victor Varconi, Robert Edeson, Julia Faye, Louis Natheaux and May Robson. A screen version of the successful stage play by Maurine Watkins, and a keen satire of a modern murder trial and rabid publicity "hounds."

"Hold 'Em Yale!" starring Rod LaRocque. A college picture, packed with life, love and romance, based on a story by Owen Davis.

William Boyd Epic

"Power," starring William Boyd. An epic of the mastery of man over the forces of nature, with a charming love story and a conflict between love and duty. By William C. DeMille.

"The Wreck of the Hesperus," —a grim, powerful melodrama of the sea, a story of primitive, elemental emotions based on Longfellow's famous poem. Directed by Elmer Clifton.

"Rip Van Winkle," with Rudolph Schildkraut. Screen version of Washington Irving's classic in which Joseph Jefferson starred for many years.

"Craig's Wife," with Victor Varconi. A domestic drama without the usual triangle. A human story of human people written by George Kelly and awarded the Pulitzer prize of 1926.

The DeMille "26"

Following is the list of the twenty-six DeMille releases, with stars and featured players:

"The New Yorker," starring Rod LaRocque. A story of smart modern society, of a son of the Knickerbockers, an age in courage, class and charm whose weak spot is discovered by a woman and whose love tale is one of signal thrill and charm.

"The Angel of Broadway," starring Leatrice Joy. A dramatic story of a clean living night club entertainer who dons the uniform of a Salvation Army girl for an act and who actually becomes the real thing. A gigantic climax. Story by Lenore Coffey.

"The Rush Hour," starring Marie Prevost. A comedy of rapid action and many complications based on the story, "The Azure Shore," written by Frederick and Fanny Hatton. Directed by E. Mason Hopper, continuity by Zelda Sears and Fred Stanley. Supervised by F. McGrew Willis.

Skyscraper Romance

"The Skyscrapper," starring William Boyd. A thrilling romance of the modern skyscrapper. Action among the clouds and love hanging on the riveting of a steel beam. Story by Dudley Murphy, supervised by Walter Woods.

"Beautiful But Dumb," starring Vera Reynolds. An unusual comedy drama with a new angle in which a dog is the dominating factor in bringing two sweethearts together. A screen version of Richard Harding Davis' story, "The Bar Sinister," by Clara Beranger.

"He's My Man," with Phyllis Haver. The story of a girl who fights for the love and possession of the man she loves and who wins a spectacular and satisfying battle. Written by Peter B. Kyne.

Thrilling Circus Story

"The Leopard's Lady," starring Jetta Goudal. A thrilling picture of circus life and of a girl who, as a lion tamer, is the central figure in an amazing love story. Written by Clara Beranger.

"Such is Fame," with Rudolph Schildkraut. A charming screen romance, highly flavored with melodrama. The background is a waxworks museum. A novel production written by Richard Connell.

"Stand and Deliver," starring Rod LaRocque. A different war story with Greece as its locale. A romance of love, adventure and intrigue moving from New York to Southern Europe.

"Self Defense," starring Leatrice Joy. An entertaining story of a young married couple who live beyond their means and who get into tremendous difficulties. From Wallace Irwin's "All Front and No Back."

Pullman Farce

"The Girl in the Pullman," starring Marie Prevost. A roaring farce, the action of which takes place in a sleeping car. Filled with thrills, a train wreck and other features. Made from Wilson Collison's farce, "The Girl in Upper C."

"Walking Back," starring Vera Reynolds. A romantic story of a flapper and her boy friend, mixed up with a band of crooks. From George Kibbe Turner's story, "A Ride in the Country."

"The Wise Wife," with Phyllis Haver. The story of a wife who demands first-hand information from her husband regarding his relations with other women and—gets it! A highly diverting comedy based on Arthur Somers Roche's serial.

"Midnight Madness," starring Jetta Goudal. A dramatic love story involving a girl and two men in the jungles of Africa.

"My Country," with Joseph and Rudolph Schildkraut. A tremendous, human story of an immigrant's devotion to his adopted country, packed with tense drama and thrills. Story by Julien Josephson.

Married in Haste

"What Holds Men," starring Leatrice Joy. When on the verge of becoming a social outcast, the heroine is married in haste. How she held her man is vividly pictured. Story by Margaretta Tuttle.

"In Bad With Sinbad," with Franklin Pangborn. The amazing story of an Englishman's adventures with hi-jackers, waterfront bullies and taxi bandits who meet the girl and then—you can imagine the rest. Story by P. G. Wodehouse.

"Let 'Er Go, Gallagher," with Junior Gohlan. A screen version of Richard Harding Davis' story of newspaper life and of an office boy who makes good as a detective. Thrills abound.

"Free and Easy," starring Marie Prevost. The story of an ugly country duckling who blossoms into a gorgeous city peacock. Based on "The Shock Absorber," by Frederick and Fannie Hatton.

Tenement Life

"The Heart of Katie O'Doone," starring Vera Reynolds. The story of a tenement girl who drags herself out of her lowly position to one in which her beauty and intelligence shine. Story by Leroy Scott.

"Woman of the Night," starring Jetta Goudal. A mystery that unfolds in the darkness of night. A delightful love story by Max Marcin.

"On to Reno," starring Marie Prevost. The story of a girl who substitutes for a wealthy woman who desires a divorce and who gets her chance at the finish. Written by Joe Jackson.

"The Main Event," starring Vera Reynolds. Love, intrigue and prize fights play their parts in this intriguing drama of the ring.

"My Friend from India," with Franklin Pangborn. A screen ver-

Pathe P. D. C. Release Schedule Stupendous

sion of the stage farce that has enraptured untold thousands of blase men and women. A comedy of the finest grade.

"A Blonde for the Night," starring Marie Prevost. A comedy by Wilson Collison, who wrote "Up in Mabel's Room" and "Getting Gertie's Garter."

Releasing Plans

It is planned to release the foregoing pictures as follows: Five in September, four in October, four in November, and three in December, 1927, and four in January, four in March, four in April, three in May and two in June, 1928.

The four DeMille road shows include Cecil B. DeMille's "The King of Kings," "The Pioneer Woman," "The Army Mule," and another Cecil B. DeMille personally directed picture with a cast including Joseph Schildkraut, Jacqueline Logan, Robert Edeson, Julia Faye and Louis Natheaux, the title of which is not announced.

The Pathe feature program offers a diversity of multiple-reel entertainment.

Harold Lloyd Reissue

Harold Lloyd will be presented in a reissue of his feature-comedy, "Grandma's Boy," supported by Mildred Davis.

Charles Chaplin will be offered in a reissue of "Sunnyside."

There will be a series of three Monty Banks feature comedies and five series of outdoor Westerns, totalling forty pictures.

Monty Banks' first release of the new season will be "A Perfect Gentleman," in which Ruth Dwyer appears opposite this clever pantomimic artist. Previews have already stamped this picture a worthy successor to Banks' hit in "Horse Shoes." Two to follow will be of like calibre.

A Real Western

Leo Maloney, hero of the true West, who brings an absorbing, sympathetic strain into his characterizations is aided by his trained horse, Monte Cristo, and his dog, Bullet. "Border Blackbirds" will be one of his first releases for this season and "The Devil's Twin" will probably follow.

Lester Scott, Jr., will offer his trio of Western starts in twenty-four out-door features of the type which have won box-office approval throughout the country during the past season:

Buffalo Bill, Jr., is a dyed-in-the-wool Cheyenne cowboy born in the West and living it in his corking Westerns, such as "Pals in Peril," and "The Interferin' Gent." There are eight in the series.

Buddy Roosevelt is a college-bred cowboy, so popular today. Young Roosevelt, who topped off his education at Harvard, has just finished "Code of the Cow Country" and is now making "The Phanton Buster," typical of the eight in his series.

Wally Wales is a dashing, happy-go-lucky, genuine cowboy who can hold his own in a dress suit. Wally has just completed "Skedaddle Gold" as the first of his eight pictures.

Six for George Walsh

George Walsh will appear in a series of melodramas being produced by Pathe. They will probably number six, the initial vehicle featuring Walsh, supported by Claire Adams and Gladys Hulette.

Eight other features, embracing comedy and melodrama, will be placed on the schedule.

Comedy Releases

Every release on the Pathe short feature program of the new company offers concentrated entertainment value.

Mack Sennett will offer three series of twelve comedies each: Mack Sennett Comedies, a series of twelve two-reelers enacted by such sterling comedians as Billy Bevan, Madeline Hurlock, Eddie Quillan, Andy Clyde, Barney Hellum, Mary Mabery and Alma Bennett; Mack Sennett Girl Comedies, a series of twelve two-reelers, offering the glorified bathing girls in sprightly fun; and Sennett-Smith Comedies, a series of twelve two-reel comedies featuring Mary Ann Jackson, Ruth Hiatt and Raymond McKee, support by the Sennett stock company of comedians. Sennett will also offer two new Harry Langdon Comedies: "Soldierman" and "Fiddlesticks;" also two two-reelers starring Ben Turpin—"Love's Languid Lure," and one to be announced.

Domestic Comedies

Gaiety Comedies is a series of two-reel domestic comedies enacted by Taylor Holmes and Leah Baird. Lawrence Windom is directing this series under the supervision of Leander de Cordova at studios on the West Coast. Roy McCardell prepared the scenarios for the first three pictures. There will be laughs aplenty.

Hal Roach will offer a number of popular brands of comedies.

Will Rogers stars in a series of twelve one-reel featurettes entitled, "Will Rogers, Our Unofficial Ambassador Abroad." Rogers appears personally in each of these pictures, and offers a personally conducted tour of the various countries visited, the scenes being interspersed with sparking subtitles written by Will, himself, in his usual funny vein.

Grantland Rice Sportlights, a series of twenty-six one-reel films revealing the very best in sport, taking advantage of the increased interest in healthful physical exercise. J. L. Hawkinson, the producer of this series, is now in Europe gathering new material.

Pathe Serials Listed

In Pathe Serials, five outstanding ten-chapter serials will be released during the coming season, including: "Crimson Flash," a mystery melodrama by George Arthur Gray, directed by Arch Heath, with a cast including Cullen Landis, Eugenia Gilbert, and Thomas Holding: "The Hawk of the Hills," also by George Arthur Gray, directed by Spencer Bennet, and enacted by Allene Ray, Walter Miller and Frank Lackteen: "The Masked Menace," adapted by Paul Fairfax Fuller from Clarence Budington Kelland's *Saturday Evening Post story* "Still Face," directed by Arch Heath and enacted by Larry Kent, Jean Arthur and Thomas Holding. Other serials will include "The Man Without a Face," by A. M. and C. N. Williamson, and Edgar Wallace's "The Terrible People," and "The Fellowship of the Frog."

One-Reel Novelties

"Rarebits," a series of twelve one-reel novelty films to be edited by Beth Brown, writer of note, and editor of more than 300 short reels. "The Weaker Sex" will be the first release.

Pathe News. There will be 104 issues of the pioneer news film edited by Ray Hall and filmed by cameramen in every part of the world. The veteran Pathe News staff is functioning better than ever and the new season will find the pioneer still leading the field.

Pathe Review will offer 52 issues of the most popular screen magazine released at the rate of one reel a week. S. Barret McCormick, the new Editor of the Review, is experienced in the exhibition, presentation and other branches of the picture business and is producing an actual showmanship reel, full of novelty and interest. Several exclusive picture logs of expeditions to little known parts of the globe will be included in the new releases.

Aesop's Film Fables—52 releases of the best cartoon reel on the screen supervised by Paul Terry and produced by the studio staff of Fables Pictures, Inc., of which Amedee J. Van Beuren is President.

Topics of Day

Topic of the Day—52 releases of wit and humor culled from the press of the world, by the editorial staff of Timely Films, Inc. of which Amedee J. Van Buren is President, and Charles McDonald is Editor-in-Chief.

Other short subject series will be announced later.

Pathe Serial Thriller For Release Soon

"THE CRIMSON FLASH" which promises to be a baffling mystery thriller, starts on June 19th with the release of "A Shot in the Dark," the first chapter in this ten-episode serial, an original story by George Day, scenarized by Paul Fairfax Fuller. New York City and a Long Island suburb offer its background.

The story opens with the theft of the "Crimson Flash," an internationally-famed ruby. An added touch to the mystery element is "The Ghost," a crook whose identity is unknown, but who is greatly feared in the underworld. Operative K 17 is also a mysterious figure.

Interwoven in the plot are Treasury Department operatives, State Police and a gang of clever smugglers. A struggle for the possession of a valuable antique vase figures in the fast action.

The cast is headed by Cullen Landis and Eugenia Gilbert. In the supporting cast are Thomas Holding, J. Barney Sherry, Walter Lewis, Ivan Linow, Mary Gardner, Tony Hughes, Gus De Weil, Ed Roseman and Howard Carey. Arch Heath directed.

Premieres On Two Consecutive Nights Announced by Warners

AGAIN WARNER BROS. has done the different thing in announcing that they will present to Broadway audiences two big Extended Run Productions to open on two consecutive nights, Tuesday, June 21, and Wednesday, June 22.

"Old San Francisco," starring Dolores Costello, will have its premiere on Tuesday evening, June 21, at the Warner Theatre. This elaborately mounted melodrama is built around an aristocratic Spanish family in California just before the historical fire. Alan Crosland directed.

Warner Oland, Josef Swickard, Sojin, John Miljan, Anders Randolph, William Demarest, Angelo Rossitto and Anna May Wong are in the cast.

The following evening, June 22, one of the most unusual pictures made this year will flash on the screen at the Colony, when "The First Auto" will be presented.

Barney Oldfield, the first famous auto racer, appears in the picture and in the same car re-enacts the great race that made him an international figure in 1902. The players include Patsy Ruth Miller, Russell Simpson, Frank Campeau, William Demarest, Paul Kruger, Gibson Gowland, E. H. Calvert and Douglas Gerrard. The picture was directed by Roy Del Ruth.

Pick Players For Historical Roles in Warner's "Maryland"

PERFECTION in casting players for the portrayal of historical characters has been reached, the Warner Brothers believe in the choice of actors for the screen version of David Belasco's play, "The Heart of Maryland," now in production with Dolores Costello as the star and Lloyd Bacon as the director.

Following a search of several months, Warners state that they have found an ideal trio of character actors to bring to the screen the three great Civil War celebrities, Abraham Lincoln. Robert E. Lee and Ulysses S. Grant.

Charles Edward Bull has been signed for the Lincoln role. James Welch will play General Lee and Walter Rodgers will appear as General Grant.

The likeness of these players to these famous personages is practically flawless. Their beards and hair are their own, their features and statures almost exact and they are each within a few years of the age the celebrities themselves had attained at the time of the Civil War.

"Hutch's" Cast Excellent In Newest Serial

CHARLES HUTCHISON, daredevil star of the screen, in his newest feature picture, "Pirates of the Sky," released by Pathe, May 22, has surrounded himself with a highly capable cast of characters recruited from the ranks of screendom's favorite players.

In support of Hutchison as leading lady is vivacious Wanda Hawley, petite blonde star of many successful screen productions. Miss Hawley in her latest role is seen as a girl reporter on a big daily newspaper.

Crauford Kent and Jimmy Aubrey assist. "Pirates of the Sky" was adapted for screen presentation by Elaine Wilmont, and directed by Charles Andrews. The story centers around a gang of mail thieves and the mysterious disappearance of a mail plane.

The U. S. Secret Service Department solicits the aid of Bob Manning (Charles Hutchison) an amateur criminolist, who has been singularly successful in unraveling complicated crimes. The unfolding of this baffling mystery forms the entertaining plot of "Pirates of the Sky," the action of which abounds in just those thrilling daredevil stunts that have served in the past to win Hutchison fame.

Batting for Absentees

Thomas Patrick Mulrooney, assistant manager of United Artists' Foreign Sales Department, is occupying the desk of Arthur W. Kelly, vice-president and general manager of foreign distribution, while Mr. Kelly is abroad on a three months' trip. Bruce Gallup, in charge of United Artists' advertising, is acting in Victor M. Shapiro's post in New York while "Vic" is in Los Angeles.

For the sake of novelty, Elsa Denham and Buddy Roosevelt decide to be formal, and instead of the usual soul kiss we see the rare handshake. The scene is from Pathe's "Code of the Cow Country."

Christie Season For Paramount Is Under Way

With activity at the highest point in the long history of the Christie Film Company, stars, directors, players and executives at the Christie Studio have started work on the new season's program of Paramount-Christie Comedies.

Bobby Vernon, Billy Dooley, Jimmie Adams, and Neal Burns are each in front of a battery of cameras, being directed by Harold Beaudine, William Watson, Robert Kerr and Arvid Gillstrom.

Anne Cornwall and Jack Duffy will don make-up within a few days.

"Romance" New M.-G.-M. Film In Production

"ROMANCE," Ramon Novarro's new starring vehicle for Metro-Goldwyn-Mayer, went into production last week with John S. Robertson, who made "Annie Laurie," the Lillian Gish film now playing at the Embassy, directing.

"Romance" is an adaptation of Joseph Conrad's novel of the same name. Marceline Day has the feminine lead, and the supporting cast includes Marc McDermott, Roy D'Arcy, Caesar Gravina, Patricio O'Brien, Bobby Mack and Otto Matieson.

Novarro recently completed his part in "Old Heidelberg," foreign scenes for which are now being made in Germany by Ernst Lubitsch.

Roy D'Arcy, famed for his villainish roles since "The Merry Widow," has been given an important role in "Romance."

Who Invented The Umbrella Anyway?

A FENCING lesson on location with M.-G.-M.'s Tim McCoy frontier drama unit, during the filming of "The Frontiersman." Louise Lorraine learns how to parry from her soldier friend.

IF this umbrella should fall—! Well—Sally O'Neill may have a bathing suit on. Anyway, she is taking no chances and is hanging on to it grimly with both hands. She is an M-G-M player.

JACQUELINE LOGAN is featured in Columbia's "The Blood Ship," the first picture on their new schedule directed by George B. Seitz.

RENEE ADOREE making a date. She is scoring one of her greatest hits opposite Lon Chaney in M-G-M's "Mr. Wu."

LOUISE LORRAINE displays a pair of neat ankles for the edification of all and sundry. Let us hope she doesn't topple off that taboret in her St. Simeon Styhtes act. M-G-M is her workshop.

WIFEY thrusts out a restraining hand and kills what had all the earmarks of a perfectly good party. William Desmond and the little flapper are in Fox's "Cradle Snatchers."

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Pathe's Short Feature List, Week, June 19

"The Crimson Flash," Pathe serial by George Arthur Gray featuring Cullen Landis and Eugenia Gilbert, is the high light of the Pathe short feature program for the week of June 19th.

Other releases are: "Fluttering Hearts," a Hal Roach comedy starring Charley Chase; Pathe Review Number 25; "Died in the Wool," an Aesop Film Fable; Topics of the Day Number 25 and two issues of Pathe News, the pioneer news reel.

Pathe Review Number 25 presents: "Russia's Greatest Industry": The ballet dancers, from the cradle to American theatres. How they are trained, but not why; "The Birthplace of Civilization": A Pathe-color unit of Keishu, known to the Orient as the birthplace of the Shiragi race, 3,000 years ago. The relics and temples of ancient days; "With the Putnam Expedition to Greenland": A visit to the summer home of the huskies, at Dog Island. The Eskimos in their kayaks, flivvers of the Arctic seas.

Major Edward Bowes, managing director of the Capitol Theatre who sailed on the S. S. Paris for a six weeks' vacation abroad, is being wished bon voyage by "Snookums," Universal's baby star.

Grainger Assigns Gomersall to Head Fox Short Features

Former Indianapolis Branch Manager Says Short Product From Fox Studios Is at High Box Office Level

E. T. GOMERSALL, formerly branch manager of the Indianapolis exchange, this week officially assumed his new duties as Short Subject sales manager of Fox Film Corporation. Announcement of the promotion of this popular executive was received with general enthusiasm in the industry and particularly among exhibitors. Mr. Gomersall enters upon his new duties splendidly qualified for this high position with years of experience both in the home office and in the field.

Despite the invasion of the short subject field by other companies, Mr. Gomersall is firm in his belief that this season will be the greatest in the history of the Fox organization. The meteoric progress of and the pace set by Fox News, Mr. Gomersall said, has firmly entrenched this news weekly as the foremost in the business. With Movietone applied to Fox News Mr. Gomersall enthusiastically looks forward to the time when this weekly will take a place all by itself in the industry, for with the perfect reproduction, simultaneously, of both action and sound there is no doubt in his mind that a new era will have been established in this field. In fact, Mr. Gomersall already has assurances that Fox News during 1927-28 will undergo its most triumphantly successful year with more theatres than ever before showing it.

"The comedies that Fox Films will release this season," said Mr. Gomersall, "will be on a par with the box-office and entertainment values of our giant productions and will be produced with the same effort and skill. Our comedy unit, headed by George E. Marshall, is about to start production of these comedies with an organization that is the foremost in the business.

"Our comedy unit will operate on an extensive basis and concentrate on making really bigger and greater comedies, for our comedy releases, reduced to 26 pictures, will permit us the better to concentrate on each and every subject. Every comedy release, too, will carry names of unquestioned box-office value, based on genuine comedy stories that promise to set a new era for comedy production in this business."

E. T. Gomersall

Early in May General Sales Manager J. R. Grainger promoted him to be a special representative and assigned him to executive sales duties in the field. Two weeks ago, however, Mr. Grainger elevated him to the position of Short Subject sales manager.

Mr. Gomersall has particularly distinguished himself within the Fox Films organization during the current season. Last September he succeeded in acquiring the Fox Week championship among Fox exchanges for the Indianapolis branch. Last January he figured

(Continued on next page)

Cleveland Likes "Capt. Salvation"

Metro-Goldwyn - Mayer's latest release, "Captain Salvation," opened in Cleveland last week and was most enthusiastically received by both the audiences and the newspaper critics.

Lars Hanson has the lead, and again displays a fine character, with Pauline Starke, Marceline Day and Ernest Torrence rounding out the cast.

John S. Robertson directed.

Al Martin Has New Contract With Christies

After having completed two very successful years as chief title writer for Christie Comedies, Al Martin has again been signed to write the captions.

Frank Roland Conklin will head the scenario department, which also includes such outstanding comedy writers as Sig Herzig and Hal Conklin. The clever cartoons adorning subtitles will be drawn by Norman Z. McLeod as before.

Buddy Messenger's Comeback at "U"

Buddy Messenger, one of screenland's first child stars, is to return to the screen to play a featured role in the Universal series of comedies starring Arthur Lake, it was announced yesterday by Universal executives.

Buddy's last important roles were in the Universal pictures "His Good Name" and "The Flirt" produced several years ago. Since that time he has been completing his schooling and his return marks the advent of one of the most promising of juveniles.

The comedy series will consist of thirteen episodes of one reel each and once more places Lake in the comedy field after a year of juvenile supporting roles in feature length productions.

Edith Thornton Pathe Star of July 3 Release

Edith Thornton stars in "The Little Firebrand," a feature drama announced for release by Pathe on July 3rd.

"The Little Firebrand" is the story of a spoiled little rich girl who so sorely tries her father that he puts her in charge of a legal guardian and then goes out of town until the fireworks display is over. And there were plenty of sparks flying, and some of them kindled a flame of love that finally tames the little hoyden.

Lou Tellegen and George Fawcett are featured in support of Edith Thornton, and others in the cast are Eddie Phillips, Joan Standing and Lincoln Stedman. The picture has comedy, romance, drama and thrills.

Work Started On Mickey McGuires

Mickey (Himself) McGuire, that tough little mug in Fontaine Fox's newspaper cartoons, has taken his gang across the railroad tracks at the F. B. O. studios in Hollywood for "Mickey's Circus," first of a series of twelve comedies being produced by Larry Daramour.

Al Herman, who is directing this series, has gathered together all the members of the "Little Scorpion Club"—Mickey (Himself), Stinky Davis, Tom Boy Taylor, Spunky Edwards and Little Stanley, for these comedies, which have been adapted from Fox's cartoons by E. V. Durling and E. T. Montgomery.

A nation-wide search was conducted by Mr. Daramour to find a Mickey McGuire, and peculiarly enough the youngster he picked up to play the part had the name of McGuire.

President Sees Lindbergh "Shots"

International Newsreel's motion pictures of Lindberg's trans-Atlantic flight and his reception in Paris, were viewed by President and Mrs. Coolidge on Saturday night, June 4, aboard the President's yacht, The Mayflower, as it steamed down Chesapeake Bay for the review of the battle fleet.

In addition to the President and Mrs. Coolidge the pictures were seen by Secretary of the Navy Wilbur and Mrs. Wilbur, and Admiral and Mrs. Eberle, guests aboard the Mayflower.

Wellman Resting

William Wellman, director of "Wings," has been granted a vacation and will go to Catalina Island for two months.

William R. Fraser Says Short Feature is Worth Advertising

WILLIAM R. FRASER, President of Hollywood Productions, producing two-reel comedies starring Edward Everett Horton, distributed by Paramount, discussed this week the importance of advertising short feature pictures. In his statement to *Moving Picture World*, Mr. Fraser, in part, said:

"Is the short feature worth advertising?

"This is a question that arises many times in the mind of the average exhibitor, and is one which will come up again more frequently with the start of the season next autumn, for never before in the annals of motion picture exhibition will the two reel comedy or the short feature in general have such an important place in the cinema theatre.

"The subject could be dismissed in a brief summation: Watch how the most successful exhibitors play up their short features and you will appreciate just what they mean to the box office.

"But one can go beyond this and point out the value of the two reel comedy, or the short drama, cartoon, news reel or other "featurette," from an advertising viewpoint.

"The other day I was checking over the history of the screen, and was amazed to learn the number of prominent figures on the screen today who had their start in two reel comedies. This is an indication of public interest in the short features, for without this following gained in two reelers it would have been impossible for these stars to advance to the heights they have attained. Lloyd, Chaplin, Swanson, Langdon, and a host of other leading lights of the cinema are products of the one-and two two-reel field. They had the personality that warranted their advancement. Yet it was only because of the interest they aroused in these short features that they were enabled to step out ahead of the field.

"No one can question the value of the short feature at the box office. It is an established asset, but without the proper concentration on short features no exhibitor can get maximum box office returns. Therefore, if a short feature is worth playing at all, it most certainly is worth advertising. It has a definite, substantial, box office pull, and if properly advertised will bring more than a justifiable return. This does not mean just sticking the name in electric lights on the marquee. Exploitation does begin at home, of course, but a one sheet in front of a theatre will not let the world know what is being played. A certain definite portion of all newspaper advertising should be devoted to the short feature. Newspaper publicity should also back

William R. Fraser, president of Hollywood Productions, starring Edward Everett Horton.

the booking of these offerings, for in so many instances they surpass the so-called main attractions in entertainment value.

"Take the case of the Edward Everett Horton comedies which we are producing, for example. We have taken a star who is thoroughly established with motion picture fans in every section of the country. He has been a featured player in stock over a period of years in the most important centers of the United States. In placing him in two reel comedies we have taken not an experiment, but a tried and true bet with a definite dollar valuation for any theatre. In many cases he will be a better drawing card than the star in the so-called feature of the program. To ignore the advertising possibilities of the comedies in which Horton is appearing would be like throwing money away, for every penny spent in advertising his place on the program means a return many times the output in exploitation.

"If a picture is worth playing at all, I will repeat, it is worth advertising, whether it is five hundred feet or five thousand feet in length.

"Get back of your short features. Give them the support to which they are entitled, and you will get results beyond your fondest expectations.

Christies Place Arvid Gillstrom Under Contract

The Christie directing staff, including William Watson, Harold Beaudine, and Robert Kerr, has been augmented by the addition of Arvid Gillstrom, who just completed the feature production, "Clancy's Kosher Wedding" for F. B. O.

Two Neal Burns' comedies were directed by Gillstrom last season, with the result that he has been placed under contract to direct a good portion of the Christies this year. Robert Kerr, now directing Jimmie Adams, has previously directed him, and also Bobby Vernon.

Sid Smith, well known comedian, gag man and author, has been placed under a Christie contract, also Billy Engle, who during the past year became very popular as a member of the supporting casts of various Christie comedies.

The list of supporting players will include Bill Irving, Jimmie Harrison, Bill Blaisdel, Eddie Baker, George Towne Hall, Blanche Payson, Tom Dempsey, Cliff Lancaster, Bert Swor, Stella Adams, Bobby Higgins, and others to be announced later.

Monty Banks in "The Flying Fool"

"The Flying Fool," a feature comedy with an aviation theme, will be the next Monty Banks starring vehicle under the Pathe banner.

This new fun feature is from an original story by Charles Horan, who also worked on the scenario and gags in collaboration with Hampton Del Ruth, Matt Taylor and Monty.

Gomersall Assigned

(Continued from preceding page)

with equal triumph in the Fox Anniversary Week championship contest.

Mr. Gomersall joined Fox Film Corporation on June 23, 1919, as salesman, working out of the Cincinnati branch. On September 25, 1920, he was made branch manager of the Buffalo branch. On June 23, 1923, he was transferred to the home office of Fox Films in New York, being assigned to the general sales manager's office. He returned to Cincinnati as home office representative. From May 17, 1924, until March 20, 1926, he served as manager of the Minneapolis branch, being transferred at the latter date to the managership of the Indianapolis office.

For the past few years Mr. Gomersall has confined his efforts to sales for Fox Films in the Midwest, where he made thousands of friends for his organization and himself.

"Doug" Fairbanks Announces Players

Douglas Fairbanks has signed six players for "The Gaucho," his newest United Artists picture, production of which began Thursday last at the United Artists studio, Los Angeles.

Gustav Von Seyffertitz, Michael Vavitch, Carlotta Monti, Fred de Silva, Charles Stevens and Al MacQuarries have been signed.

Buddy Roosevelt In Pathe Feature

Buddy Roosevelt comes to the Pathe program on June 19th in his latest Western feature, "Code of the Cow Country," directed by Oscar Apfel and produced by Lester F. Scott, Jr.

The supporting cast includes, in addition to Miss Benham, Merbourne McDowell, Sherry Tansey, Ruth Royce and Hank Bell.

Christie Maps Program For A Perfect 36

Under the schedule of thirty-six Christie Comedies to be made for Paramount's new short feature department, eight each will be made by Vernon, Dooley and Adams, while twelve Christies are to be filmed starring such players as Jack Duffy, Neal Burns, and Anne Cornwall.

These players will be supported by a large, attractive list of feminine and male talent, including such leading ladies as Vera Steadman, Frances Lee, Caryl Lincoln, and Gayle Lloyd.

Within the last few days three new beauties have been added to this list by the signing of contracts, the young ladies being Doris Dawson, Jane Manners and Lorraine Eddy.

Ethel Shannon, well known feature leading lady, has been engaged to play opposite Jimmie Adams in his first Paramount-Christie starring vehicle.

Alberta Vaughn as Helen Blake; Nora Hayden as Martha Jenkins; John Gardner as Elmer Price; and Gaston Glass as Robert McNeil, Jr., in Gotham's "Sinews of Steel."

Mayor Walker Extends Regal Welcome to "Baby Snookums"

"SNOOKUMS," the Stern Brothers starlet of "The Newlyweds and Their Baby" Comedies, now touring the East, was received at the New York City Hall one day this week by Mayor Walker, and welcomed with enthusiasm and interest.

The youngster presented a letter of introduction from Mayor Kendrick, of Philadelphia, but it was not needed any more than the famous Lindbergh letters of introduction in Paris.

Mayor Walker has been a "Snookums" fan ever since the baby first appeared on the screen. He held the baby in his arms with pleasure while cameras clicked on the City Hall steps as thousands of down-town workers crowded City Hall Park. Police Commissioner Warren also was present and helped to extend the freedom of the city to the diminutive guest.

After visiting the Mayor Snookums was taken to play an official role in the inauguration of the Second Avenue Traffic Lighting System. There he was mobbed by the hordes of East Side children eager to get a "close-up" of their favorite screen baby.

Charles Nungesser, the noted French ace, who was lost in his attempted trans-Atlantic flight, and who appeared in Pathe's "The Sky Raider."

Fox News Presents Movietone Shots of Chamberlin's "Hopoff"

FOX NEWS scored another hit with moving picture fans with a Movietone recording of the take-off of Clarence D. Chamberlin and Charles A. Levine in their Bellanca plane, "Columbia," on the flight from Long Island to Germany for a new world's distance record.

Audiences at the Sam H. Harris and Roxy Theatres on Saturday evening, June 4, were thrilled with the showing of the Movietone news reel showing the departure from Roosevelt Field earlier the same day, accompanied by the roar of the plane and the cheering of the crowd.

Jack Painter, Fox News cameraman, had planted his camera a little ahead of the starting point so that the "Columbia" taxis toward the audience at the start of the reel and runs past with a roar that is almost deafening. The noise lessens as the plane climbs upward just beyond Commander Byrd's plane, "America."

Before the takeoff Chamberlin made a short speech from the screen, in which he commended Lindbergh for his great service to aviation in making his flight from New York to Paris.

"When Bert Acosta and I hopped off on our endurance flight of 50 hours," Chamberlin said in his screen speech, "I wish we had pointed our noses eastward. While this is being taken I am on Long Island, but when you hear it and see it, I hope to be many miles from here."

Chamberlin's speech and the sight and sound recording of the take-off are so realistic that the audience has the illusion of actually being present.

Following the successful recordnig of the Lindbergh takeoff, this Movietone newsreel gave convincing proof of the practicability of the Fox-Case talking pictures in recording news happenings.

Pathe Club Greets "Still Face" Players, in Patheserial, in East

THE EASTERN PATHESERIAL production unit headed by Jean Arthur and Larry Kent, filming the Clarence Budington Kelland *Saturday Evening Post* story, "Still Face," have completed the shooting of preliminary interior scenes for the new serial at the Cosmopolitan Studio in New York City.

On the eve of their departure for location, the members of the "Still Face" company were the guests of honor of the Pathe Club at a regular monthly gathering held last Thursday evening at the Hotel Knickerbocker Grill.

Following a short business meeting, Jean Arthur and Larry Kent, the principals in the cast of the new Patheserial and other leading players, were presented to the club's largest attendance by E. Oswald Brooks, Patheserial production manager.

The "Still Face" players are now engaged in the making of exterior scenes at Wyckoff, N. J.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"The Collegians"

Universal—Series

WITH "Crimson Colors," Universal inaugurates its second series of "The Collegians," starring George Lewis, released as Junior Jewel two-reelers. Eddie Phillips, Dorothy Gulliver, Hayden Stevenson and Churchill Ross are retained in the leading roles and there are several other minor players who appeared in the original offering.

This series marks the opening of the new scholastic year and the stories follow along the same lines as the previous successful series, the only difference being that Phillips is now a junior while Lewis is a senior and can take his fling at hazing the new Freshies.

As with the previous numbers, these are bright, peppy offerings that should find favor with the majority, especially the younger generation, and while not entirely typical of college life, they do play up the college spirit and rivalry in love, athletics, etc., in an entertaining manner.

"Crimson Colors"

Starting with the hazing of the freshman on the opening day, the truce between Phillips and Lewis, declared at the end of the school year, is soon declared off when Lewis is accused of faking a story of a motorboat cruise. Phillips has a new motorboat and knowing that Lewis does not possess one, challenges him to a race. Lewis accepts, puts a flivver engine in an old boat and even though the contraption gets all "het up" and finally explodes, he, of course, wins the race. While utterly improbable under the circumstances, it is, nevertheless, exciting and entertaining.

"Samson at Colford"

The second chapter opens with a snow battle between Colford and an opposing college, with the use of novel comedy devices such as a sling and a machine gun for firing snowballs. Naturally, Colford wins and as a reward are allowed to stage a play, "Samson and Delilah," with Lewis as Delilah and the much-bewhiskered dean as Samson. Phillips, up to mischief as usual, locks Lewis up and putting on the Delilah costume cuts the dean's whiskers and gets in bad, but Dorothy smooths him over. The boys, finally, in costume, stage a real fight.

"Cured in the Excitement"

Pathe—Two Reels

Vernon Dent, pictured here, imagines he is ill and goes to a sanitarium. His wife, played by Madeline Hurlock, is suspicious of his pretty nurse and gets two male ones who rough-house him. Madeline herself accidentally gets mixed up with the physical trainer and there is a rather ingeniously worked out assortment of excitement and gags that includes practically every known slapstick antic. Designed wholly for the slapstick fans, it moves at a jazzy pace. Billy Bevan appears without his familiar mustache as the physical trainer. Earle Rodney directed. As an example of the type of humor, a hot iron slides onto the floor, burns a hole through and eventually lands in Bevan's trousers and what happens then can easily be imagined. Should prove entertaining to the majority.

"Cows Is Cows"

Universal—Two Reels

A burlesque prize fight furnishes the amusement in this two - reel western comedy built around doings in the border town of Piperock. Pee - Wee Holmes, pictured here, through a trick of his pal, Ben Corbett, is forced to uphold the honor of Piperock against the rival town of Paradise, by meeting a regular fighter in the ring. Pee-Wee tries to duck and even jumps out of the ring and rides away, but is brought back. An accident to the champion results in Pee-Wee winning the struggle. A mildly amusing comedy of its type.

"Hard Cider"

Pathe—One Reel

GENEROUS QUANTITIES of hard cider cause Farmer Al to have a glorious vision in which he is floating through the clouds chasing a beautiful girl. Thomas Cat is similarly affected and pursues a beautiful cat fairy. Finally they "come to," embracing each other, and then the chase begins, with the pair going around in a mill wheel with such vehemence that the mill runs away across the landscape. Hardly as varied or amusing as the usual Aesop's Fable cartoon.

"Vendors of the World"

Fox—One Reel

SALESMANSHIP, with particular reference to the street vendors, as practised in all parts of the world, furnishes the subject of this interesting and picturesque Fox Variety. There is the open-air picture market of the artists in Paris, an elaborate flower market in Vienna, bird market in France, child umbrella menders in Italy, pushcarts and old clothes dealers in New York.

"Buster's Initiation"

Universal—Two Reels

A "one-dog-power" auto supplies an amusing touch to the opening of this Buster Brown comedy in which little Arthur Trimble, pictured here, has the title role. Buster and Mary Jane start out for school in a toy auto propelled by Tige, hidden under the hood. Several mischievous gags are used in the school scene, most of which are moderately amusing but not new, such as Buster sliding on a cake of ice down a hill and a bee getting down the teacher's back after he tells the kiddies to do everything that he does. Tige is locked in the cloak room and eats all the kiddies' lunch and they try to waylay Buster, but again Tige comes to his master's aid. Not quite up to the standard of the majority of the series, but this two-reeler should delight the kiddies.

"A Midsummer Night's Steam"

Fox—Two Reels

Sally Phipps, pictured here, appears as one of the six bathing girls who are hired to jazz up a theatre that is about to flop. Eddie Clayton is the peppy press agent. He starts to the train to meet the girls and his taxi meets with an accident by running into a freshly tarred street. This starts a chase in which a blackhand scare figures, with the chauffeur, a motor cop, and an Italian after him. He dodges into a side show, gets mixed up with the fat woman and a disappearing act and altogether the excitement is kept up at high pitch. It is a good slapstick number that should please. George E. Marshall supervised this Imperial Comedy.

"Snookums Asleep"

Universal—Two Reels

The troubles of a father with his infant offspring furnishes the idea for another "Newlywed" comedy featuring little Sunny McKeen, pictured here. Dad, portrayed by Sid Saylor, has a tough time getting the little one to sleep, in fact, he consumes the entire night in the effort and when morning comes and dad seeks a few minutes of rest Mrs. Newlywed's glee club awakens him and finally he has to crawl into the baby's crib as Snookums is in the big bed. There is a lot of truth in the incidents pictured here as any father knows, although the various things that happen have been exaggerated so as to make up the required footage. Parents espepecially should appreciate this one, but as a general rule it does not stand up well for the entire length. Among the things that happen to dad is arousing the ire of the neighbors by using a horn to lull the baby to slumber, overturning a vase and breaking an ornament just as baby dozes, and finally spending half the night trying to capture a backyard cat and getting scratched and bruised in the bargain. Ethlyne Clair has the role of the mother and Gus Meins directed.

"Under the Bed"

Universal—One Reel

How deceptive appearances can be is shown in this fast - moving and amusing single reeler starring Charles Puffy. It is a farce comedy and while the situations are of a familiar type there is more "meat" than is frequently found in much longer offerings. Charles is a lonesome husband in a hotel. He gallantly aids a pickpocket disguised as a woman by hiding "her" under the bed; a young bride trying to escape her irate father seeks the same refuge as does Charles' real wife who is seeking to elude a motor cop. Poor Charlie gets in so bad, although entirely innocent that his wife is glad to go to jail with the cop and threatens Charles if he dares to bail her out. A suspicious house detective that sees the three women go into Charles' apartment adds to the confusion and fun, and altogether events are kept moving at a snappy pace that should provide amusement for the majority of spectators.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Canada

Moving Picture World Bureau, Ottawa, Canada, June 8.

EXHIBITORS of Quebec City, Quebec, have launched a counter-move against the agitation by religious authorities and others for the closing of theatres in the municipalities of Quebec which has been pronounced since the Laurier Palace Theatre disaster in Montreal last January and which has gained momentum since the opening of the Royal Commission to inquire into the tragedy. The fire and panic which cost 78 lives took place on a Sunday, and, as a result, there has been considerable discussion regarding Sunday shows. To combat this agitation, the exhibitors of Quebec City placed lists in the local stores to be signed by people favoring Sunday performances. No less than 10,000 signatures had been secured by June 4, it was announced. J. Paquet, manager of the Auditorium Theatre; A. Moisan and Joseph Tanguay of the Victoria and J. A. Fraser of the Empire are among those directing the counter-campaign.

Toronto

James Lynch, widely-known exhibitor of Canada, is the manager of the new Runnymede Theatre which was opened by Famous Players Canadian Corp., on Bloor street, West, Toronto, June 2. Mr. Lynch is one of the company's leading managers, having had charge of theatres in Calgary, Regina, Winnipeg, Fort William and Windsor during his career. Manager Lynch started off with "The Fire Brigade" as the opening feature at the Runnymede which accommodates 1,800 persons at one sitting. The Runnymede Theatre is in a peculiar position. One-half of it is in the city of Toronto and the other half is in the Swansea rural district. It presents an interesting tax problem. The house was designed by Raymond Card, Toronto architect, and the builder was N. G. Reynolds. The theatre has a small but well-equipped stage.

The B. and F. Circuit of Toronto, operating nine neighborhood theatres in the Ontario Capital, will have their tenth house ready by the middle of July. This is the Gerrard Theatre which is under construction at Gerrard Street East and Woodbine Avenue. The organization comprises Sam Bloom and Sam Fine veteran exhibitors.

For three years Jack Allen has been busy as the booker of the Toronto branch of Film Booking Offices of Canada, Limited. Merit has its reward and now he has been promoted to the sales staff. Mr. Allen has succeeded as booker by R. W. Smith, formerly with First National in Vancouver, B. C., and Toronto.

Guelph

J. A. Stewart, manager of the Capitol Theatre, Guelph, Ontario, recently conducted a special show in the dining hall of the Ontario Reformatory at Guelph, one of the largest penal institutions in Canada. This was one of the very few occasions when outside entertainment had been provided for the prisoners.

Hamilton, Ont.

A start has been made on a handsome new suburban theatre on Barton street, Hamilton, Ontario, to serve a substantial residential section. Old buildings on the site are being demolished.

Winnipeg

Walter F. Davis, popular manager of the Metropolitan Theatre, one of the largest of Winnipeg, Manitoba, has just returned to his duties after a periodical trip to his old home in Alabama to see his aged mother and other relatives.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., June 8.

ALL Finkelstein & Ruben's Minneapolis theatres will now be under the management of Ralph Branton, who will also continue as manager of the Educational exchange at Minneapolis.

The Garrick Theatre, F. & R. first run theatre in Minneapolis, closed recently and will not be reopened until late in the summer.

Eddie Gruenberg has returned to Minneapolis to become salesman for Universal in northern Minnesota. Gruenberg went to Omaha last fall to join the sales staff of Famous Players-Lasky.

Bagley

E. R. Wright, of the Family Theatre at Bagley, Minn., acted quickly enough recently to prevent the showing of a Norwegian picture by a traveling man with a portable machine. The owner of the film booked the picture at the Family Theatre originally but later conferred with businessmen and arranged for the showing in the school auditorium. Wright communicated with the fire marshal's office and also convinced the business men that it was poor business and the show was cancelled.

Another successful children's matinee was conducted at F. & R.'s Nolomis Theatre in Minneapolis recently when two hundred youngsters gathered before the theatre to be filmed in a movie. The motion picture will be shown at the Nolomis soon. During the movie program Manager George Peterson announced an essay contest.

Faribault

The employees of the Grand and Sun Theatres in Faribault, Minn., recently organized the F. & R. Pep Club of Faribault. The recreation rooms on the third floor of the Grand Theatre have been set aside for the exclusive use of the members. The officers elected were: President, Bert Glaser; vice-president, Ed. Syverson; secretary-treasurer, Mayme Winkley.

Heron Lake

The local post of the American Legion has purchased the Grand Theatre at Heron Lake, Minn., and will operate it.

International Falls

Al Peterson, owner of the Grand, International Falls, has turned over the management of the Gem Theatre at Littlefork, Minn., to Franklin Rose, formerly operator of the projection machine.

Monticello

The Lyric at Monticello, Minn., will now be managed by M. J. Huss, operator of the theatre at Bird Island for two years.

Frazee

The Palace Theatre at Frazee, Minn., has been closed for repairs by the manager, George Baer, following a fire last week which destroyed the stage curtain and scenery.

Granada

Hiatt & Tomlinson have remodeled the Idle Hour Theatre at Granada, Minn., and have installed new seating.

Paul Gulick of New York, associated with Universal for years, recently spent a busy day in St. John, N. B., at the invitation of W. A. Sault, manager of the St. John office of Canadian Universal. Universal's "The Cat and the Canary" was given a special screening at the St. John Opera House which was attended by members of the New Brunswick Censor Board and many exhibitors, after which a banquet was enjoyed.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., June 8.

JOSEPH ERBER, head of the Western Vaudeville Managers Association in St. Louis and a syndicate of St. Louisians has purchased the 47-acre Lake Hill Park in Valley Park, Mo., for approximately $200,000. Erber at one time owned the Lyric and Avenue Theatres in East St. Louis and prior to that managed the Majestic Theatre in that city. He also operated the Washington Theatre in Belleville, Ill., several years ago.

Funeral services of Leopold Silberberg, 88 years old, of 5914 Bartmer avenue, St. Louis, Mo., father of Jules F. Silberberg, assistant orchestra conductor at the Missouri Theatre, were held on May 31. Interment was in Mount Olive Cemetery.

Rogers, Ark.

Cooper & Marshall have started construction of their Victory Theatre on Second street in Rogers, Ark. The house will seat about 700 persons. It will be two-story with basement, 50 feet by 140 feet.

Harry Redmond of the Majestic Theatre, East St. Louis, Ill., has announced that bids will be taken very soon on the big new theatre he plans to erect on Collinsville avenue in East St. Louis.

The H. & B. Construction Company, Plain Dealing, La., has the contract to build a theatre on Fetzer avenue near Harriett street in Shreveport, La., for A. L. and J. E. Walker. Charles Morel of El Dorado, Ark., will operate the house. It will be one story and balcony, 40 by 124 feet and cost upwards of $25,000.

Charles P. Skouras, general manager of Skouras Brothers Enterprises, operators of the Ambassador, Missouri, Grand Central, West End Lyric and the houses of the St. Louis Amusement Company group, has returned from the Pacific Coast where he attended a convention. While out West he also observed the Fanchon and Marco stage productions in the West Coast Theatres. He plans to incorporate some of the best points of the West Coast shows in the Brooke Johns shows in the Missouri Theatre.

Barney Dubinsky of Jefferson City has announced that upwards of $10,000 will be expended on improvements to the Miller and Jefferson Theatres in Jefferson City during the summer season. Both houses will be entirely renovated and redecorated while new projection equipment will be installed in both houses.

Pine Bluff, Ark.

Roland Siegel of the Community Theatre, Pine Bluff, Ark., has awarded the contract for the construction of his new theatre on West Sixth avenue to T. J. Jones. The new house will be 40 by 90 feet and cost upwards of $12,500. Siegel recently purchased a theatre in Stuttgardt, Ark.

Good Albany Business

Seldom, if ever, have the motion picture theatres of Albany, had a better week's business during any May than that of last week. It rained every day, it is true, but instead of keeping people away from the theatres, the weather was of that disagreeable sort that sent the people flocking to the motion picture houses for entertainment and likewise warmth, for more than one head of a household had let the furnace fire out. With an evening's entertainment and warmth for 25 cents, it was only natural for people to forsake their clammy homes. Some of the theatres, which were inclined to disclose their receipts for the week, revealed attendance records equal to January and February.

Group Theatres Break Down Old Ad Ruling

Moving Picture World Bureau, San Francisco, Cal., June 8.

TO W. Harold Wilson, who makes a specialty of publicity for moving picture theatres, is due the credit for breaking down the former rule of local newspapers of refusing advertising from individual theatres running less than two inches. He has induced newspaper publishers to accept the group advertisements of neighborhood houses and has a string making use of four lines daily, the theatres using this service including the Alhambra, Castro, Excelsior, Majestic, New Lyceum, Roosevelt, Haight, Irving, Riviera, Washington, Pompeii and Rivoii. Few of these theatres made use of newspaper space when the two-inch minimum rule was in effect.

Rodney Pantages, who has had charge of the Pantages Theatre, San Francisco, since the opening of the house a year ago, is to be transferred to New York shortly to become general manager for the circuit.

Oakland

Robert Harvey, who has been serving as acting manager of the T. & D. Theatre for several months, has been definitely appointed manager.

Fresno

The Kinema Theatre has been closed for the summer months, owing to the advent of hot weather.

Oakland

The Blumfeld Theatre Circuit has arranged to erect a moving picture house at thirty-eighth and Angelo avenues.

Thomas Tucker, formerly of Reedley, but who now conducts a theatre at Cutler, Cal., was a recent visitor at San Francisco, as was also Sam DuBois, of Dos Palos.

W. C. Wheeler, for years with the San Francisco Vitagraph exchange, but who has for some time operated the Majestic Theatre at Willits, Cal., is back in the film exchange end of the business again and is traveling for F. B. O. The Majestic Theatre is being conducted under the management of Mrs. Wheeler.

Before its recent adjournment the California Assembly passed a vote of thanks to the management of the West Coast and T. & D., Jr., theatre circuits for courtesies extended during the legislative session, season passes having been presented members good for use in the Sacramento theatres of these circuits.

Northwest Notes

It is rumored that Universal has leased the theatre building for Mr. Lloyd, at Grand Avenue and Killingsworth, Portland. The house will seat 1,500.

Footings are being placed for the new 2,500-seat theatre building at Seventh and Olive streets, for large California interests. Great mystery surrounds the ownership of the house, which is under direction of Casper Fisher of Seattle.

Mount Vernon

Dunham & Son, former operators of the Mission, Mount Vernon, Wash., have again assumed management of the house.

O. W. Newton has bought the Green Lake Theatre, Seattle, and announces plans for the erection of a new house. He formerly owned a house in Hillyard, Wash.

Portland, Ore.

The Portland Amusement Company, Portland, Oregon, announces plans to reopen the Casino in the Fall. This company has sold the Union to a Mr. Sinnott.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., June 8.

RECENT exhibitor visitors to Film Row: A. Notopoulos, Altoona; Edward and Fred Beadle, Cannonsburg; Mr. Sherman, McDonald; Gus Vaveris, Mt. Pleasant; Michael Rosenbloom, Charleroi; "Andy" Battiston, Irwin, and B. E. Cupler, Washington.

Isadore Cohen has announced plans for the erection of a theatre building in Bluefield, W. Va., to cost approximately $250,000. The theatre will be opened by September first. Alex Mahood, of Bluefield, is architect. The house will be 94 x 124 feet, and seating capacity will be 1,150 persons.

Anthony Jim, owner of several theatres in the local territory, has just purchased Tom Wright's Plaza Theatre, Brownsville, and will take over the house on June 15th. This is a 1,000-seat house, built by Mr. Wright six years ago, and one of the finest along the Monongahela Valley. Mr. Wright will continue to operate his Bison Theatre in the same town, and which house he has conducted for the past thirteen years.

West Virginia

The Preston Theatre at Tunnelton W. Va., has again changed hands, this time the Cale Brothers, who manage the Arcade Theatre in Kingwood, have assumed control.

James Daugherty, well-known local projectionist, formerly at East Pittsburgh, on June 5th, took up his new duties in charge of Vitaphone at its first performance in the Liberty Theatre, New Kensington.

John Harris, of the Harris Amusement Company, is back on the job more peppy than ever, since he recently submitted to an operation for the removal of his tonsils.

"Eddie" Johns manager of the William Penn Theatre on the Northside, has traded in his Ford, and is now driving a classy looking green Pontiac coupe. Yes sir, "Eddie's" getting up in the world!

Mrs. A. H. Schnitzer, wife of the popular local manager for F. B. O., has fully recovered from her recent operation for appendicitis.

Our sincerest sympathy is extended to Joseph Lefko, city salesman for First National, in the loss of his mother whose death occurred two weks ago at Cleveland.

Texas-Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., June 8.

EAST TEXAS THEATRES, INC., has applied for a $1000,000 corporatilon to start the nucleus of a chain of houses to be located in East Texas and with houses at Nacogdoches and Lufkin, Texas. The new officers selected are: Sol E. Garden, president; J. C. Clemonus, vice-president and general manager; E. L. Kurth, Jr., treasurer, and T. R. Clemmons, secretary.

Pond Creek, Okla

The Rex Theatre at Pond Creek, Okla., is undergoing extensive repairs and remodeling, redecorating and with new equipment added.

Burkburnett, Tex.

The Palace Theatre at Burkburnett, Tex., has been purchased by C. M. King.

J. H. Williams has leased the Sterling Theatre at Dayton, Tex.

Kansas City, Mo.

Moving Picture World Bureau, Kansas City, Mo., June 8.

ALTHOUGH Kansas City's $4,000,000 Midland Theatre, which will seat 4,000, is nearing completion on the exterior, it will be fall at least before the interior of the theatre is completed, M. B. Shanberg, general manager of the house, which will be controlled by Loew, said.

Lyons

A new theatre, to cost about $35,000, will be built by the Midland Circuit of Theatres in Lyons, Kan., in the near future, according to M. B. Shanberg, general manager. The new house probably will be ready for opening about September. The house will be built to seat about 850.

Lawrence Lehman, manager of the Orpheum Theatre, Kansas City, underwent a minor operation at Research Hospital, Kansas City, this week. His condition is said to be satisfactory.

The district around the Orpheum Theatre, Kansas City, has lost a volunteer member of its night police patrol. Tota, watch dog, no longer is able to work. Age has driven her into retirement at the home of her owner, Albert Novello, night watchman at the theatre. Tota has worked with her master at the theatre thirteen years. Twice has she saved his life. Once when bandits attempted to enter the theatre. Tota drove them away. Three years ago, Novello, sitting in front of the theatre, was beaten into unconsciousness. Tota caught the assailant. But now Tota is 15 years old and must stay at home.

The Grand, Princeton, Mo.; Leland Theatre, Troy, Kan.; the Liberty, Chapman, Kan.; South Troost, Kansas City; New Mystic Theatre, Cedar Dale, Kan., and the Ritz, Springfield, Mo., are among the smaller houses in the Kansas City territory to announce improvements of various types in the last few days.

Among the out-of-town exhibitors in the Kansas City market this week were: Walter Wallace, Orpheum, Leavenworth, Kan.; C. M. Pattee, Pattee Theatre, Lawrence, Kan.; Frank Weary, Farris Theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kan.; S. E. Wilhoit, Electric, Springfield, Mo.

Tom Baldwin is the new cashier at the Educational exchange he formerly having been with the Universal. Harry Strickland and M. C. Sinift, manager and city representative, respectively, of Warner Bros., branch, were hustling in the territory this week. The Fox exchange was a vacant looking place with the sales force in Chicago. H. Bradley Fish, branch manager, headed the Kansas City delegation which attended the sales conference in Chicago. With Irene Kanatzar, bookkeeper and bill clerk of the F. B. O. exchange, ill this week.

J. A. Masters, branch manager, has been holding down more than one man's job. Improvements in progress at the Educational exchange, private offices being constructed for C. A. Jones, branch manager, and R. C. Borg, assistant manager. The First National exchange also is undergoing alterations. C. C. Ezell, sales manager for Warner Bros., was a Kansas City visitor, as was F. W. Franks, Universal home office auditor. W. P. Bernfield has joined the P. D. C. sales force. C. W. Rodebaugh, the oldest film salesman in point of service in Kansas City, has joined the sales force for Midwest Film Distributors, Inc. "Roley" has been selling films for seventeen years.

Arkansas

A new theatre, to be named the Meteor, and to cost around $40,000, is being built by Harry Kelly at Bentonville, Arkansas.

Illinois

Moving Picture World Bureau, Chicago, Ill., June 8.

THE name contest for the new Great States Theatre at Rockford has closed. The Coronado is the name for this de luxe house. Louis St. Pierre, general manager of the Orpheum Theatre Company, will be in charge of the Coronado and will stage the presentations.

Valparaiso

Paul Miller has sold his Tivoli Theatre at Valparaiso, but will continue to operate the Eagle and Roosevelt Theatres in Gary.

Evanston

Clyde Elliott, who has been operating his new Evanston, Ill., theatre as a stock house, has returned to a picture policy for the summer months.

Eddie Silverman, who recently severed his connection with the Vitaphone Company, has returned to Chicago and states that he intends to take an active part in the management of the theatres in which he is interested.

Lubliner & Trinz now operate Karzas' State Theatre in Hammond, in addition to the North Center, which this firm took over May 31. It is rumored on film row that Lubliner & Trinz may move the Vitaphone from the North Center to their Senate.

Pana

Harry Tanner of Pana, Ill., theatre owner of that city and also interested in movie theatres at Vandalia and Nokomis, is planning to build a fine new theatre and hotel at Pana and has obtained an option on a site at East Second and Locust streets, and it is expected that work will start at an early date. The new buildings will cost in excess of $300,000.

Balaban and Katz circuit are changing the policy of the Norshore Theatre to tri-weekly change of films and will continue the presentations and musical policy of the house during the summer months. The first anniversary of Bennie Krueger's leadership at the Uptown Theatre of the B. and K. circuit is being celebrated this week with an elaborate stage show, employing forty people.

E. P. Kanelly of the Studebaker Theatre has gone to the Tower Theatre of the Orpheum circuit as assistant to Manager George Burdick. John Thoma of the Tower Theatre staff has been sent to the new Orpheum Theatre at Madison as manager of the house under the direction of Bert Schannberg. The Orpheum circuit has been featuring several of the juvenile movie stars in the Chicago district recently, presenting Baby Peggy, Mary and Mickey of the Gang comedies and Sunshine Sammy at the Majestic last week.

Contract has been let for the new movie theatre to take the place of the Marvel Theatre, recently burned to the ground at Carlinville, Ill.

Moline

Joseph Hopp, manager of the Palace Theatre at Moline, Ill., is the head of a new company that is being formed to build a 1,500-seat theatre in that city.

Mendota

H. C. Jarnagin, owner of the Strand Theatre at Mendota, Ill., is preparing plans for many improvements in that house and work will start at once.

Ohio

Moving Picture World Bureau, Cincinnati, O., June 8.

ACCORDING to a rumor which is apparently authentic, Columbus, O., will have another movie house to its already large number. The Long Street Improvement Association of that city contemplates the erection of a theatre at the corner of Long and Lafayette streets to have a seating capacity of around 2,500.

Grantsville

The old Trainor Opera House, Greenville, Ohio, which was destroyed by fire last winter, is to be rebuilt. The front and side walls, which are still standing, have been declared safe, and will be utilized in the new structure, according to Judge Martin B. Trainor, owner of the property. The new house, which will have a large seating capacity, will be thoroughly modern throughout.

Michigan

Moving Picture World Bureau, Detroit, Mich., June 8.

PROBABLY a score or more of Michigan exhibitors will be in attendance at the annual convention of the Motion Picture Theatre Owners of America at Columbus, June 7, 8 and 9. The Michigan organization, through H. M. Richey, general manager, has been arranging accommodations for a good many.

The Fitzpatrick-McElroy company, operating a number of theaters in Western Michigan, divided $4,000 among the branches of the Red Cross for the flood sufferers' fund derived from benefit performances given in their circuit.

The second annual Kunsky Theatres Thrift Contest is now under way and is attracting much interest. It is being operated in connection with the Griswold National Bank and 100 prizes, starting with a trip around the world, are offered to contestants.

The Detroit contingent of film salesmen and managers away on conventions has returned to desks and whirlwind selling campaigns are now under way. J. E. Flynn, district manager of Metro-Goldwyn-Mayer, together with Frank Downey, manager, and several members of the sales force are the last of the sales forces to return and get down to action.

Al Ruttenberg, manager of the new Home Theatre was stricken suddenly with appendicitis last week and rushed to Harper Hospital for an operation. It was a complete success and Mr. Ruttenberg will be discharged within a few days.

The new office of the Film Truck Service on the first floor of the Film Exchange Building is being furnished with seating arrangements and telephones so exhibitors will find it convenient when doing business in the exchanges.

E. C. Beatty, general manager of the Butterfield Circuit, accompanied by Mrs. Beatty, has left for a motor car trip that will take them through New York State and some of the New England States. They will be gone about one month.

Stephen Geitz, Detroit producer, has left by motor for Los Angeles, taking with him three local actors who will form the nucleus for the cast of a picture Geitz plans to make at the F. B. O. studios for national release. The working title is "Oh," and Arlene Preston, a Detroit girl, will play the leading role.

A. M. Goodman, manager of the Standard Film Exchange, is spending his summer holidays at Blue Water Highway on Lake Huron.

David Palfreyman, secretary and manager of the Detroit Film Board of Trade, has returned from French Lick, Ind., where he attended the annual convention of the Film Board secretaries.

The Kunsky Theatrical Enterprises are seeking a name for their new theatre in Birmingham, a Detroit suburb, and residents of that place have been asked to send in suggestions. Several hundred names, from which one will be chosen shortly, have been submitted.

New York

Moving Picture World Bureau, Albany, N. Y., June 9

BUSINESS picked up in remarkable shape at the motion picture theatres in Albany, Troy and Schenectady during the last four days of the past week, when the Lindbergh pictures drew thousands. These pictures reached Albany at 5 o'clock on Wednesday afternoon and were met in many instances by the exhibitors who flocked to the station in order to save every possible moment. It is estimated that the Lindbergh pictures added more than $2,000 to the box office receipts of these three cities last week.

G. A. Woodward has assumed the management of the Bond Exchange in this city, returning to Film Row after an absence of nearly three years, during which time he has been conducting his own printing business. Mr. Woodward was associated with the local Fox exchange for over five years, serving for two years as its manager before resigning.

Saratoga Springs

Bill Benton, of Saratoga Springs, who already has a considerable number of theatres in northern New York, is negotiating for the Pember in Granville. Other items of interest to exhibitors include the fact that the Stanley company concluded its negotiations last week and took title to four pieces of property in Madison avenue, Albany, on which the new house will be erected. Catherine Wenzel is the new booker-stenographer at the Pathe exchange. Mrs. Clayton Eastman, of the Paramount exchange, who was recently married, is back from her honeymoon and once more at her desk.

W. W. Farley, who owns theatres in Schenectady, Catskill and Yonkers, sold the Warburton in Yonkers last week to John Hayes, of that city, and Edward Dowling, an actor appearing in "Honeymoon Lane." Mr. Farley rented a new residence for himself in Albany, last week, which resembles a minature hotel.

James Roach, general manager of the Farash houses in Schenectady, is now taking his meals at his own home, for he was married a short time ago to a young woman residing in Saratoga Springs. Joseph Wallace, manager of Proctor's Theatre in Albany, was also married during the week. Mr. and Mrs. Wallace left on a motor trip through the state.

The Schine Theatrical Enterprises, with headquarters in Gloversville, are finding it a hard matter to secure just the right sort of managers for their houses, and so they will open a school for managers this summer at Rochester. This school will be open to high school and college students who will be offered courses not only in theatre management but also the operation of projection machines and a course in advertising and publicity. Young men who are accepted will have their expenses met by the Schine company, which has about eighty theatres in New York state.

Speculator

There is one exhibitor in New York state, in the person of Hezekiah Perkins, of Speculator, who is palling around with a world champion these days, Gene Tunney, now doing his training in Mr. Perkins' home town. The two men are seen together very frequently and Mr. Perkins is already making his plans to hold down a ringside seat at Tunney's next battle.

Claude Fish, of the American in Schenectady, will be in Atlantic City next week, doing a bit of fancy marking with the Albany patrol at the National Shriners big convention. Mr. Fish also participated this week in the State Elks convention at Troy. Mr. Fish has been active in both organizations for many years and two years hence will be at the head of the Schenectady Elks organization.

Track and Field Maneuvers

TELL the truth now. Where were you the night before. Jane Novak and Le Roy Mason in a touching scene from "Closed Gates," a Sterling picture.

A FAR cry from the rags she wore in "7th Heaven." Janet Gaynor is to be starred in "Two Girls Wanted," as a result of her work in the aforementioned Fox picture.

SALLY PHIPPS and Nick Stuart rolling on the greensward in a scene from "Cupid and the Clock," a Fox-O'Henry comedy.

ELEANOR BOARDMAN has the feminine lead opposite James Murray. King Vidor's new find, in "The Crowd," an original story of New York's masses by Vidor.

ESCAMILLO (Victor McLaglen) takes a snooze while Carmen (Dolores Del Rio) playfully tickles his nose with a feather in Fox's "Carmen."

WE don's know whether or not Aileen Pringle is smiling in sheer joy or laughing at Lew Cody in M-G-M's "Adam and Evil," in the new comedy team are co-starred.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Little Things Often Hurt a Theatre's Success More Seriously Than More Important Defects

SEVERAL months ago business bean to drop in a neighborhood house in Brooklyn. There seemed to be no reason why it should. The theatre offered a good program, it had no immediate opposition, and there was nothing in the program of the adjacent houses to explain the slump. On the face of things there was absolutely no reason for a falling business, and yet the receipts were slowly ebbing to the danger point. The manager even questioned his regular patrons, but they seemed unable to give any reason for the drop, though they confessed that the shows did not seem as good and some frankly said that only the distance of the nearest house kept them from seeking their amusement elsewhere.

Finally the manager arranged to take a couple of days off and play audience. He sat through both the matinee and night shows and his staff had instructions to say that he was not around, should anyone inquire. At the end of those two days he fired his projectionist and got his program working to talk about better projection.

The entire trouble lay in a slipshod projection. It was not bad enough to be really noticeable. Now and then the machine would get out of focus and stay that way for a minute or two. There would be a bad break from one reel to the next, a misframe might stay on the screen longer than was creditable to good projection, and the speed was poorly timed. No single factor was sufficiently pronounced to be noticeable, but in the aggregate it was just bad enough to make the patrons feel that the show was not good. It took more than the first day of steady observation to make the manager realize just where the trouble lay.

In another house there was a tendency to rush the news reel. The operator regarded this as unimportant, so he rushed it through. It was not until a testy patron complained that he liked to have a picture stay on the screen long enough to be looked at that the manager gave observation to the news projection and then issued orders that the picture stay on the screen. He happened to hit a horse race in which the animals went so rapidly that the eye could scarcely follow. The operator honestly thought he was helping along the action when he gave a little extra speed to the already speeded up film. On the track a mile-a-minute pace might have drawn big crowds, but on the screen it was unconvincing.

It sounded unimportant, but there were a number of older persons to whom the news reel was more important than the feature. They got the news reel elsewhere.

In another house a change in the head usher brought a laxity of discipline too slight to be immediately noticeable to the house management and yet sufficiently marked to have its reaction on the patrons.

One entire family of six went to another theatre, when it opened, because the head of the house was a bit nearsighted and disliked stumbling down the aisle of the poorly lighted house. As he paid for the six tickets, he went to the better lighted house when one was opened. Perhaps others did the same.

Scores of other examples might be cited, each slight in itself but important in the aggregate.

Picture theatres no longer sell film alone. They sell film plus service, plus comfort, and all three must be delivered. A surly doorman may drive away more business than a super feature can attract. An inattentive usher may nullify the impression already created by a smiling cashier and a genial ticket taker.

A sale of a theatre ticket is a contract to provide contentment, and unless every factor of the contract is delivered the sale is incomplete and unsatisfactory. Today the stage and screen program is less than half of the appeal. Watch to make certain that you give full value. It is as much exploitation to have your drinking water well iced as it is to get out an attractive house program or advertising display. And ice is cheaper than advertising.

Told the Town

John Judge took to the megaphone when Mr. Wu came to the Victoria Theatre, New Smyrna, Fla. He drove around town and would slow down whenever he passed a group of people and would megaphone the news that Mr. Wu was worthwhile. A telephone girl put the same message into the wires and a man in Chinese dress did a perambulation.

In default of Chinese goods to exploit, Mr. Judge dressed a jewelry store window with Chinese lanterns. It seemed to serve the same purpose.

Please Put It Back

Through some error an item in this department last week made reference to the Vita-Temple, Detroit, where in reality the house is located in Toledo. Will you please mentally replace the transposed theatre and get it back on its Toledo site. "Excuse it, please," as they say in telephone circles.

TAKING ROOKIES TO THE BALL GAME FOR THE STILLMAN THEATRE, CLEVELAND.

Presentation of a bunch of bouquets, verbal and floral, to the American league team gave strong advertising to the run of the M-G-M. The training camp angle helped to clinch the argument in favor of mussing up the ball park, but most ball managers are glad to get any legitimate ballyhoo that will jazz things up for the customers.

Beat Out Circus Parade With Novelty Pram

Gained Extra Sales From Six Specials

Roy L. Smart, of the Rivoli Theatre, Greenville, S. C., put a whole week over to extra advantage lately by selling his daily change wholesale as well as retail.

The line-up looked pretty good to him, so he announced his "Big Six" and put more effort into the campaign for the six than he would have done on the pictures individually. The result was a largely increased business that proved the value of his work. He did better than the six pictures would have done if individually exploited. Each program item got the advantage of all of the exploitation instead of just its proper share.

The newspapers were induced to collaborate, and both of them gave a number of special stories, including an effort to discover persons who never had seen a picture. Only six were located in a ten-day canvas, and these were made the guests of the theatre.

One of the papers conducted a cooking school three mornings that week, admission to the theatre being free for that session, and this put the idea over for the culinary students, for the stage was massed with paper for the attractions.

A real novelty was permitting the traffic officers to issue six summonses a day during the campaign. Surprised autoists who were told to "drive to the curb," though they were conscious of no infraction, were given a summons with "pass two," and drove on delighted to tell all their friends about their unusual experience. The word-of-mouth value of this stunt was great.

Prizes were announced for the best written letters on the pictures best liked, and 6,000 broadsides were used.

Stage miniatures on all six attractions were used in the lobby, and the front carried a special sign, the letters being outlined by the sign writer and cut out and wired by the house electrician. These letters were four feet high. An electrical store loaned the extra sockets required for this special work. The front was also decorated with flags and bunting, gold and dark green, the colors of the drive, being predominant.

These colors were also used for special strips reading "one of the big six," which were pasted on all posters and such other advertising as could carry them.

A special combination trailer for the six titles was used the preceding week, and helped to get the idea over.

These special weeks are good only for occasional use, but when they are properly handled, they will give larger returns than if the six items are treated singly. Watch your bookings, and when you get a specially good week, blow the lid off.

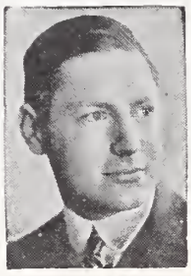
A FLOAT THAT BEAT OUT A CIRCUS PARADE

Sam E. Bleyer, of the Park Theatre, Meadville, Pa., contrived this very ingenious float and it beat anything the Walter L. Main Circus could offer, so he cleaned up. The box conceals the man's real legs. Simple and effective.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The timely subject of the program for the week in which Decoration Day fell on Monday, was the Vitaphone presentation, Lincoln's Gettysburg Address. This subject was impersonated and interpreted by Lincoln Caswell and took up 6 minutes of a complete show which ran 2 hours even. The feature photoplay was "Convoy," running 1 hour and 21 minutes, while the Mark Strand Topical Review, chief interest in which centered around Lingbergh, required 8 minutes. The remaining incident of the show was the first appearance at this theatre of Ted Lewis and his orchestra, who used up 25 minutes to good advantage.



Before the Vitaphone presentation was thrown on the screen, opening each de luxe performance, there was a brief prelude by the orchestra, this being played while the gold draw-curtains were closed over the small production stage and all drapes from one side of the proscenium to the other flooded with red, white and blue from the bridges and the dome. The curtains then opened as the Lincoln Address was thrown on, the lights remaining, the white light being on the screen.

After the Topical Review came the first appearance of Ted Lewis, "the high-hatted tragedian of song" and his Merry Musical Clowns, assisted by Miss Bobbe Arnst. Lewis was offered in full stage, the opening being in front of a drop representing the outside of a circus tent. Music of the "Pagliacci" prologue was played by the house orchestra while Ted Lewis announced the purpose of his act. Lewis was costumed in a black and white Pierrot outfit with his customary battered highhat. After the prologue with Lewis crying "ring up the curtain," the act went to full stage disclosing the interior of the circus with the band in green silk costume seated inside of the ring. The routine was as follows: prologue, "St. Louis Blues," "Keep a Little Sunshine in Your Heart," "Milenburg Joys," "Lily," "Pretty Thing," "Small Town Band" and "There's No End of My Love for You," and lights were as follows: as Lewis enters center of curtain for prologue a white spot is thrown on him from dome; first number—bridges lemon and dome white spot on Lewis, red and white foots, amber box lamps; third number—dome lemon floods and bridges lemon floods, red foots; fourth—dome white spot, bridges lemon, stage remained as before; fifth—after one verse and one chorus stage lights off, bridges white spot on female dancer on her entrance stage right; sixth and last—stage lights off and on cue dome white spot on Lewis and at closing of curtains stage lights up.

Windows Are Helpful On a New Universal

Giving Love Me and the World Is Mine a tryout, Universal staged a world premier at the Palace Theatre, Newport News, Va., with Bob Wood helping the local management on the exploitation.

As the picture is on next season's schedule, there was not much to be had in the way of accessories, other than stills, so Wood concentrated on window displays, and found that the stills work up very nicely in this connection.

Pictures of Kerry were used to land furnishing stores on hats, ties and other contributory articles, while Betty Compson, in her undies, landed lingerie windows and Mary Philbin worked in with the drug stores on cosmetics.

The result was an excellent business and Newport News feels very important at having seen the picture well in advance of the rest of the country.

Edgar Hart's Outdoor Stunt Pulled in the Rain

PENNANTS AND LANTERNS HELPED MR. WU AT THE MACON
Montagu Salmon depended almost wholly on the lobby of the Rialto to sell the M-G-M, using plenty of lanterns to supplement the flags. He also used incense and Chinese draperies, with a subdued interior lighting.

Strogoff Beat Meller In Havana Campaign

In spite of the fact that Racquel Meller is the idol of the Spanish-speaking countries, and was playing in Carmen, a distinctively Spanish story, Michael Strogoff got the money record at the Marti theatre the opening night, though Mike is nothing if not Russian.

Strogoff was playing at both the Rialto and the Marti, the latter being the more important house. There is a Spanish opera based on the story of Strogoff, known as "La Guerra Santa" or "The Religious War" and a half hour scene, that in which Strogoff receives his mission, uses but three soloists. This was used as the prologue at the Marti, and being less common than Carmen—as well as cheaper—it got the money.

The most advantageous bit of advertising was planting a 24-sheet in a vacant lot on the Malencon directly across from the grand stand occupied by the President during a carnival, and which could be seen by 130,000 persons.

One of the native papers issued 20,000 rotos the Sunday before the opening and another 5,000 printed in Yiddish, were distributed to a large Russian settlement.

The picture appealed to the love of color while the operatic prologue got the music lovers. The result was a cleanup.

Had Three Bad Men for Too Many Crooks Stunt

Using three house employees helped to put over Too Many Crooks at the Colonial theatre, Portsmouth, N. H. It got a lot of additional ticket sales and cost only a little make-up material.

Two of the men were made up as roughnecks and handcuffed together. An additional chain, running from the cuffs, was held by the third man, who represented a detective. The latter carried a suitcase lettered "Too Many Crooks. At the Colonial, Now."

The men went through the streets in the morning, and to give variety to the idea the detective called for his mail at the post office and read it in the lobby, made small purchases in the local stores and took his captives to a popular restaurant for lunch. The suitcase was in evidence at all times.

Perhaps the statement that there were too many crooks at the Colonial might be regarded as a slam at the audiences, but no one seemed to see it in that light.

A Variation

Using a herald on The Scarlet Letter, the Landers Theatre, Springfield, Mo., used the other side of the sheet for the ten-names stunt, offering a ticket to any child returning the herald filled in by those who had read it. As 20 instead of 10 spaces were used, it was making a thousand heralds go a long distance, though not the full thousand were turned back.

The unduplicated names were added to the mailing list.

Built Up a Cutout Into a Production

Montagu Salmon built up advance interest in Mr. Wu with a cutout of Chaney used in connection with the de luxe trailer of the same subject. While the trailer was running the cutout was placed in position on the stage and at the end of the trailer the house went back.

The orchestra went into an Oriental number, playing softly but working up to a crescendo, ending with a clash of the cymbals, when the curtains parted and a green and amber spot picked up the face of Wu.

It was the same lithograph they had seen on the boards, but it had been raised to a new importance through the presentation, and it clinched the sale.

Most of the dependence was placed on the lobby, which was lavishly decorated with Chinese lanterns, with a fringe of pennants around the edge of the marquise. Rich Chinese hangings were borrowed for the inner side of the lobby where they showed to advantage under subdued lighting, the transition from the brilliant illumination of the lantern under the marquise giving emphasis to the effect.

The result was the creation of an impression that was converted into cash at the box office.

Easy Pickings

For the three days of the run of Casey at the Bat at the Majestic Theatre Austin, Texas, T. W. Erwin worked a simple idea for a lot of space.

Through *The Statesman* he offered tickets each day to the man who knocked out the winning run, and also for the first home run. That had the interest of all the ball fans, who were the most likely prospects for the Majestic. One day the home run was also the winning run and the fact that the player got two sets of tickets not only made a special splash in the sponsor paper but the other daily also ran a story on the coincidence.

Any town with a ball team can work this stunt, and it brings in much for a small ticket investment.

HOW EDGAR HART STOOD THEM UP OUT IN THE RAIN
Wet weather prevented the packing of the square in Portsmouth, N. H., when the alert manager staged a municipal fire prevention function for The Fire Brigade, but he got a crowd and about a mile of newspaper notice.

Borrowed An Elaborate Outfit And Only Paid $10

Makes the Passers-by Supply His Animation

Edgar Hart, of the Colonial theatre, Portsmouth, N. H., has a new one for Tom Mix in No Man's Gold. It can be worked for any picture in which a character holds a rope. It can be worked without a cutout for any picture with a bell title. It can be worked with no excuse at all, for that matter.

What suggested the idea to Edgar was a three sheet of Mix holding a girl with one hand and throwing a lasso with the other. The section of the sheet above and around Mix's upraised arm was cut away and a real rope joined to the pictured rita.

This ran across the lobby with a string of cowbells suspended from the rope and a spring to take up the tension.

In the center of the string a rope dropped to within easy reach of the passer-by with an inviting "Tug" on a card at the end. Any tug would start all the bells jangling, and it was only human nature to give the rope a yank, with the result that Edgar had an animated noise display with no cost for current.

As he borrowed all of the material and used an old piece of compo-board, the net cost was the price of the three sheet.

It might be no man's gold, but it was Bill Gray's silver collection in large degree.

Put On Fashion Show To Add Corporal Kate

There is nothing in Corporal Kate to indicate a fashion show, but a department store in Newburg, N. Y., was willing to stage Summer fashions and Charles R. Hammerslough, of the Broadway theatre, thought that it would be helpful to that picture, so he put it on, and it packed the house for three nights, being used only as an evening feature and showing at both night shows.

The store imported a few models from New York and added its own employees to bring the number to twenty girls. It also engaged a professional actor to function as master of ceremonies and inject a little comedy touch.

It paid for the girls, supplied the costumes, shared the cost of 100 special half sheets, gave a page to the show in its store news with 8,000 circulation, contributed a display window and used bundle stuffers.

Mr. Hammerslough contributed the stage, the music and his own services as stage director.

It not only gave three days of unusual business, but it toned up attendance later, for a big splash like this does the house much good beyond the immediate showings.

STROGOFF'S THERE BUT YOU CAN'T SEE HIM
George H. Gratias, of the Starland Theatre, Winnipeg, built a practical balcony for a cutout of the courier, but the camera lost him. The backing is taken from the paper and gave a flash that got universal attention.

Some Remembered

Several years ago the Chattanooga ball team won a pennant. To interest in Slide Kelly, Slide, E. R. Rogers offered a pass to the Tivoli to all persons who could correctly name the players from an old photograph of the once-famous team.

Although there was no limit placed to the number of prizes, but eighteen tickets were paid out, and five of these went to women, which would seem to prove that women are interested in baseball as well as the man.

H. A. Chenoweth Has New England Location

H. A. Chenoweth is back in New England, this time at Uxbridge, Mass., where he is managing the Bijou theatre for Louis J. Coriarty. Chene got out of the territory for a time, but apparently he felt lonesome, for he is back home again, and still clicking.

His newest idea is a question contest. He selects some question each week and gives a reward for the best reply, the winning answers being read from the stage at the Saturday matinee. We gather that the child does not have to be present to obtain the reward, the reading being for the information of the others.

Chene runs the question on his screen in the early part of the week that the adults may realize the educational value of the idea. It also is available to children who do not attend.

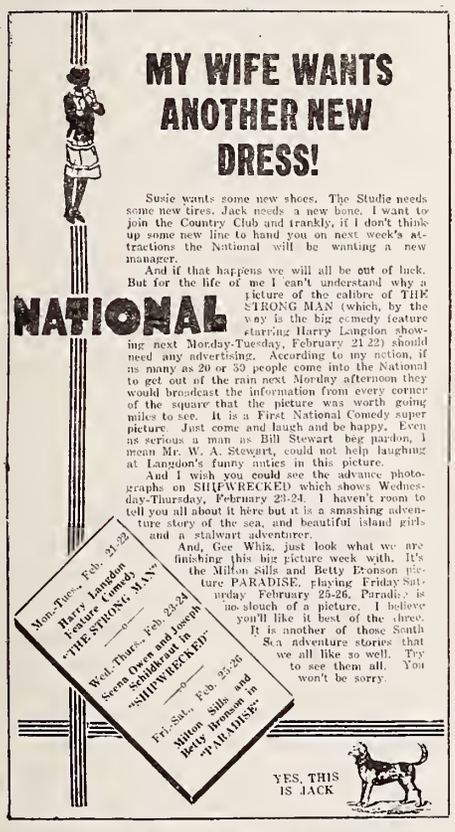
The questions are carefully framed to develop real interest and some study, and Chene writes that they are getting a lot of interest. Chene is strong for stunts.

REAL ROOKIES HELPED ROOKIES AT THE COLONIAL THEATRE, READING, PA.
H. W. Foerste and Erle Homan borrowed the Army recuiting truck, an anti-aircraft searchlight, a machine gun company and two N. G. units with about 100 boys who expect to attend the C. M. T. C. this summer, and whooped it up in regular circus style. Broke the Saturday record, but not the week. Cost $10 for gasoline. The rest was free.

Larmour Uses An Old Idea To Gain Variety

Uses an Old Idea For Copy in a Dull Moment

M. W. Larmour, of the National theatre, Graham, Texas, sends in an advertisement based on one appearing in this department about a year ago. Mr. Larmour is too fertile in ideas of his own to be ashamed to admit that he borrows inspiration now and then. The idea worked a year ago. It worked a few weeks ago, just as well. Mr. Larmour took only the idea and not the exact copy.


MY WIFE WANTS ANOTHER NEW DRESS!
Susie wants some new shoes. The Studie needs some new tires. Jack needs a new bone. I want to join the Country Club and frankly, if I don't think up some new line to hand you on next week's attractions the National will be wanting a new manager.
And if that happens we will all be out of luck. But for the life of me I can't understand why a picture of the calibre of THE STRONG MAN (which, by the way is the big comedy feature starring Harry Langdon showing next Monday-Tuesday, February 21 22) should need any advertising. According to my notion, if as many as 20 or 30 people come into the National to get out of the rain next Monday afternoon they would broadcast the information from every corner of the square that the picture was worth going miles to see. It is a First National Comedy super picture. Just come and laugh and be happy. Even as serious a man as Bill Stewart beg pardon, I mean Mr. W. A. Stewart, could not help laughing at Langdon's funny antics in this picture.
And I wish you could see the advance photographs on SHIPWRECKED which shows Wednesday-Thursday, February 23-24. I haven't room to tell you all about it here but it is a smashing adventure story of the sea, and beautiful island girls and a stalwart adventurer.
And, Gee Whiz, just look what we are finishing this big picture week with. It's the Milton Sills and Betty Bronson picture PARADISE, playing Friday Saturday February 25-26. Paradise is no slouch of a picture. I believe you'll like it best of the three. It is another of those South Sea adventure stories that we all like so well. Try to see them all. You won't be sorry.
NATIONAL
Mon.-Tues., Feb. 21-22 Harry Langdon Feature Comedy "THE STRONG MAN"
Wed.-Thurs., Feb. 23-24 Seena Owen and Joseph Schildkraut in "SHIPWRECKED"
Fri.-Sat., Feb. 25-26 Milton Sills and Betty Bronson in "PARADISE"
YES, THIS IS JACK

MR. LARMOUR'S ADAPTATION

The cut at the bottom, labeled "Yes, this is Jack" refers to the top lines where he lists a bone as Jack's contribution to the family's wants.

It is not often that a solidly set bank of six or eight point will be read through, but just once the average reader will be interested and read it through and it will be so complete a change that it will have much added weight.

Mr. Larmour writes that this contributed a lot of money to the box office and made a lot of talk. People who knew him would make some allusion to their contribution toward the new dress, from which Mr. Larmour could tell that the display had clicked.

When your patrons seem to be getting tired of the same old ads, give them something as entirely different as possible.

Cuts Press Book Mat To Get a Nice Single

Here's another nice example of how to get a good single, and this is based on a press book trimmed down to fit the space. It is from Louis S. Shimon, of the Uptown theatre, Sheboygan, Wis.

This cut was not planned for a single, but it works in this space as well as though it had been specially drawn. Mr. Shimon gets very good type results in a similar space, but for a picture not requiring much sales talk, he thinks that the use of the cut is better. Very

SHIMON'S SINGLE

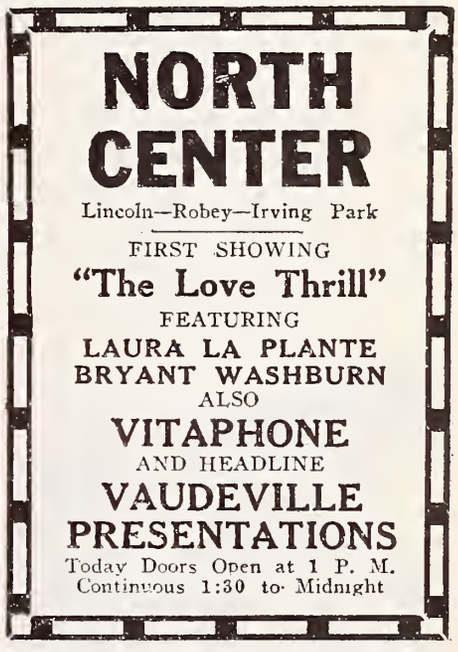
often you can get something out of a four column cut or even a full page design when nothing offers in a double mat. The four is more apt to offer smaller figures, one of which can be cropped out for your use, though it may not be possible to get the title, too. A good way to select a portion is to have a heavy card with an oblong an inch and seven-eigths wide cut in the center. You can put this over a press book page and move it around until you strike an area that will fit the space. If you are limited both as to width and depth, have the oblong precisely those dimensions. If you find something that is a little shorter, so much the better. The value of this card lies in the fact that you shut off the extraneous cut surface, which may confuse you if left uncovered. If you are using singles, you will find the card well worth while.

Makes a Rule Frame The Sole Attractor

Here is another useful single column space reproduced in exact size to show that more than one item can be sold in a comparatively limited space. It is taken from a Chicago paper.

Not only is the Universal picture put over with a good display, but Vitaphone is given three lines of bold face with one of eight point. The attention is gained chiefly through the use of a characteristic border, probably specially drawn for the house, though similar framed may be formed of stock border, provided that other houses do not use the same pattern. For less than the cost of a drawing, you can obtain your own font of border from which to frame your rule work, and if you are careful to select something that is not on the casting machines, you are reasonably certain to enjoy a good monopoly.

The real attractor is the house signature, though this is set in straight type without any attempt at ornamentation. This is a neighborhood house, and the reader is more apt to be attracted by the house name than by any title. He is looking over the paper for the downtown attractions. He comes upon the familiar



SELLS MUCH ANNOUNCEMENT

neighborhood house, and reads on to see what it offers, possibly being sold on staying closer to home if the title looks interesting, but to sell the title the house name must first be sold.

It is a nice example of all type that can be followed by houses which use only singles.

Gets Fine Effect From Use of the Photograph

Here is an exceptionally pretty display from Eddie Hyman, of the Mark Strand, Brooklyn.

Second Day of Syd Chaplin in "The Better 'Ole"
Ends Friday Night April 29th
MARK STRAND
BROOKLYN
FULTON ST. AT ROCKWELL PL.
Direction Stanley Company of America
On the Screen
First Time at Brooklyn Mark Strand Prices
Syd Chaplin
in "The Better 'Ole"
TOPICAL REVIEW
On the Stage
EDWARD L. HYMAN'S
ELABORATE PROLOGUE with Male Chorus of 25
Carlton Gerard and Serova Dancers
Second and Final Week of
The Australian Tenor
ALLAN PRIOR

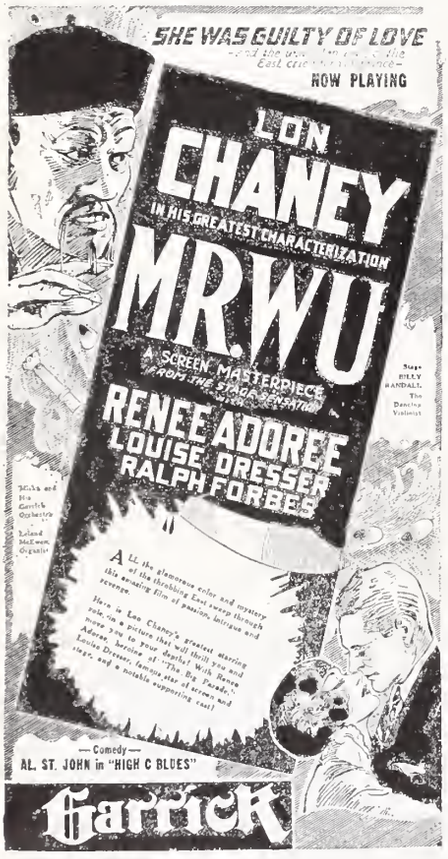
ONE OF HYMAN'S SUCCESSES

Burns Does As Well With Single Column Spaces

It will be noted that he cuts the initial into the left hand border and that he gets an excellent effect by breaking the border in the upper right hand corner to increase the display value of the house signature. This last is compensated by running the border under the signature for an underline, which is a new touch that makes for better effect than the straight broken border. The original is 75 by 2, or a little more than five inches deep. All of his displays are marked by clean lettering which have the legibility of type, but usually he trusts to the lettering to get the idea over. Here he has incorporated a picture of Old Bill that should materially help the sales.

Too Much Drawing Is Apt to Obscure Cut

P. F. Schwie, of the Garrick theatre, Duluth, Minn., sends in a display for Mr. Wu that is effective, but a bit overdrawn. We think the wealth of detail surrounding the face of Wu is not as effective as would be the same face against a white ground.



TOO MUCH DETAIL

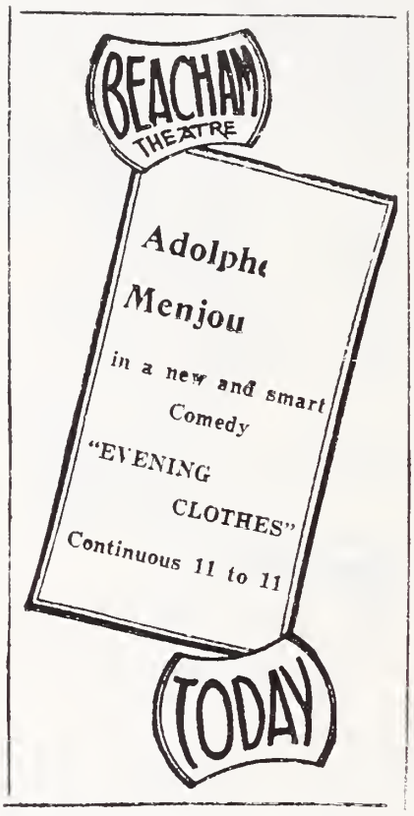
The same applies to the bottom part of the illustration. The characters sink into their background.

Apparently Duluth takes a lot of selling, for there is a heavy bank in the reverse panel, but Schwie cleverly mortises to get this in straight type, which not only makes for legibility, but display. The real selling is done with the title and Chaney's name, and these are thrown up nicely by the reverse.

The small features are all over the space, wherever a white space is available, and this suggests more show than where they are grouped in a single panel. Mr. Schwie has achieved an interesting space, but we think the router could have improved that cut.

Burns Gets Results in Characteristic Single

We do not recall having shown any of Frank H. Burns single column displays before. We do not recall having seen any. For that reason this single from the Beacham theatre, Orlando, Fla., is of unusual interest to those who have followed and adopted Mr. Burns' style. It is shown actual size.



A FRANK BURNS SINGLE

The layout speaks for itself. This is a follow on the Sunday space and needs no additional selling, so a little rule work and some well placed white space get the single over very nicely.

Doughnuts Were Plenty For Tin Hats Novelty

Doughnuts helped win the World War, and went down into history in connection with the big conflict. More recently doughnuts helped to win a war for business at the Noble theatre, Anniston, Ala.

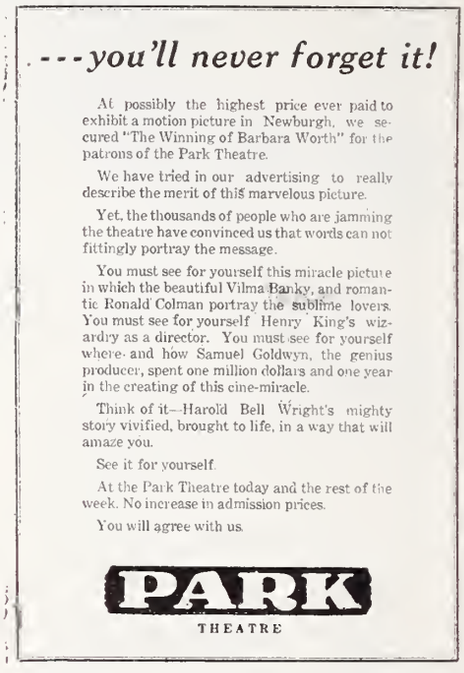
For Tin Hats T. Y. Walker employed a boy in uniform to ride around town on a bicycle loaded down with a gas mask, rifle and some German helmets. A sign on his back connected him with the picture at the Noble where a further display of souvenirs of the war made an attractive lobby behind a sandbag breastworks.

A local cafe saw a chance to make its own advertising more effective and the day of the opening the bicycle rider was dismounted and distributed doughnuts in individual wax paper envelopes printed up for the picture and the cafe.

The safe ont only supplied the doughnuts but paid for the sacks and their printing. All Walker had to do was supply the boy as distributor.

Another Open Letter Is Used for Barbara Worth

Open letters are not unusual, but we believe that The Winning of Barbara Worth has brought out more open letters than any other picture in recent history. This seems to be because the managers want to put over the bigness of the play. Here is one from the Park theatre, Newburgh, N. Y.


---you'll never forget it!
At possibly the highest price ever paid to exhibit a motion picture in Newburgh, we secured "The Winning of Barbara Worth" for the patrons of the Park Theatre.
We have tried in our advertising to really describe the merit of this marvelous picture.
Yet, the thousands of people who are jamming the theatre have convinced us that words can not fittingly portray the message.
You must see for yourself this miracle picture in which the beautiful Vilma Banky, and romantic Ronald Colman portray the sublime lovers. You must see for yourself Henry King's wizardry as a director. You must see for yourself where and how Samuel Goldwyn, the genius producer, spent one million dollars and one year in the creating of this cine-miracle.
Think of it—Harold Bell Wright's mighty story vivified, brought to life, in a way that will amaze you.
See it for yourself.
At the Park Theatre today and the rest of the week. No increase in admission prices.
You will agree with us.
PARK
THEATRE

ANOTHER OPEN ON BARBARA

This was used after the run had started, and refers to the already large attendance. Most of the letters have been used before the run to ensure that attendance.

This is rather too extravagant in its praise. We think that it is apt to oversell the reader. "Cine-miracle" is interesting, but a bit too strong. Greater sobriety of adjective might have helped.

Black Bottom Contests A Help to Taxi Dancer

Music dealers figure that there are 40,000 ukelele players in Southern California, but not all of them can do the black bottom in exhibition style, so a contest staged by the State theatre, Los Angeles, for The Taxi Dancer, uke players were limited to those who could also do the bottom. Even at that, it was necessary to hold private elimination contests in order to get only the best for the stage performance. As the Examiner was hooked to the stunt, the entries were unusually heavy.

Following the free-for-all a second contest was held, with the ukes omitted, for 22 couples selected through contests held at the various important dance halls, each elimination serving as an additional advertisement for the picture.

As this was in Los Angeles, Joan Crawford was put on in a dancing act with Gene Morgan, and she served as one of the judges. She also played her own accompaniment on the uke in her stage specialty, so she qualified as an expert in both divisions.

It served to put the picture in the top division, and gave some good hook-ups to music stories as a side line.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

"Tillie the Toiler"

Marion Davies Has a Congenial Role in Amusing Light Comedy Based on Newspaper Cartoon Strip

FOUNDED ON RUSS WESTOVER'S popular cartoon strip widely syndicated through the newspapers of this country, "Tillie the Toiler," which serves as Metro-Goldwyn-Mayer's newest starring vehicle for Marion Davies, offers an hour of light and amusing entertainment.

Tillie is typical of a variety of present day femininity. She is a steno of the ultra-flapper type, a bobbed-haired, extra short-skirted gum-chewing stenographer, beautiful and not nearly so dumb as she would have you believe, possessed of a lot of modern sophistication but affecting a pose of exceptional innocence. Miss Davies is excellent in the character. Her make-up and acting fit it to a "T" and she again demonstrated that her real forte is light comedy. She has no trouble in keeping the audience interested in her work and carries them right along with her.

Out of the mass of varied episode, incident and gags that go to make up the newspaper series there has been built up for screen purposes a story of her romance with Penny Fish a millionaire. Up to the time that her marriage is to take place she is the Tillie of the cartoons, but the audience then discovers that she has a heart after all, that she is marrying money to give her mother comforts and after all she cannot go through it and ends by becoming the bride of poor Mac, who is no longer the office worm, but, made desperate by the loss of Tillie, has "turned" and been made general manager of the company.

The story is exceedingly light and full of improbabilities and contains considerable conventional screen material which weakens the later reels. In working around to the expected happy ending, Tillie loses some of the dash and spontaneity of the earlier reels. The first half of the picture contains bright and amusing characterization not only in the role of Tillie but the other players and Ralph Spence's title aid materially in producing this result. An especially apt one described Tillie's character in a nut-shell: "She had an innocence that it took years to acquire." At the Capitol Theatre in New York this picture kept the audience in chuckles for the greater part of the film and it should prove a pleasing attraction especially with the thousands who are familiar with Westover's cartoons.

So far as the characterization of the downtrodden office plodder is concerned, Matt Moore is thoroughly at home in a role of this type and gives a sterling performance although he is a different physical type from the cartoon "Mac." George Fawcett is fine as the blustering old boss who is captivated by the dashing "Tillie" and George K. Arthur is amusing as the sissified, four-flushing general manager. Bert Roach is splendid in the limited role of the sponging brother-in-law and Gertrude Short capably handles the role of Bubbles.

Metro-Goldwyn-Mayer presents
Marion Davies in
"Tillie the Toiler"
Based on Russ Westover's newspaper cartoons
A Hobart Henley Production

CAST:

Tillie Jones	**Marion Davies**
Mac	**Matt Moore**
Penny Fish	**Harry Crocker**
Mr. Simpkins	**George Fawcett**
Mr. Whipple	**George K. Arthur**
Bill	**Bert Roach**
Bubbles	**Gertrude Short**

Length—6,160 Feet.

Tillie, a beautiful but dumb, stenographer finally catches Penny Fish, a millionaire, and determines to go through with the marriage for her mother's sake, although she loves Mac, a fellow worker. She decides at the last minute that she will accept Mac who in desperation has rebelled over his downtrodden job and been made general manager of the company. Amusing comedy drama.

"The Whirlwind of Youth"

Lois Moran Achieves a Personal Triumph In Story Adapted From an Analytic Novel

Adolph Zukor and Lesse L. Lasky Present
Lois Moran in
"The Whirlwind of Youth"
Based on novel "Soundings" by A. Hamilton Gibbs
A Rowland V. Lee Production
A Paramount Picture

CAST:

Nancy Hawthorne	**Lois Moran**
Heloise	**Vera Veronina**
Bob Whittaker	**Donald Keith**
Cornelia Evans	**Alyce Mills**
Lloyd Evans	**Larry Kent**
Curley	**Gareth**
Jim Hawthorne	**Charles Lane**

Length—5,866 Feet

Nancy, an unsophisticated English girl, falls desperately in love with Bob, a philanderer, who realizes his unworthiness and contrives to be caught embracing another girl. The war breaks out and Bob realizing his love is real marries Nancy. Drama of a girl's developed soul.

BASED ON THE NOVEL, "Soundings," which offered a study of a young girl's developed emotions, "The Whirlwind of Youth" offers a rather sketchy outline of a cleverly analytic story. It is not a simple matter to probe deeply into motives and reactions through the use of picture, and without recourse to an over footage of sub-title the development hits only the high lights, with the result that the plot seems rather thin and the actions of the characters somewhat implausible.

Nancy Hawthorne, reared by her artist father in comparative seclusion, knows little of life until she goes to Paris to complete her studies. There she meets Bob Whittaker, an Oxford undergraduate, whose boast it is that he can look into a girl's eyes and tell whether she would prefer to be kissed or play tennis. Apparently he gets little practice at the net game.

He reads Nancy's eyes and decides that she prefers kissing, but does not read deeply enough to realize that to her finely trained nature the surrender of her lips means also the surrender of her heart.

Startled by her naive confession, he is put ill at ease and rushes to the conclusion that his past life renders him undeserving of so pure a love, though apparently his amours have been innocent enough.

He deliberately seeks to disgust her by letting her see him embracing another girl, and Nancy, heartbroken, settles down to nurse the memory of her one love.

The outbreak of the war sees both in France, where they meet as Bob's regiment is moving

up to the front for its first action. There is a hurried marriage and then the story jumps to three years later with the war at an end and Bob returning to London with his wife and little daughter.

The story is too scantily provided with plot to live up to the "whirlwind" in the title. The action advances very slowly and there is little that is genuinely dramatic. Both Bob and Nancy seem a bit too unreal to be accepted as human, and such interest as is gained in the story rises largely through the exploitation of Miss Moran's engaging personality. She is given little opportunity to act, but is seen in a wealth of pretty poses. Donald Keith offers little appeal, and Larry Kent, as his chum, is so much more human than he that he holds the greater interest.

There are some interesting shots of studio life, not too wildly extravagant, and a well staged military sequence back of the lines, but there is little to hold the interest other than Miss Moran.

"Irish Hearts"

May McAvoy Has the Featured Role in Story Combining Sentiment, Slapstick and Villainy

Warner Brothers Present
"Irish Hearts"
With May McAvoy
Directed by Byron Haskin
CAST:

Sheila	**May McAvoy**
Rory	**Jason Robards**
Emmett	**Warner Richmond**
Clarice	**Kathleen Key**
Sheila's Father	**Walter Perry**
Sheila's Boss	**Walter Rodgers**

Length—5,597 Feet

Coming to America with her father and Emmett, her sweetheart, Sheila loses her shamrock. Emmett proves to be a cad and marries Clarice, but Rory gives Sheila a new shamrock and her fighting spirit returns, she licks everybody and marries Rory. Irish comedy-drama.

WHILE THE TITLE OF Warner Brother's "Irish Hearts," featuring May McAvoy, would seem to suggest that it is a sentimental heart-interest romance of the emerald isle, there is little of this quality in the picture.

The story opens in Ireland, but soon shifts to the slums of New York and the keynote of the plot is the fact that the heroine loses all of her spunk when she loses a shamrock pin and just as suddenly regains it with the recovering of what she believes to be the same pin.

From every standpoint the picture is overdrawn and the story fails to carry conviction. The situations are obviously forced for effects that the director fails to achieve. It is stretching the credulity too much to ask one to believe that the little fighting terror when she has the shamrock would be so docile and let even the street urchins pick on her when she loses it, or that anyone could be such a cad as her childhood sweetheart, who accepts her meagre savings and not only uses them to marry another girl, but even takes his bride to the heroine's lunchroom for the wedding breakfast.

In an effort to provide a fast and amusing ending, the last reel is filled with slapstick in which talented and demure little May McAvoy, much out of place, is seen hurling over-ripe vegetables at her tormenter and bowling over with ease masculine tormenters much larger than she is.

Despite the handicap of the story, the players do good work. Miss McAvoy makes an attractive Irish lass and Jason Robards an acceptable hero. Walter Perry is an excellent type for the father and Warner Richmond does well as the deep-dyed villain.

"The Trunk Mystery"

Punch, Suspense and Fast Action in Exciting Police Melodrama Starring Charles Hutchison

Pathe Presents
"The Trunk Mystery"
Starring Charles Hutchison
Directed by Frank H. Crane
CAST:

Jim Manning	**Charles Hutchison**
Marion Hampton	**Alice Calhoun**
Joe Fawcett	**Richard Neil**
Turner	**Ben Walker**
Jeff	**Ford Sterling**
Stevanoy	**Otto Lederer**
John Hampton	**Charles Mack**

Length—4,338 Feet

Manning, of the secret service, buys a mysterious trunk at auction. A girl and two men make desperate attempts to recover it and Manning finally arrests the men for a jewel theft, proving the girl's father innocent and winning the girl. Exciting melodrama.

PATHE IS OFFERING ANOTHER thrill action melodrama starring Charles Hutchison in which he appears as a member of the secret service engaged in the ferreting out of a gang of crooks.

As the title aptly implies, the action hinges around a mysterious trunk. Put up at auction by the police along with other unclaimed goods, it arouses spirited bidding. Hutchison secures it and this starts a chain of exciting happenings in which a girl and a gang of crooks try burglary and other means to secure it at any cost. Eventually, the hero is able to apprehend the gang who have stolen a valuable necklace, free the girl's father, who has been wrongly imprisoned, and win the girl.

There is good suspense in the scene built around the efforts to secure the trunk and fathom the mystery, and the solution holds the interest and seems more plausible than is frequently the case. There is a fast chase scene which furnishes the climax in which Hutchison pulls his thrilling stunt of riding a motorcycles across a gap and indulges in other daredeviltry.

Hutchison has a role that suits him and Alice Calhoun gives a satisfactory performance as the girl in the case. Ford Sterling supplies good comedy as the German butler and Richard Neil and Otto Lederer are capable villains.

"The Trunk Mystery" is a good program picture of its type.

"Slaves of Beauty"

Picture Built Around Secrets of a Beauty Parlor Offers Breezy Light Entertainment

William Fox Presents
"Slaves of Beauty"
Based on story by Nina Wilcox Putnam
A J. G. Blystone Production
CAST:

Len Jones	**Holmes Herbert**
Anastasia Jones	**Olive Tell**
Paul Terry	**Earle Foxe**
Goldie	**Margaret Livingston**
Bob	**Richard Walling**
Dorothy Jones	**Sue Carol**
Irish Woman	**Mary Foy**

Length—5,412 Feet

Wealth comes to the Jones family when Len discovers a beauty clay, but his wife tires of him and falls in love with a he-vamp. She neglects business and finally sells to a rival, who turns out to be her own husband, and they are reconciled. Light comedy drama.

WITH "SLAVES OF BEAUTY" following closely upon several of similar type, such as, "Ankles Preferred," "Love Makes 'Em Wild," and "Rich But Honest," it would seem that one branch of the William Fox production forces is specializing in light and breezy comedy dramas with light plots, fine furnishings, snappy scenes and amusing comedy bits such as on the musical comedy stage are designed especially for the tired business men.

"Slaves of Beauty," like its predecessors, meets all of the above requirements. The story which cannot be taken seriously deals with a woman whose easy-going inventor husband invents a beauty clay. Riches follow and then the wife tires of hubby and runs around with a he-vamp neglecting business. She sells out to a competitor who proves to be hubby who also secures a new hold on his youth by diet and exercise. There is of course a reconciliation. The ending while smacking more of fiction than fact is pleasing, and altogether the picture should provide an hour of average light entertainment. From different angles, both men and women will like some of the scenes revealing secrets of the beauty shops.

Olive Tell is excellent as the wife although forfeiting a certain amount of audience sympathy and Holmes Herbert gives a convincing performance until he blossoms out as a dandy. A newcomer with great promise is Sue Carol as the flapper daughter, she is pretty, vivacious and talented. Richard Walling, as the serious youth, makes a good foil for her and Earle Foxe handles well the thankless role of the male vamp.

"Code of the Cow Country"

Buddy Roosevelt's Newest Starring Vehicle Is a Western Well Punctuated With Action

WITH BUDDY ROOSEVELT in the stellar role, Pathe is offering "Code of the Cow Country," a melodramatic action western based on a story by Betty Burbridge and directed by Oscar Apfel.

As is the case with the majority of program westerns, this picture contains a number of familiar situations, and offers still another variation of formulas that have often proved their appeal with the fans. In this instance, the action concerns a new foreman who falls in love with the ranch owner's daughter and not only rescues her from a villainous gambler but gets her weak brother out of this crook's clutches, thus bringing about the conventional happy ending.

While there are practically no new situations and the outcome of the story is at no time in doubt, the development is smooth enough and punctuated with plenty of action, including a dance hall dispute, at least three instances in which the hero floors the villain, considerable gun-play and a running fight on horseback between the raiders and the ranch defenders in a night raid.

Buddy Roosevelt gives a good account of himself and has a congenial role and Elsa Benham is satisfactory as the girl. Hank Bell does well as Buddy's pal and seems much more real than the eccentric characters usually found under such conditions.

"Code of the Cow Country" should prove a satisfactory attraction for the average western fan.

Lester F. Scott, Jr., presents
"Code of the Cow Country"
Starring Buddy Roosevelt
Directed by Oscar Apfel
A Pathepicture

CAST:

Jim West	**Buddy Roosevelt**
Red Irwin	**Hank Bell**
Helen Calhoun	**Elsa Benham**
John Calhoun	**Melbourne McDowell**
Ted Calhoun	**Sherry Tansey**
Bill Jackson	**Richard Neil**
Dutch Moore	**Walter Maly**
Tallas	**Frank Ellis**
Dolores	**Ruth Royce**

Length—4,512 Feet.

In endeavoring to aid Ted, the weak-willed brother of his sweetheart Helen, Jim, a cowpuncher, gets in bad with the girl because he is seen with a dance hall girl; but everything comes out O. K. when Jim rescues Helen from the villain Jackson. Action western.

"Simple Sis"

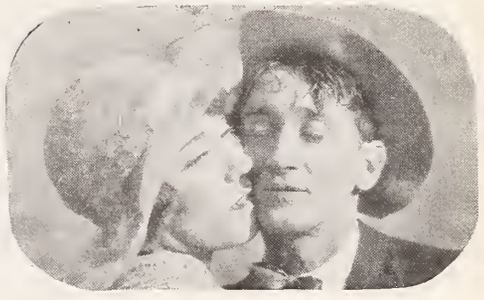
Louise Fazenda and Clyde Cook Have Featured Roles in Pleasing Heart Interest Melodrama

WITH BOTH OF THE featured players in roles that are quite different from their accustomed out-and-out comedy characterizations, Warner Brothers are presenting Louise Fazenda and Clyde Cook in "Simple Sis," a melodramatic story of the trials and tribulations of a girl laundry worker, that should prove a pleasing program attraction

While considerable use is made of the comedy talents of these two players, at all times there is a deep motivating note of pathos and drama arising out of the heart-interest angle which predominates the story. The comedy arises legitimately from the characterizations and at no time are gags thrown in just for laughs. Several of the situations in the earlier reels where Louise is seeking to ensnare the bashful Clyde are refreshing and decidedly amusing.

Miss Fazenda has the principal role and gives a sincere and satisfactory performance as the laundry girl who loses her job and almost loses her sweetie because of complications that arise when she adopts a little kiddie. There is a strong appeal to the emotions when she hides the little fellow in a trunk to keep him from the welfare workers and a good melodramatic climax with a real tug at the heartstrings when she saves the lad from the burning building. Clyde Cook does well in the opposite role as the bashful gawky truck driver. The other roles are in capable hands.

Herman C. Raymaker, aided by the featured players, has succeeded in putting an exceptional lot of feeling into this little story, and women especially should respond to its emotional appeal.



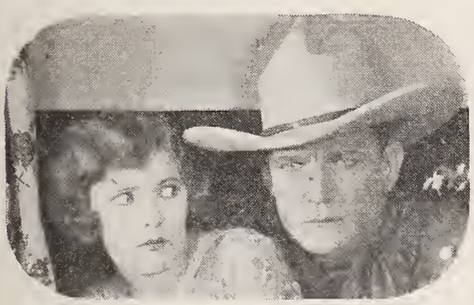
Warner Bros. Present
"Simple Sis"
With Louise Fazenda and Clyde Cook
Directed by Herman Raymaker

CAST:

Sis	**Louise Fazenda**
Jerry O'Grady	**Clyde Cook**
Edith Van	**Myrna Loy**
Oscar	**William Demarest**
Buddy	**Billy Kent Shaeffer**
Buddy's Mother	**Kathleen Calhoun**

Length—6,218 Feet

Sis, a laundry worker, finally attracts Jerry, a truck driver, but almost loses him, and does lose her job when her little pal's mother dies. Welfare workers take the kid after Sis rescues him from a fire, but she gets him as well as Jerry when the latter assures the judge he can support all three. Heart interest melodrama.



"Good as Gold"

Lots of Action, Excitement, Stunts, Thrills And Romance in Typical Buck Jones Vehicle

CHARACTERISTIC OF THE usual Buck Jones starring vehicle there are plenty of thrills and an abundance of action in "Good as Gold." His fans and those who like western action thrillers will find this one good entertainment.

"Good as Gold" is a western story of the mining rather than the cow country, with Buck in the role of a chap who, to avenge the theft of his father's mine, takes the law into his own hands and, turning bandit, holds up the payroll messengers. It all turns out O. K. for he falls in love with and marries the new mine owner after saving her from her rascally superintendent.

There is a good thrill where Buck is hanging on a rope over a cliff and the rope breaks. The action scenes also include Buck's hold-up of a train and his kidnapping of the girl as well as a dramatic appearance before the villain's henchman and a spirited getaway. The big climax comes with a fight in and around a mine shaft, with Buck overcoming two of his opponents and then bursting the entrance door with a dump car, sliding down a rope into the mine, rescuing the girl and then fighting the villain on a moving car that finally runs over the edge of a hill.

Frances Lee, a recruit from the two-reel comedies, makes a good impression as the girl and Buck is, of course, in his element. Carl Miller is an effective gentleman villain and Charles K. French is good as the friendly sheriff.

William Fox Presents
Buck Jones in
"Good as Gold"
A Scott Dunlap Production

CAST:

Buck Brady	**Buck Jones**
Janet Laurier	**Frances Lee**
Sheriff	**Charles K. French**
Tilford	**Carl Miller**
Timothea	**Adele Watson**
Buck Brady (as boy)	**Mickey Moore**

Length—4,545 Feet

As a valuable mine has been stolen from his father, Buck retaliates by holding up messengers and taking the payroll. He falls in love with a pretty girl, learns she is the new owner of mine, saves her from her crooked foreman and finally wins her. Stirring action western.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,496
Great Sensation (W. Fairbanks)	Melodrama		4,471
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476

Short Subjects

Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls

FIRST NATIONAL

Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,220
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,427
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29 .	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631

FOX FILM CORP.

Features		1926	
Dixie Merchant (Bellamy)	Drama	Mar 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,856
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,823
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,977
Midnight Kiss	Comedy drama	Aug. 7..	5,022
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	8,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20..	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Ang. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,689
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	Jnne 12	5,580
Lovey Mary (Bessie Love)	Drama	June 19	6,967
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,648
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603

PARAMOUNT

		1926	
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorotby Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,956
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,439
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Durable Souls	Sporthght	Oct. 30..	1 rl
Journey of the Israelites	"Pilgrimage"	Oct. 30..	1 rl
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 20..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4..3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4..2 rls.
Through Thick and Thin	Terry cartoon	Dec.	4..1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4..2 rls.
Hitting the Rails	Terry cartoon	Dec.	4..1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
	1927		
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	2 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	2 rls
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	2 rls
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	2 rls
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Play Safe (Monty Banks)	Thrill comedy	Jan. 29..	4,915
Between Dangers (B. Roosevelt)	Fast western	Feb. 5..	4,533
Burnt Fingers	Melodramatic mystery	Feb. 12..	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19..	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26..	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5..	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5..	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19..	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2..	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335

PREFERRED PICTURES

			1926	
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Bebavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27..	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

			1925	
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Scbildkraut)	Tense drama	Dec. 12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tasbman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,093
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,808
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	Julv 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,738
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
			1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107

RAYART

			1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
			1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

			1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	55
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
	1927		
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..	6,022

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,800
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120

UNIVERSAL

Features			
		1926	
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	Jnne 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	Jnly 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,258
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxil Taxil (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Short Subjects		1926	
Business Worries (Arthur Lake)	Comedy	Nov. 6..	1 rl
Please Excuse Me	Excuse Maker com.	Nov. 6..	2 rls
The Big Surprise	Gump comedy	Nov. 13..	2 rls.
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls
What Price Pleasure? (Edwards)	Bluebird comedy	Nov. 13..	1 rl.
Better Luck	Gump comedy	Nov. 20..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl
Last Lap	Collegians No. 4	Nov. 29..	2 rls
A Close Call	Gump series	Nov. 29..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	...
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chapesone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls

WARNER BROS.

		1925	
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,922
Golden Cocoon (H. Chadwick-H Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,263
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 21..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,830
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BRED IN OLD KENTUCKY. Star, Viola Dana. Picture is good. Viola Dana's drawing power is gone. A first class box office flop. Mitchell Conery, Columbia Theatre, Renssalear, New York.

CALIFORNIA OR BUST. Star, George O'Hara. A fair picture. O'Hara means nothing to our box office. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

CALIFORNIA OR BUST. Star, George O'Hara. Very good; with the Fighting Heart series makes a dandy show but costs too much for this small town unless you want to give the distributor all. Tone good, appeal 100 per cent. Sunday no, special, yes. Draw college, resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

FIGHTING HOMBRE. Star, Bob Custer. Custer is one of my best bets. In the class with the best of western stars. This one was a little weak but they liked it just the same. Appeal good. Special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HER FATHER SAID NO. A number thought this was quite a clever comedy. The latter end of the picture has a number of good laughs. Draw from town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

LADDIE. This is a very pleasing little picture; however, not a big one. Will please most all who see it and draw many of the women who are familiar with Gene Stratton Porter's book. Story very clean and good. Appeal 80 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MAGIC GARDEN. Star cast. This is a Gene Stratton Porter novel. Here is a wonderful picture, good, clean and wholesome entertainment. We did the best business on this picture that we have done for months. Draw general class, city 397,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100) seats), Indianapolis, Indiana.

First National

MEN OF STEEL. Star, Milton Sills. This is a very fine picture, worthy of any advertising you care to do on it. I consider it one of the best pictures Milton Sills ever appeared in. It should get business anywhere, despite the fact that I did not do so much—due to bad weather, certainly no fault of the picture. Appeal 100 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

ORCHIDS AND ERMINE. Star, Colleen Moore. Previously reported on this one which was good and did good business. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Fox

FIG LEAVES. Stars, Olive Borden, George O'Brien. A good fashion show with lots of pretty costumes and a great display of legs. Not much story. Tone, appeal both fair. Sunday yes, special no. Draw town and farm classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FLYING HORSEMAN. Star, Buck Jones. Just a fair Buck Jones picture. Didn't draw and it wasn't on account of second run. Buck, they want more action! Bad print. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

GREAT K. & A. TRAIN ROBBERY. Star, Tom Mix. A very good Mix. Plenty of action and comedy. Mix does more than ride in this one. Good for any type of house. Appeal 75 per cent. Draw general class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

GOLDEN STRAIN. Star, Kenneth Harlan. Here is an action story that pleased the men folks; women are not strong for action stories. Print good. Tone, appeal good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE MONKEY TALKS. Star, Olive Borden. Something different — although, no matter how different it is, you can't please them all. Animal impersonator is wonderful. Tone good, appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NO MAN'S GOLD. Star, Tom Mix. Good picture. Old Tom gets right back where he belongs and the crowd yells and cheers as usual. I am glad to see Tom and Tony doing their stuff again. Draw from town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

Metro-Goldwyn

BARDELYS THE MAGNIFICENT. Star, John Gilbert. Good show but, oh—what a flop! If I had the money that I've lost on some Metro-Goldwyn specials I'd be able to take a nice vacation. But now I'll have to stay in the old Box Office every night. It's funny how they tell you they can't sell the picture for less but once a year, I notice, the film peddlers get trips to Los Angeles or points west. I hope that some day at one of these conventions instead of talking 100 per cent. stuff, some one will be sober enough to say that it's either sell at a fair price or drive the little fellow out of business. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

DEMI-BRIDE. Star, Norma Shearer. It's a wow!. A dandy, as all Norma's have been for us. Everybody likes Norma here; we always get a good house with her. Tone good, appeal 100 per cent. Draw oil field class, town 400. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

DESERT'S TOLL. Star, Francis McDonald. Very poor. Pleased very small number. Tone good, appeal 25 per cent. Sunday, special no. Draw collegian resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

FLAMING FOREST. Star, Renee Adoree. Picture very good. Tone good, appeal 100 per cent. Sunday, special yes. Draw college, resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

HEAVEN ON EARTH. A good picture with good tone. Draw general class, vity 12,000. Admission 10-25-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

JOHNNY GET YOUR HAIR CUT. Star, Jackie Coogan. This is one of his best and we hated to see him grow up as we have always made money on his pictures. This picture will please the grownups too. Tone good, appeal 100 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

LA BOHEME. Stars, John Gilbert, Lillian Gish. A great picture that meant a loss to our small town. Can't make on this type. People like "shallower" pictures. Tone good, appeal here 30 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

MAGICIAN. Star cast. A very elaborate picture with great acting but too gruesome for a small town show where there are a lot of children. Tone good, appeal poor. Sunday yes, special yes with regard to above. Draw town, farm classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MARE NOSTRUM (Our Sea.) A dandy but no good for this sort of small town. Lost money and though they gave me a return on it, did not make out. Tone good, appeal here 35 per cent. Sunday, special yes. Draw oil field class, town 300. Admissi no10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

MIDSHIPMAN. Star, Ramon Novarro. Here is an old one but better than many of the late releases. Gives you a glimpse of the U. S. Naval Academy, also contains plenty of comedy. Tone good, appeal 100 per cent. Sunday, special yes. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), LaJaram, Colorado.

SLIDE, KELLY, SLIDE. Star, William Haines. A very good baseball picture. Tone, appeal good. Sunday yes, special no. Draw merchants, farmer class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SLIDE, KELLY, SLIDE. Star, William Haines. Did a big business for us. A dandy picture. Wonderful exploitation possibilities. Go after it and clean up. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

TILLIE THE TOILER. Star, Marion Davies. Seven reels of good entertainment. Marion, as Tillie, great and is supported by a wonderful cast. New Print. Tone, appeal good. Sunday yes. R. A. Preuss, Arvada Theatre ,Arvada, Colorado.

TIN HATS. Stars, Nagel, Windsor. Very good. Pleased everybody. Tone good, appeal 100 per cent. Sunday, special yes. Draw college and resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats) Merom, Indiana.

WANING SEX. Star, Norma Shearer. Mark this one down extra good; it will stand up and please them all. Will stand two dasy in small towns. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Paramount

CABARET. Star, Gilda Gray. Gilda Gray, whose fame as a dancer should attract a lot of attention—Tom Moore does some very good work. Gilda wears many wonderful gowns, which should attract the women. This is a very pleasing picture. Draw general class, city 397,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

CAT'S PAJAMAS. Was surprised that this one turned out good. It's a nice little pro-

gram picture; not big but will please. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GOD GAVE ME TWENTY CENTS. Star cast. A fair offering. Did a fair business and is good entertainment. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

GRAND DUCHESS AND THE WAITER. Star, Adolphe Menjou. Good show, but didn't draw the size of your cap. Menjou may be a hit in the big towns but in this little one, N. G. Quit Griffith some time ago—next comes Menjou. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

HOLD THAT LION. Star, Douglas MacLean. Only a fair comedy drama that failed to do any business and also failed to get many laughs. Average program picture, nothing more. Appeal 70 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

NEW YORK. Star, Richard Cortez. Good picture with a good cast. Title N. G. Played one show to 52 people. R. A. Preuss, Arvada, Theatre, Arvada, Colorado.

THE POTTERS. Very good. Will please most any type audience. A good comedy all the way through this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SENORITA. Star, Bebe Daniels. A fair picture. Draw general class, city 12,000. Admission 10-25-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

SPECIAL DELIVERY. Star, Eddie Cantor. A good picture with good tone, suitable for Sunday and special. Draw general class, city 12,000. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

TIN GODS. Star, Thomas Meighan. A good, clean entertainment and my patrons liked it fine. Tone good, appeal 95 per cent. Sunday, special yes. Draw town, country class, town 350. Admission 15-25; Ira Stonebraker, Allen Theatre (350 seats), Allen, Kansas.

TIP TOES. Star, Dorothy Gish. Rental too high. One day was enough. For the two days here, no profit. A fairly good picture with some elaborate sets but the photography dark in many places. Tone good, appeal poor. Sunday yes, just above program schedule. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WEDDING BELLS. Star, Raymond Griffith. A good Griffith story with laughs and thrills. One day enough for us; two days eat us our profit. Tone good, appeal fair, Sunday yes, special no. Draw merchant, farming classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WE'RE IN THE NAVY NOW. Stars, Beery-Hatton. There is no use saying anything about this picture. You all know it's good—in fact, one of the best comedies of the year. Draw from town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

Producers Dist. Corp.

CLINGING VINE. Star, Leatrice Joy. Very disappointing; not much to it and will not likely please. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CORPORAL KATE. Star, Vera Reynolds. A very good story of two women and the parts they played in the World War. Not a big picture but an extraordinarily good program picture. Tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DICE WOMAN. Star, Priscilla Dean. A good picture but star does not go over so good with me. Print good. Tone good, appeal fair. Special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOR WIVES ONLY. Star, Marie Prevost. A light comedy drama, just a fair program picture. Should please the women; but it was a grand flop for me. Print good. Tone good, appeal very poor. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NERVOUS WRECK. All star cast. Fairly good comedy. Have had better ones that were not classed as specials. Tone fair, appeal 80 per cent. Sunday yes, special no. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS

United Artists

THIEF OF BAGDAD. Star, Douglas Fairbanks. Old, but it sure pulled 'em in. Fairbanks all the money and we get the honor of running his picture. High rental keeps us from making anything. Appeal good. Sunday, special yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Universal

CHASING TROUBLE. Star, Pete Morrison. Well, well, Pete; this had the makin's of a cowboy story. First western we ever had of you that made 'em sit up and take notice. Does a little roping and can sit on his horse pretty nice. Now, let's have another one like this. Audience got a kick. Tone, appeal good. Draw from farming community of 450. Admission 10-35. Star theatre (200 seats), Grand River, Iowa.

FOURTH COMMANDMENT. Star, Belle Bennett. Now listen, fellows, this is a real picture and will make you money if you will properly advertise it. Draw from town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

LOOKING FOR TROUBLE. Star, Jack Hoxie. Just a western. Nothing to brag about. Tone good, appeal fair. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

POKER FACES. Star, Laura LaPlante. Eight reels. A dandy comedy with a great many laughs from start to finish. Small attendance due to poor title and not fault of picture. Title and paper misleading. One sheets, representing five playing cards against picture, especially in towns where older people will keep children from show because they themselves are against card playing. Good print. Tone appeal fair. Sunday no. Draw lumber town and rural class town 850. Admission 15-30. H. B. Gibson, Pickens Theatre (200 seats), Pickens, West Virginia.

Warner Bros.

MATINEE LADIES. (6 reels). Star, May McAvoy. (With Malcolm McGregor—some pair.) Hope to see them together soon again. Good program. Clean cut. McGregor better than ever. Appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TRACKED IN THE SNOW COUNTRY. Star, Rin-Tin-Tin. Had Find Your Man bought but they substituted this one, but it's good, and we had a good crowd. If some of Warners' other product was half as good we would be sitting pretty. Tone good, appeal 100 per cent. Sunday yes, and draws better than some specials. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

Short Subjects

ALICE CARTOONS. (F. B. O.) All of these have been good little fillers. Prints always good. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CRAZY LIKE A FOX. (Pathe-Chas. Chase). Two reels of laughs and roars. Charley Chase sure is a gloom chaser. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DON'T KID ME, MONKEY. (Bray-Huddy Messinger). Just a fair two reel comedy. Star and monkey good, but supporting cast looks as if they broke away from an amateur contest. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOX NEWS. For us the new news reel companies can never make a news reel as good as Fox. They are well liked and we won't make a change—not now. Appeal 100 per cent. Charles Epler, New Allen Theatre, Allentown, Pennsylvania.

FOX NEWS REELS. After having tried them all I find Fox News to be as good as the rest of them. Any news reel is good if you get an early issue. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GUMP AND BUSTER BROWN COMEDIES. (Universal). These comedies are knockouts, liked by young and old. Will brace up a program with a weak feature and send the audience away satisfied. George Fleischman, Paramount Theatre (500 seats), La Jara, Colorado.

MARTIN OF THE MOUNTED. (Universal-short subject). A two reel Northwest Mounted Police story that proved to be one hundred per cent. in entertainment value. Give us more like it. Tone good, appeal very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MONKEY BUSINESS. F. B. O.-Alice cartoon). This is a good short subject. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

NOT SO BIG. (F. B. O.-Wisecrackers). Good. R. A. Preuss, Arvada Theatre. Arvada, Colorado.

NOW YOU TELL ONE. (F. B. O.-Bowers). This is the best one of the Bowers series; this one can be called a comedy. The rest of them were not so good. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NURSERY TROUBLE. (Universal-Edna Marian). Another one of Universal's poor comedies. Got very few laughs. H. Ritter, McDonald Theatre, McDonald, Kansas.

UNIVERSAL SHORT SUBJECT PRINTS. Emulsion chipping off all these prints on short subjects we get. Home office should check up on this. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

UP AGAINST IT. (Universal-Gumps). Andy, Min and Chester all provide laughs in this one. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WANTED—A BRIDE. (Universal-Arthur Lake). A one reel comedy that pleased the kiddies and the grownups as well. Universal prints have been very bad due to emulsion chipping off. Using poor film stock? Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHY GEORGE! Universal-Let George Do It series). A fair comedy. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Better Business Builders

not once or twice a month

but

EVERY WEEK

The Patron Is Always Right

CROWDS! All facing one way. All moving toward one focal point—your box office. Never mind about a seat for every patron. A patron for every seat is your worry. When you can get the crowds coming—not once a month, nor twice a month—but every week, and every day—then you will have struck your stride.

B. B. B.

A man who does that—S. L. Rothafel—tells you his method back of this Color Sheet. He doesn't attribute the filling and refilling of over 6,000 seats to his personality, although his public has chosen for him a chummy "nickname." He had those seats designed wide and comfortable, spaced the rows and made the aisles and the lighting right, in short, planned every better business builder in equipment that he could when the theatre that bears his nickname was built.

B. B. B.

Nor did he stop there. Mr. Rothafel hasn't stopped building better business. The "Roxy" Rules are success rules.

B. B. B.

Another theatre manager, from a different section of the country, but a successful business builder, is James D. Kennedy. He, too, is generous enough to step forward and tell you ten tips for building good will—and community good will means better business. Even if you know and already pay attention to nine of them, his tenth tip will be worth reading about.

B. B. B.

Presentations are only worth doing if they either contribute to the charm of the entertainment or add to the atmosphere of the picture which is the heart and soul of the program. O. T. Taylor is a practical presentation man, he is actixe in that field. His informative department, Back of the Curtain Line, is designed for adaptation to the smaller theatre with its more limited expenditure as well as to the big picture palace. Particularly so is this week's presentation idea back of this color sheet.

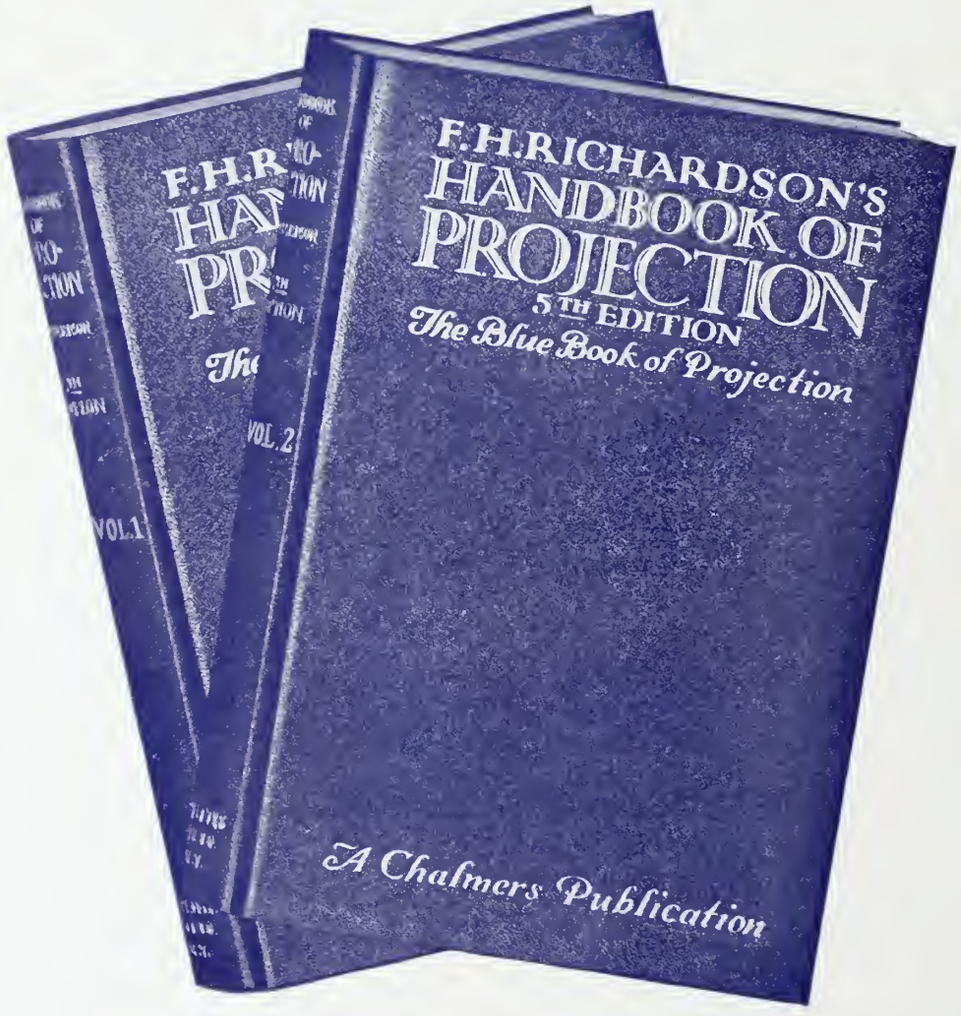
B. B. B.

Since 1910 F. H. Richardson has worked and written in Better Projection for the uplifting and dignifying as a profession of Projection, for closer contact and sympathy between theatre owners and those of their employees who can build better business if they get the right sort of backing and co-operation from their managers. This week Mr. Richardson talks to projectionists in his inimitable fashion, flatly, fearlessly, and there is much for the theatre manager as well—a prevalent film malpractice that is bad for business, as an example.

© *Underwood & Underwood*

Outside—and going inside—the Roxy Theatre

Here's a Pair of
BETTER BUSINESS BUILDERS
That's Hard To Beat!



Richardson's New 5th Edition

HANDBOOK OF PROJECTION

In Two Volumes

VOLUME I

Into Volume I is incorporated all the fundamentals of projection including the closely allied subjects of *electricity and optics.*

Every subject is profusely illustrated with diagrams and pictures. In the front of the volume is a unique index divided by prominent main heads and subheads under which appears a generous list of appropriate, practical questions together with the page or pages upon which the answers will be found.

Some of the many subjects to be found in this edition are: *Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Fuses, Insulation, Lenses, Light Action, Optical Terms—their meaning, Picture Distortion, Projection Room, Practical Projection, Resistance as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.*

VOLUME II

This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject.

An idea of the subject matter covered in this volume may be had from the following: *Arc Controllers, Brinkert Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dowsers, High Intensity Lamps, (Powers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motiograph, and Baird, Reflector Arc Lamps—Powerlight, Peerless, Motiograph, Morelite, Strong, and Hallberg, Screen surfaces—their characteristics, Transformers, etc.*

At your dealer or direct from

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK

"Roxy" Rules That Are Demonstrated Business Builders

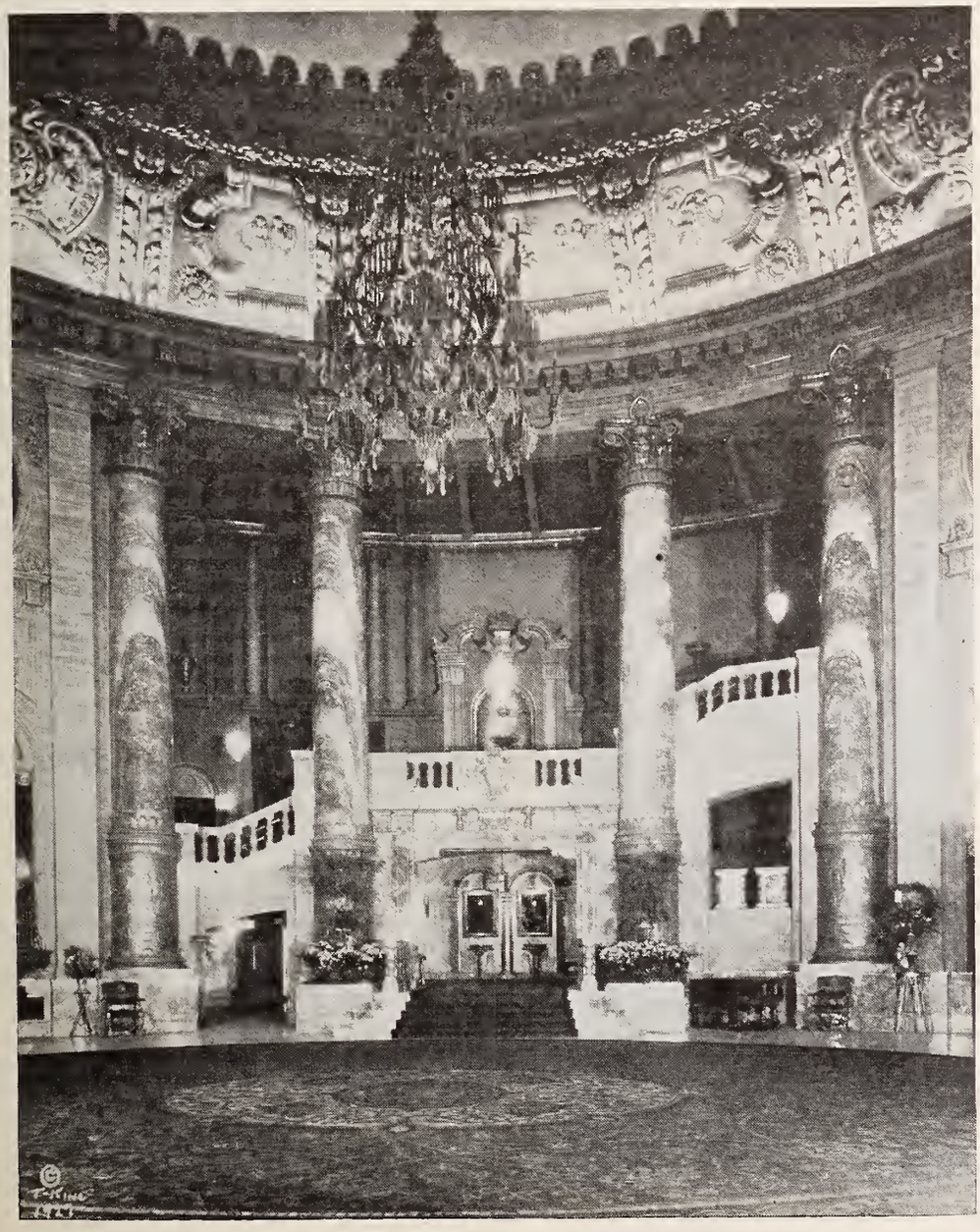
By S. L. ROTHAFEL

The Man Whom His Public Has Rechristened "Roxy"

In presenting motion pictures to the public I have always several basic principles in mind.

1. Happiness begins at home.
2. Do something different.
3. It's the little things that count.

Now to elaborate—"Happiness begins at home." That is to say if you want your guests to enjoy themselves you must bear in mind, first of all that they are your guests; and second you must assure yourself that you are providing comfortable, well regulated quarters and that you have entrusted the welfare of your visitors to a competent and contented staff.



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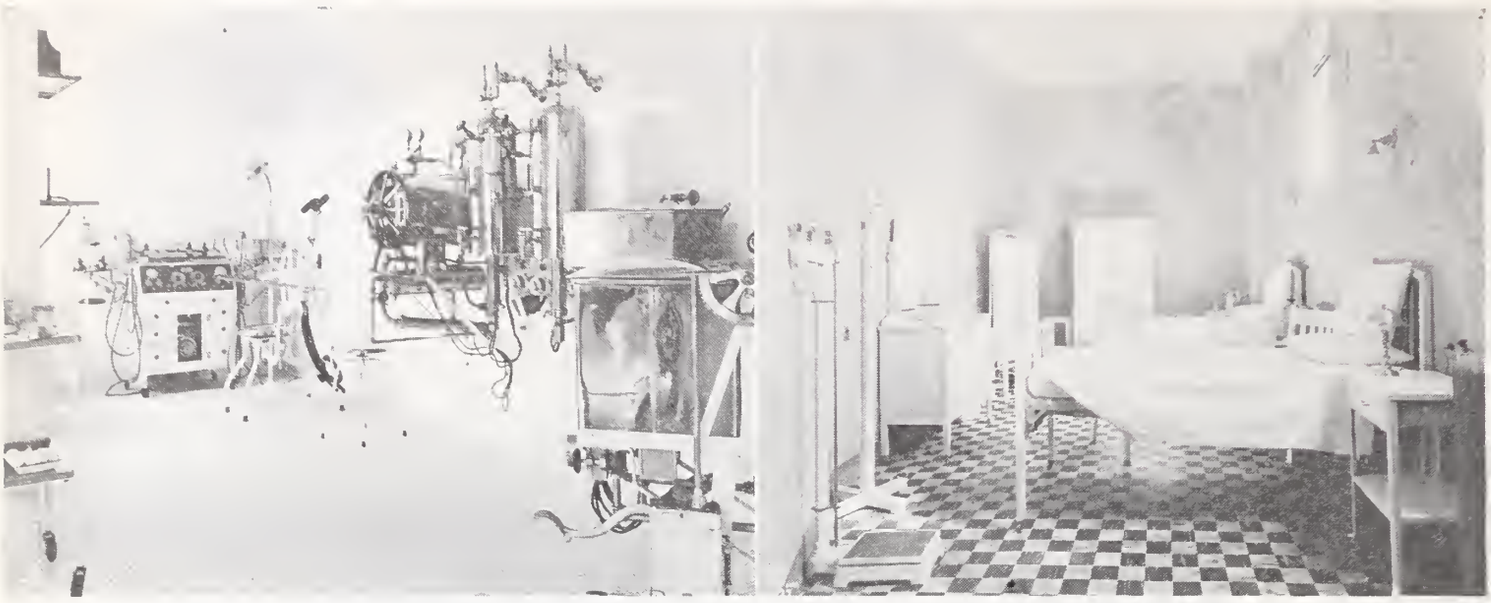
Dissatisfaction among employees not only destroys the morale, but it quickly communicates itself to your clientele. It isn't a difficult matter to make your staff happy. All you have to do is to be human, to remember that these boys and girls are starting off on the sea of life, that they want their chance to reach their goal and attain the fulfillment of their hopes and aspirations.

To this end, we have installed a definite method of promotion. There is an honor roll and a demerit system by which those who have earned the right are automatically headed for promotion. The page boy of today is the house-manager of tomorrow if he fulfills his obligations consistently and well. Our boys know this and it encourages them in their ambition to "get to the top"—the desire of every normal American boy. Already, though the theatre has been open only a few months, promotions are in order. Since good health is the foundation of every human endeavor, physical training is essential. Our young men are trained by an ex-sergeant of the Marines who puts them through their daily routine of setting-up exercises. There is a hospital fully equipped on the premises where a sprained ankle, sore throat, headache, etc., can be nipped in the bud. Recreation too, is important and handball courts are in the making.

I am a great believer in giving the young fellow another chance, and on those occasions when a lad has been weighed in the balance and found wanting, I make it my personal business to examine the culprit and to plumb the depths of his offense. It is a duty and a welcome one, I should think, for every man in authority to see that every boy in his employ is given not only a square deal, but a chance to make a man of himself if by misfortune, temptation has been too strong for him and he has succumbed. It's seldom I find that one's faith in human nature is abused, but the good you can accomplish outweighs your failures.

"Do Something Different"—By this I mean

They gasp when they first see this marvelous Rotunda, and they tell their friends to see this one of many Roxy Theatre business builders.



To consider a hospital room as a business builder is per haps startling, but if it be required the space provided in the Roxy will prove invaluable

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don't be afraid to strike out for yourself, don't slavishly attempt to follow the fellow in the next block. If you've got ideas use them. Develop your own individuality, it will communicate itself to your patrons. If you are of a humorous turn of mind, put a little of that into your programs. If you are an artist at heart, let that make itself felt in your presentations. It's individuality that counts and don't be afraid of anything being too good for your public.

It's been my experience that the public responds like lightning to anything that is really good, and in such cases where I have attempted something I felt to be good, and it failed, I know that I myself was wrong, not the public. It was my error in judgment, not theirs. But if you give your theatre a personality, you will find that you establish a bond of sympathy between you and your patrons, that they will understand, and that they will not only appreciate your efforts on their behalf, but stick to you through your failures.

Third: "It's the little things that count"—If you want to keep the good will of your public, you must show them consideration. You must think for them. It's the same with an audience as it is with friendship. Gilbert and Sullivan, you know, severed a life long friendship over a piece of carpet. It is failure in the little things which has broken up many a happy home. It isn't luxury, nor gold braid, quantities of marble which please your audience. It's your consideration for them. The exhibitor on Main Street has just as much chance to make his audience "feel at home," as the man who runs a big theatre on Broadway. The tiny cottage on the edge of a prairie often houses ten times more happiness than the mansion on Fifth Avenue, because of the spirit which dwells therein.

With our added facilities, we of course, have taken every precaution to insure the least possible inconvenience to those who come to the Roxy. As you know, we can house ten thousand people under one roof. It take a staff of five hundred to insure their welfare and the demands on the energies of this staff are so great that a relief system has been installed not only that they have respite to fifteen minutes, but relays of fresh men constantly appear on duty.

In order that "the little things" which annoy patrons are obviated to every possible degree we have built, for example, a marquee extending the whole length of the building and the lobby where soft music plays during change of program, houses 4,000 against inclement weather. The Lost and Found Department is conveniently installed in the lobby, one of our house managers is always on hand, maids are on hand in the ladies' rest room, no gratuities are allowed, and the lights are not glaring. Little things you say, but it's the little things that count. Our aim is to establish a soothing, not a distracting atmosphere—that atmosphere that is to say of the well-regulated home. It's "the personal touch" as an old friend of mine used to say which counts. I keep in touch constantly with the heads of my departments. We have staff meetings, staff luncheons and dinners, and my suite on the top floor of the Roxy is ever open to receive members of my staff who wish to discuss their problems with me. All may confer over the various problems in the library, or over the dinner table in between sessions. We give as much thought to "the little things" as to the big issues for it is the little things that count.

BETTER EQUIPMENT MEANS BETTER BUSINESS
THEATRE EQUIPMENT ASSOCIATION

MORE PATRONS

MORE PROFITS

Keep Pace With Progress

Before your theatre can be properly remodeled—the improvements should first be PLANNED.

Worthwhile new equipment ideas originate in the minds of men most familiar with such products.

To accept or reject new developments in equipment you must first come in contact with them.

Keep pace with Progress.

More Patrons mean more Profits.

Better Equipment means Better Business.

Utilize the services of this Association in finding out new methods and means of improving your Theatre, either from our members direct or if you prefer, through our Association Headquarters.

THEATRE EQUIPMENT ASSOCIATION

HEADQUARTERS: OLD COLONY BUILDING, CHICAGO, ILL.

Convention Headquarters, July 18-19, Penn. Hotel, New York

BETTER EQUIPMENT MEANS BETTER BUSINESS

Theatres Sued When Boy Falls in Unlighted House

Richmond, Cal., June 7.—Damages in the sum of $66,125 are asked of West Coast Theatres, Inc., and Daniel W. Reardon, manager of the concern's California Theatre, in suits filed by William G. Mayer and his son, Robert, aged 13. The suits charge that the youth fell from the balcony, twenty feet to the first floor, while the theatre was in total darkness. The accident occurred in May, 1926, and at that time it was reported that the boy apparently went to sleep in the theatre and was left inside when the house was closed for the night. When he awoke he became confused in the darkness and fell over the balcony. He managed to find his way outside the theatre and was found in the lobby early next morning, with a fractured jaw, a fractured arm and lacerations about the face and head.

Ten Tips On Methods That Make The Theatre A Go-Getter

1 The Show Window
2 Cleanliness
3 Wanted Persons
4 Warm Weather
5 Short Subjcets
6 Lighting
7 Courtesy
8 Lost & Found
9 Good Music
10 Superlatives

By JAMES D. KENNEDY

Manager, Apollo Theatre, Indianapolis, Ind.

If you told me across a lunch table that your theatre had lost you money, I'd sympathize and wish you better luck in future, because I do not set up as an oracle. But if you came to me under the same circumstances and said, "As One Exhibitor to another, what do you suppose I can do to build up better business," I would go over the thing with you to see if any experience I have had could be of value to you. It is in that spirit that I write, not proffering advice but rather digging into the things I have found to be practical business builders when properly directed.

Come and I will analyze a theatre that will please the most critical person.

Your front is attractive. It tells at a glance what you are offering. When the patron approaches the boxoffice a neat and attractive young lady sells him his ticket and smiles and says "Thank You" (and means it). A neat uniformed door attendant takes his ticket and returns half of it for the seat check. As the patrons enters the theatre cheerfulness and comfort greets him. Your lights are soft and mellow, the ventilation is good and the projection is clear and sharp. Your program has been carefully gone over, the picture is the best, your music is pleasing and entertaining, your aisles are noiseless and your seats are comfortable. After being seated by a neatly uniformed usher, the patron can relax and know that he is going to enjoy the show for the surroundings are cheerful and pleasing and every employe has done their duty by being kind and courteous. Your patron will leave the theatre well satisfied, with a desire to return.

An important phase of theatre management and one that is often neglected is keeping the theatre clean. It is easy to make your theatre the main attraction in your locality, all that is required of you is plenty of effort and a lot of hard work. A lady soiling her dress on a dirty seat or a railing in your theatre, is something that is hard for her to forget and no doubt she will tell her friends and that means taking the revenue from the boxoffice. When you lose the patrons' confidence or their good will it is mighty hard to win it back, so look after the theatre, see that it is cleaned properly and thoroughly each night. Keep your theatre up to the standard, as nothing detracts more than a neglected or a dirty theatre.

Another thing is the burned out electric light lamps, these should be replaced immediately, nothing looks anymore careless than a lot of burned out lamps and people will hesitate about patronizing the theatre that is neglected. Your lobby is your show window, dress it accordingly. Every theatre's front is just as important as the show window is to the merchant. If he has an attractive window, nine people out of every ten that pass will stop and look, and likewise it is the same with your lobby, so make your lobby attractive as this is the show window for the public and by your display you are going to sell your program. Make it cheerful and pleasing to the eye, as it reflects the personality of your theatre. In my opinion there is nothing more attractive than hand painted posters. I have been using them for a good many years and find that they add greatly to your lobby. If this is impossible for you to do, then have your posters and photographs in your frames neatly arranged. Great care and good judgment should be used in selecting them, for with a lobby that is not pleasing to the eye one can drive away more people than it will ever bring in.

Another department that is essential to a theatre is the "Lost and Found" department and I have always found that this kind of service creates any amount of good feeling toward the theatre. The Captain is in charge of this department and articles that have been found are turned over to him, he immediately marks the date on a card when the article was found and clips the card to it, to await the owner's identification. Every two months we dispose of the articles that have not been called for. Articles found with the owner's name or address on them are immediately mailed to them.

James D. Kennedy

The checking of parcels, grips or umbrellas is another department that is appreciated by the patron, as people coming into your theatre cannot enjoy the show if they are annoyed by having these articles in the seat with them. We have a young man whose duty it is to look after the checking only, as the patron enters the theatre and hands his ticket to the doorman the attendant approaches him thus, "May I check your grip please." When the patron has seen the show and is ready to leave the theatre, he gives back the check that he received from the attendant upon entering the theatre, and received his grip. Employes are NEVER permitted to receive tips or gratuities. When a patron offers such, they say "No, Thank You, this is one of the courtesies offered you by the Apollo Theatre." Doctors coming into the theatre leave their exact seat location with the doorman in case of an emergency call.

If anyone wishes another person paged, we run a slide with the person's name or the telephone number that they are to call printed on the slide. It only takes a second to stop your show and run this slide, and I have found by doing this, it eliminates mistakes and avoids a lot of annoyance to the people who are watching the show and besides it reaches everybody in the theatre at the same time. In conclusion I wish to say that the name of your theatre should be the symbol of the best that can be found.

Now that the warm weather is approaching every effort should be made to create an atmosphere of coolness in the theatre. Your theatre can be decorated in warm weather so as to create a maximum of comfort. Attendants should be garbed in cool clothing and it might be a good suggestion to have the men in the orchestra wear palm beach suits.

Green electric light globes should replace all red ones. Amber or blue are very effective. Light summer drapes should replace the heavy velour. I believe that all forms of advertising should be kept at a minimum during the hot weather, and in the extremely hot weather features should not be heavily exploited as it is very costly and you are in the summer holiday period.

About your music, people don't care for cheap

music, no matter how good the picture may be. If your music does not come up to the standard the patrons will go away disappointed. I believe in obtaining the best orchestra and organist possible.

Here are a few things to remember:

You build your theatre reputation according to the program that you offer. Word of mouth advertising is the best and most valuable. Courtesy is the keynote upon which this business is built and a lack of it will break it.

When exploiting or advertising your feature try and keep away from saying "The Greatest" or "The Finest." These terms are used to excess. While it might be a good picture, or you may have a good progress, nevertheless your patrons will not think it the greatest, and right there you create an atmosphere of dissatisfaction. Be sure that you know the picture before you start to advertise or exploit it. You are selling your picture to the public in selling entertainment and you should know what you are selling, just as the successful salesman knows the product that he sells. Read over your press sheets carefully, they will outline the story to you and it will help you to prepare your advertising campaign. Analyze what the picture is, a light comedy, a tragic, a drama of the outdoors, or a mystery picture, has it a distinguished author or a popular star, or is it based on a popular novel? These are essential in selling your program to the public. First know your picture, know what you are selling, then tell your patrons about it.

Another important thing is the short features. Don't lose sight of them, as they are as important as the rest of your program. An exhibitor should study his patronage, doing so will enable him to select the right kind of pictures for his particular locality as every theatre has its own problems of selling its pictures and pleasing the desires of the patrons in the way of entertainment.

They would rather be comfortable

Every hot day this summer there will be hundreds of people in your town who'd like to see your show—

BUT they'd rather be comfortable.

Now, doesn't it seem a pity to pass up these admissions?—especially when it's so easy to save them with cool, refreshing Typhoon Breezes.

You ought to write for Booklet W-11

TYPHOON
FAN COMPANY
345 West 39th Street, New York
Jacksonville New Orleans

Seven Schwartz Theatres Equip With Typhoon Cooling Systems

May 19, 1927.

The Homack Construction Corporation, which builds all of the theatres in the growing Schwartz chain, of which A. H. Schwartz is president, is equipping its houses with Typhoon Cooling and Ventilating Systems.

The system adopted for these theatres is a combination of the Typhoon Two-In-One and the Typhoon Recirculating systems. In the summer the Typhoon Fans blow fresh air into the theatre and in the winter the same equipment exhausts foul air out of the theatre by reversing the rotation of the fans and running them at reduced speed.

In conjunction with the heating for the winter months, a big saving in fuel costs is effected by a system of recirculating the warmed air through the heating stacks just before the day's work in the theatre begins. After the house has been brought to a comfortable temperature, fresh air is admitted through a set of dampers and mixed with part of the recirculated air. In this way, a plentiful supply of fresh air at a comfortable temperature is constantly moving through the house. And the cost of heating is materially reduced.

The new Schwartz theatres to have their summer cooling provided for by Typhoon Systems are located at Flatbush Ave. and Kings Highway, Brooklyn, N. Y.; Coney Island Ave. and Avenue U, Brooklyn, N. Y.; Flushing, L. I.; Freeport, L. I.; Huntington, L. I.; Bellevere Ave. and Main St., Port Washington, L. I., and Roosevelt and Alburtis Ave., Corona, L. I. The Homack Construction Corporation is now constructing two more Schwartz theatres, one in Queens, L. I., and the other at Flatbush Ave., Brooklyn. The cooling and ventilating systems for these theatres are also being laid out by the Typhoon Fan Company.

LINCOLN, NEB.—Olson Construction Company, 1229 North street, has contract for 12-story theatre and office building to be erected at 13th and P streets for Charles Stuart, Terminal Building. Estimated cost, $1,200,000.

MILWAUKEE, WIS.—National Layton Improvement Company, G. Fischer, manager, 1080 Teutonia avenue, has plans by Dick & Bauer, 308 Third avenue, for two-story theatre, store and apartment building, 150 by 170 feet, to be located on National avenue, 21st and 22nd streets. Estimated cost, $700,000.

Fox Theatre Started

Work has begun on the excavation and foundation for the William Fox Theatre at Grand and Washington boulevards, St. Louis, Mo. According to A. M. Frumberg, St Louis attorney and financial representative of the Fox interests, construction of the new theatre will be pushed.

A. O. Clark, architect, has completed plans for the Victory Theatre to be erected on Second street between Walnut and Elm streets in Rogers, Ark. Cooper & Marshall are the owners of the new house. It will be two-story and basement, 50 by 140 feet and of reinforced concrete and brick construction. There will be several stores on the ground floor and some offices on the second floor.

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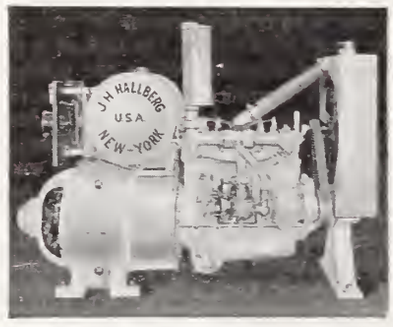

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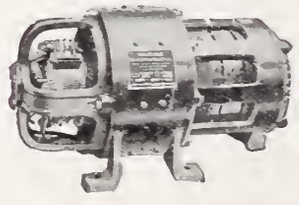

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Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"In An Artist's Studio"

Another Attractive Presentation From O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

THIS week's presentation is one of many possibilities. It may be offered with but a few performers and made very effective and entertaining or used as a stage band setting. The first features the scrim idea while the latter is a band feature with the scrim idea as a novelty number. The action runs along similar lines in both of these; the number of performers required for the pretentious presentation with band will perhaps limit this to larger houses while the simplicity of the scrim novelty makes this idea attractive to theatres in the smaller towns. Enlist the services of an art student to do the pictorial stuff if you have no one on the staff that is capable of doing this work. Copying pictures on a large scale so as to make them suitable for stage presentation is not so difficult. As a matter of fact the tendency is to make it too detailed. Details are lost when a setting is viewed from the auditorium. Contrasts and strong colors are essential.

THE ROUTINE.—The organist is playing softly, suggested number "Souvenir," as the drapes part, revealing the interior of an artist's studio. The artist, in smock, is at work on a huge painting. The studio interior is in white light and the garden, seen through the window, in amber flood. White light changing gradually to blue, with amber spot from projection room on the artist, who, after disposing of palette and seated at the piano, sings "I see you in my dreams." (Suggested.) After the song he fingers the piano idly and picks up "Humoresque." Very soft pink spot from overhead on the artist. Blue lights, and amber spot from projection room, dimming out as amber flood and white spot come up slowly back of scrim revealing dancers posed as the figures in the scrim painting.

The dancers go into a graceful nature dance to "Humoresque," finishing as the lights dim out behind the scrim and come up in front. Several different dance numbers may be introduced; the artist, at the piano, going from one number into the next and the lights dimming out and coming up for each change.

The organist finish with "Souvenir" for curtain.

This idea could be worked in conjunction with a local dancing school and made a very

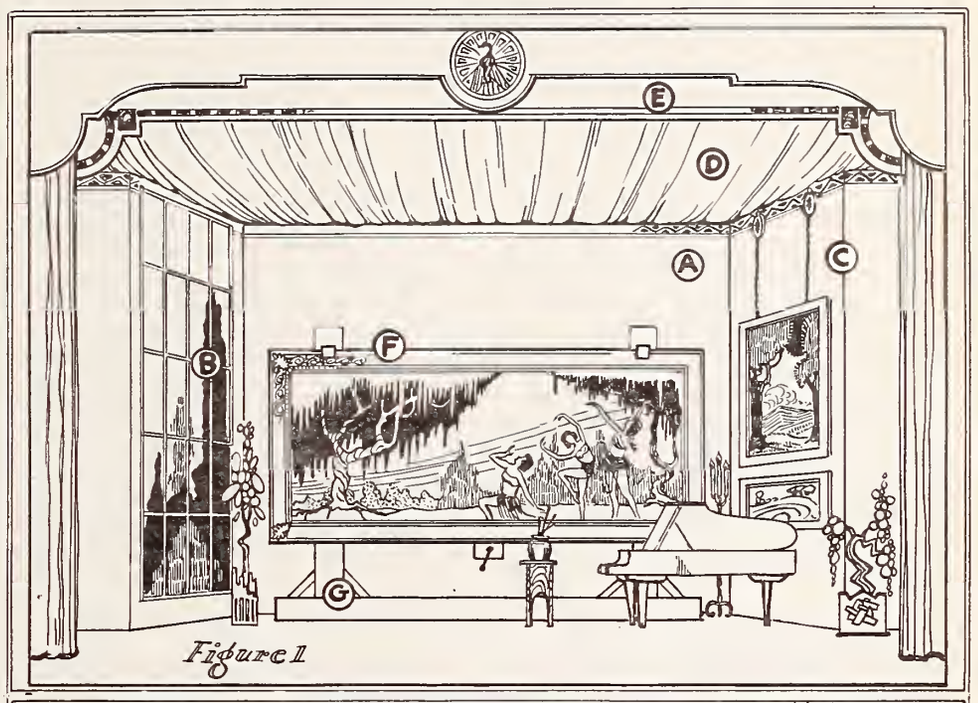

Figure 1

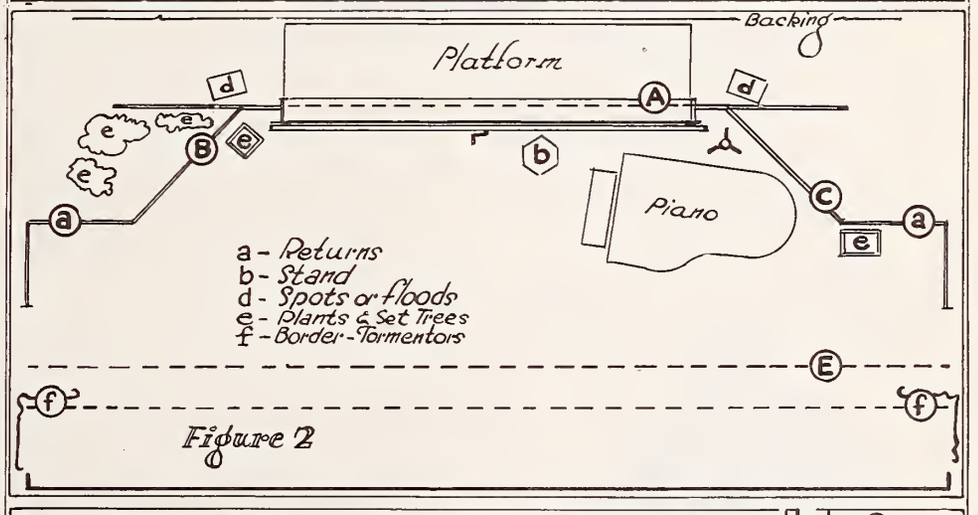

Figure 2

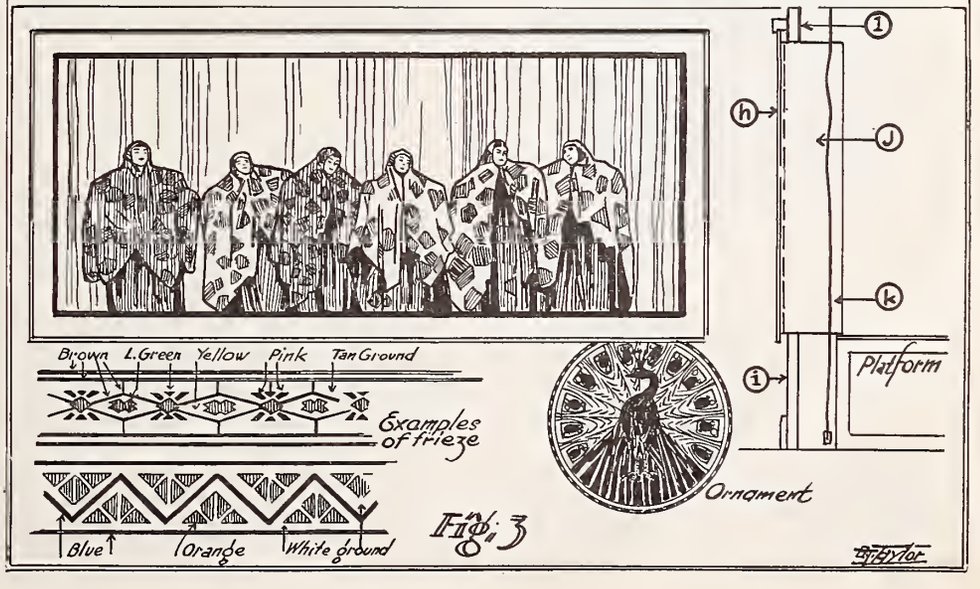

Fig. 3

pleasing presentation at a nominal cost. For a dance offering the platform must be of ample proportions; larger by far than is shown in the plan where proportionate size has been sacrificed to limited space.

Another angle is presented in the panel shown in figure 3. This is after an idea staged by Balieff at the Bat, Moscow, and called "The Song of the Peasant Women," and suggested by the painting "The Whirlwind" by Malyavin. This is suitable where song novelties are to be featured instead of dances. Make a large copy of the painting, or of a painting of similar nature, on the scrim, the sextette appearing in full view as the painting on the scrim fades out. Used as shown in the sketch the singers could open with Russian airs, or with the ever popular "Boatman Song"; or as Italian Peasant Women singing "Sextette from Lucia." Next, after doffing the peasant costumes during fade out, they reappear in the costumes of the fifties to sing selection of popular southern melodies or an operatic gem such as "Lovely Night" from Tales of Hoffman. In the next change have them appear as modern flappers offering popular song hits.

Another idea is the reproduction of the well known painting of Beethoven playing to his friends, introducing violin and piano selections.

This, as well as the other ideas, could be presented as an organ scrim novelty by doing without the studio setting and the artist. "Hang" the painting against a plush cyc; have the organist play the numbers instead of a pianist and the result will prove an agreeable surprise.

Used a stage band show the band could be costumed in smocks to carry out the artist idea and the scrim numbers offered as novelties.

THE SETTING. Figures 1 and 2.

The drop, A, forms the back wall of the studio interior, with flats, C, forming one side and the studio window, B, the other side. Construction of the window has been explained in a previous issue of the MOVING PICTURE WORLD. The square cut out in the drop back of the picture frame should be a few inches larger each way than the inside of the picture frame.

A garden scene of artificial flowers, or natural greens, and set trees is used outside the window for effect.

The studio ceiling D, is light colored sateen or similar fabric draped from batten, concealed by the border, E, to the top or back drop and returns.

The picture frame, F, is of wall board and batten construction; the scrim, on which the picture is painted, is stretched on the back of the frame; the whole resting on the easel, G. Odd set trees, flowers, antiques, as well as finished and unfinished canvases are desirable as props with which to dress the setting. Much of this material could no doubt be borrowed from amateur artists.

A cyc or sateen, monks cloth, or similar fabric could be used instead of the drop and flats. The platform, with a suitable drape backing, is placed directly back of the painting.

The end elevation, figure 3, shows easel construction in detail. h, is the picture frame; i, the easel supporting the frame; j, the shadow box from the picture frame to opening in the drop or drape, k. The shadow box is of wall board and fills the space between the frame and the drop, preventing spill light yet permitting placing the easel well in front of the wall. The easel uprights would, if carried up behind the picture, show through the scrim. To prevent this the uprights, i, are cut off at the bottom of the frame and detachable easel tops, 1, are fastened to the top of the frame to carry out the illusion of a complete easel. Short pieces of 2 x 8 inch plank and a long board will do for the easel.

PAINTING.—The drop and flats are in cheerful tints of pale green; the window in bright orange. The picture frame is moulded rough or ornamental Textone, coated with gold bronze and stained antique. Easel in deep bright blue. The props preferably in bright colors; Chinese vermillion, turquoise blue, emerald green, etc. The stencils illustrated in figure 3 are examples of simple yet striking decorative ideas for hangings or borders.

COSTUMES.—The peasant women's costumes are extremely simple and easy to make. These consist of a full, ankle long skirt and a large shawl. The shawl covers the head; is fastened under the chin and hangs in free easy folds over the shoulders and arms. The shawls are made of large patterned material; or the "patches" in gaudy colors could be sewed onto plain material such as sateen. The costumes are of similar cut but should be different colors. Artists' smocks are very popular at present and no difficulty should be experienced in procuring these.

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How We Put It On

Although the D & R Theatre, Aberdeen, Wash., does not favor a prolog of the same nature as the screen attraction on the same bill this rule was deviated from in planning the stage attraction offered with Lon Chaney in "Mr. Wu," and a setting of Chinese atmosphere was used. The D & R presentation have been produced largely with the idea in mind that variety makes a bill vastly more entertaining than similarity of subjects.

The fact that "Mr. Wu" is a sad, pathetic story, devoid of comedy relief, and that it has an unhappy ending, decided the D & R management in favor of an atmospheric prolog. It was felt that the lighter vein of the musical offering would partly offset the melancholy produced by the picture, if the stage show, through presentation, was made to suggest the Chinese atmosphere.

The Routine ran as follows:

White spot from projection room on center of drapes. Chinese gong sounds; the band opening with "San" followed by "East is West" as the drapes part.

The setting depicts a Chinese garden; the band seated in front of a large Torii, or gate. High stone walls carry off from the gate, right and left. In front of the stone wall, right, is a large, fantastic tree; to the left a towering stone base surmounted by an ornamental bronze dog. Through the gate is seen a terraced garden with a Chinese bridge, hedges and a pagoda against the deep blue sky. A profusion of natural flowers (Yellow Scotch Broom) and greens are "planted" around the bridge and hedges.

Red side floods, blending with the white low flood from projection room and amber floods with white side spot touching the top of the "planting," illuminate the scene.

The Novak Vaudettes, heralded as "the peppiest girls orchestra on the Pacific Coast," next played the accompaniment to "Chong," sung by Tom Stockridge, a fellow with a pleasing voice, to good returns. "Ain't She Sweet" was the next band number; this was followed by "I Ain't Got Nobody But You," one of the girls singing two verses to this song. "Sam, the Old Accordian Man," followed by "Crazy Words, Crazy Tunes," the chorus sung by a trio from the band, concluding the program. The show clicked and the girls came across with "It All Depends on You" for an encore. On the night it was reviewed they could have done another.

'Quickie' Discusses 'Slowies'

(Continued from page 416)

day. Work starts on that day and keeps right on going until the picture is done. There is no hanging around a couple of days for scenes to be completed or changed. Everything is ready and goes through on schedule. A picture can be cleaned up in four days, at a pinch, but it usually takes a week and sometimes there is a run over into the next week. And often it is a better picture because the players are held to the spirit of the production. They do not have to bring themselves back into the part every few hours. And unless a man knows just how long it took, it would be difficult for him to say whether the picture had taken a week or a month.

"The trouble with the big studios is that the directors have been encouraged to waste time and money. They have been judged by the time they took and the money they spent.

"And knowing this, they have gone on spending more time and more money, until costs have become prohibitive and overhead alarming. They have simply got to speed up production and cut down costs, but they can't do it while they still contend that the $40,000 picture has to be better than the one for $20,000. It's rarely that the $40,000 slowie picture shows $20,000 on the screen. They must insist that every penny gets where it can be seen and not be wasted in camera angles, goofy shots, experimentation, temperamental outbursts and all the rest. They must come down to the commonsense level of the quickies.

"They can't do it with efficiency experts. They only serve to add to the confusion. An efficiency expert can lay out schedules, but he can't make a director follow them. The thing to do is to make each director realize that he must be his own efficiency man; that he must learn to shoot hard, fast and accurately.

"But they must give him scripts that will permit this. They must be written to conserve energy and written to length. The traditions of the last ten years must be upset. Efficiency and not cost must be adopted as a standard. Seventy-five per cent of the money spent by the large studios is largely sheer waste. They'll have to learn a lesson from the much despised quickies or the slowies are sunk."

Next Week

Two Corking Business Building Features

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Arthur Gray Deplores a Prevalent Film Practice

ARTHUR GRAY, Boston, Mass., who has been hiding in the long grass for lo, these several months, sticks his head up and hurls the following excellent article at the editorial head. It missed, but the editor grabbed it as it hurtled past. Here it is and it's good:

In the past, many have been the impositions practiced by the film exchanges, in general, upon the projectionist, by reason of their lax and unbusinesslike methods of film inspection. Fortunately, and due largely, I think, to the pioneering work of Mr. Earl Dennison and the Famous-Players organization along the lines of better methods of inspecting film at the exchanges, the situation has been immeasurably improved.

Without exception, I think, the larger producers have now adopted methods of film examination and repairing which insure the film reaching the projectionist in much better condition than was the case before these new inspection standards were adopted.

There still exists, however, a certain bad practice, which, while not the direct fault of the exchange, is most certainly the fault of the producing organization of which the exchange is a unit. I refer to what might be called, for want of a better name, the "pinch-penny" print.

From time to time the projectionist is apt to receive from an exchange, (it may be one of several) a print of film which has been made up of short, mill-end pieces of stock. I assume, that in the laboratories where the positive film is cut, printed and developed, there occurs from time to time quite an accumulation of these short pieces of film, which may vary in length anywhere from 20 or 30 frames to 20 or 30 feet, with the shorter pieces predominating in number. The film, of course, has not been exposed and is suitable for printing, considered from that viewpoint alone.

The procedure, apparently, is to cement together enough of these very short pieces to build up strips that are long enough for practical handling in the printer. If enough of the stuff happens to be on hand, an entire feature of, say 6 or 7 reels may be assembled from these short ends, and the numerous resulting splices occur, of course, indiscriminately throughout the entire picture.

I have in mind, at the present time, one particular print which was a bad example of this pinch-penny practice. It was received for projection with no intimation from the exchange that there was anything unusual about it. Upon examination there was found to be a conservatively estimated number of 900 splices in less than 7000 feet of film. It seems incredible, but it is, nevertheless, a fact. I counted 154 splices in one reel, selected at random; and over 100 splices in another reel, similarly selected. We are obliged to project this print several times, but, needless to say, another one was obtained from the exchange at the earliest possible moment.

I might add that, in addition to being made up of these junk ends of stock, this entire print was in black and white, while the standard print issued on this subject contained several hundred feet of color toned stock, essentially necessary to obtaining the proper atmosphere for the story. Another print, subsequently received from the exchange, was assembled with the proper color insertions, and had a total number of only 73 splices in the 7 reels of film. Quite a difference, I'll say.

Now it is a fact, even if all these numerous splices have been correctly made, and this I doubt, that good projection cannot be expected when splices occur in such rapid succession. Regardless of how carefully and accurately the splices are made, it is an exceptional one

(Continued on next page)

"Better Projection Pays"

Bluebook School

Question Nos. 585 and 586

Question No. 585—This is a practical question submitted by Brother Walter Munn, Iron Mountain, Michigan. He asks: "(A) Using 60 cycle A.C. and a three-wing shutter, at what projection speed would there be synchronization of the shutter interruptions in such manner as to cause a dimunition of screen illumination, and would the diminution be steady or intermittent? Explain the action which causes the effect, and (B) Tell us what speed would be required to get the same effect when using the same current frequency and a 2-wing shutter. (C) Taking answers to above, explain which shutter should be used with A.C. and why.

Question No. 586—Explain the effect or effects of a ground in a projector arc lamp.

PATENTS

William N. Moore, Patent Attorney

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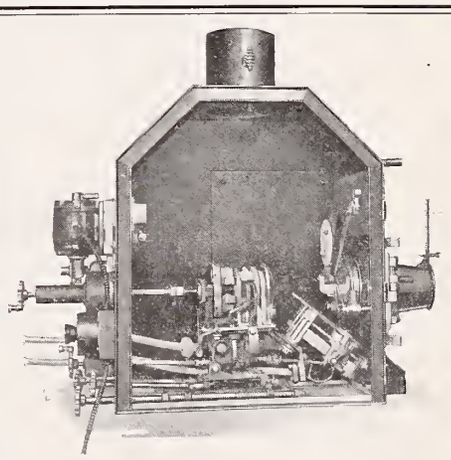

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Bluebook School Answers 571 and 572

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 571—Why is the neutral of an Edison 3-wire system grounded, and where?

W. C. Budge, Springfield Gardens, New York; Thomas McNamara, Waltham, Mass.; C. H. Hanover, Burlington, Iowa; Donald M. Stinson, Winfield, Iowa; G. L. Doe, "Bill" Doe, John Doe and one who signs himself Alexander Whoami Doe, all of Chicago, Ill.; Charles E. Curle, Chattanooga, Tenn.; Gilbert Atkindon, Cleveland, Ohio; Allan Gengenbeck, New Orleans, La.; T. R. Bangerton, Wentzville, Mo.; T. R. Roand, St. Louis, Mo.; A. D. Henley, Seattle, Washington; T. Y. Fullerton, Des Moines, Iowa; Andrew T. Boylson, Halifax, N. S.; G. R. Hahn, Memphis, Tenn.; Wendall C. Burke, Topeka, Kas.; G. M. Attland, New York City and John Busher, Calais, Maine, all "came through" on this one. Brother G. L. Doe says:

"The neutral of all Edison 3-wire systems is grounded at the power house generator or transformer, or both, at each transformer connected to the system, and presumably at each building served in order to prevent any possibility of conduit in building becoming charged with the maximum potential of the system, usually 220 or 240 volts. In electrical terms it is expressed: to limit the difference of potential between the neutral and either outside wire, usually 110 or 120 volts. This operates to limit the probability of severe shock through contact with a conduit charged with the higher potential; also it reduces the fire hazard to a considerable extent."

Question No. 572—If both positive and negative be connected to earth, would there necessarily be current leakage?

Gosh! There certainly IS need for this school. It is astounding how many fell down flat on this one. I'll not make you blush by giving even the names of those who answered correctly, because then you would know at least that all those others named above failed.

Both Brothers Budge and Curle made short, perfect answers. Budge says:

"Were we to thoroughly ground the positive and the negative of any ordinary commercial system one foot apart in wet or damp earth, there would certainly be heavy current flow, and probably fireworks. But were we to thoroughly ground the positive of such a system, or circuit, and then ground the negative a consderable distance away, the resistance of the earth between the points might, and probably would, be so great that no current would flow.

In other words, in the latter case the potential might not be sufficient to force current against the high resistance of the earth. In order that there be current flow, the potential must be sufficient to overcome whatever resistance there may be, and in such cases the resistance of earth may or may not be enough to prevent current flow.

Answering the question as it reads, I would say no.

Gray Deplores

(Continued from page 461)

that will not cause some slight displacement of the film as it travels by the aperture, and this movement will directly cause a corresponding jump in the picture.

An isolated splice, or those which occur only at infrequent intervals, will not creat an effect on the screen which may be called really objectionable, providing, of course, that they are properly made. But when they occur in rapid succession, a cumulative effect is developed which is very annoying to a person watching the picture. So much for the immediate effect, even when the film is new, but what happens when it becomes several months old?

I do not know anything about the projection life of a print that is assembled in this manner, but assume the exchange will consider its usefulness has passed in a relatively short time, to say nothing of my own opinion that it has been utterly unfit for theatre projection from its inception.

Every projectionist knows from well earned experience that, in any and all films, the different splices do not have the same length of life, and that the majority of them will have had to be remade before the film itself has reached the end of its useful life. Splices always have meant, and probably always will mean potential screen stops, and where there are a large number of them, as in a case of this kind, the threat of trouble soon becomes a real trouble.

It is manifestly impossible to check up on all the splices each time the film is examined, at either the exchange or in the projection room, and thus neglected more and more of the splices continue to partially open up until a condition is reached where the print is utterly unreliable. Nothing short of a complete renovation will then do any good and a renovation takes time, and as a film earns no money on the inspection table, you have two guesses as to what will happen.

There is obviously only one reason for a print of this kind being issued for theatre exhibition, and not even one good excuse. This pinch-penny economy may be necessary with the struggling fly-by-night producer who may be catering to the still existing nicleodian exhibitor, but it has no rightful place in the methods of any of the large producers, to whom the exhibitor is paying good money for quality merchandise and which he has a perfect right to expect.

It is decidedly unfair to the exhibitor and to the public, to say nothing of the projectionist, and is a practice which should be stopped.

Demonstration Given of Automatic Film Inspector

BY invitation of the Film Inspection Machine Company, N. Y. City, Howard B. Coles, General Manager, I examined the new, much improved model of a machine which automatically inspects film during the process of rewinding.

The present model is made for exchange use only, but the company promises a model which will be compact, fool proof and reasonable in price, for use in the theatre very soon.

The machine "detects" ripped sprocket holes on either or both sides, whether the side be torn away or barely loosened from the fillers between the sprocket holes. It detects loose splices, provided they be loose at either or both edges. In fact it detects any fault in the sprocket hole track of the film which will interfere with projection.

It will not detect a splice which happens to be loose in its center and cemented at each edge across the entire sprocket hole track. It will not detect any inherent fault in the central or picture zone of the film, but only those in or immediately adjacent to the tracks carrying the sprocket holes.

However, that is about all the hand inspection does, and very frequently a great deal more than it does. It also, in certain ways, acts as a check upon any serious fault in the projector itself—any fault which is causing damage to the film. This is in itself an important office of the machine.

Another important item is that its use will eliminate excessive rewinding speed, hence eliminate the enormous amount of film damage caused by it.

When a fault is detected the machine automatically stops before more than eight inches of film has passed, whereupon upon a metal table, which is a part of the device, the projectionist or his assistant makes the needed repair. This department welcomes the advent of this device and trusts the theatre model will soon be available.

Passing of Raymond Peck Was Loss of Friend to Me

I was more than surprised and shocked to be advised of the sudden death of Raymond S. Peck, Director Motion Picture Bureau of the Canadian Government. He passed away after three weeks illness. A tumor of the brain, which developed suddenly following the strain of heavy work and the death of his mother, was the cause of his demise.

Raymond Peck was a personal friend and a fellow member of the Board of Governors of the Society of Motion Picture Engineers. I admired the man for his ability. I valued his friendship.

Peck was not spectacular. He worked quietly but hard and exceedingly well. We shall miss him. The Canadian government has lost a highly efficient officer and the motion picture industry a most efficient worker and booster.

Peace to his ashes! You or I may be next. Who knows?

"A sigh for the past and a tender tear
for those who have gone before,
On the phantom trains that disappear
In the mists of the Endless Shore!"

Superiority guarded thirty-eight years

In 1889 Eastman film made movies practicable. And today the famous Kodak Research Laboratories still safeguard the superiority that has always marked Eastman Negative and Positive.

Superiority in film includes higher screen quality. High screen quality insures satisfaction to the public. And constant satisfaction is needed to maintain and increase box-office receipts.

Always specify prints on Eastman Positive, and look for the words "Eastman —Kodak" in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Hal Roach *presents*

REX

The King of Wild Horses

in

NO MAN'S LAW

with

BARBARA KENT

AND **JAMES FINLAYSON**

Directed by Fred Jackman.

You eagerly welcomed the three previous Rex pictures because they gave you outstanding novelty.

"No Man's Law" is novel even for a Rex picture.

The human element, presented by one of the finest acting casts you ever saw, dominates. Yet Rex, with his appalling ferocity and his gentleness, his beauty and intelligence, is still the high light.

The old prospector was too simple to understand the danger which threatened his daughter from the two bad men. But Rex knew, and was her champion and protector.

A picture so vivid that it fairly bites, piling thrill on thrill, and masterly with suspense.

Pathépicture

TRADE MARK

IN THIS ISSUE: Forecast For 1927-28

MOVING PICTURE WORLD

VOL. 86, No. 7 JUNE 18th, 1927 PRICE 25 CENTS

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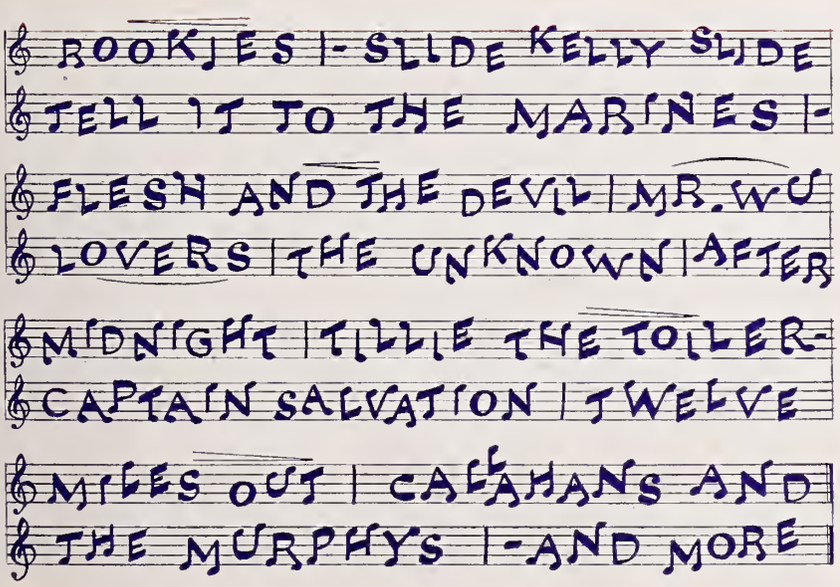
ROOKIES | SLIDE KELLY SLIDE
TELL IT TO THE MARINES |
FLESH AND THE DEVIL | MR. WU
LOVERS | THE UNKNOWN | AFTER
MIDNIGHT | TILLIE THE TOILER
CAPTAIN SALVATION | TWELVE
MILES OUT | CALLAHANS AND
THE MURPHYS | AND MORE

THE BIG WOWS OF THE SEASON FROM—

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY
Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

Metro-Goldwyn-Mayer

Read these excerpts, culled from one issue of "Variety"

Buffalo—Lon Chaney in "The Unknown"—*Lafayette Theatre.* Business held up here, with Sunday and Monday top notch days. Almost half week's gross garnered first two days. Claims over $15,000.

New Orleans—Dane and Arthur in "Rookies"—*Saenger Theatre.* Acclaimed comedy riot. Brought best business in months, $13,300.

Chicago—John Gilbert in "The Show"—*Chicago Theatre.* Picture good enough for $45,000, considerable for time of season and surrounding conditions. The street's top notcher. About $5,000 better than usual for house.

Baltimore—Lon Chaney in "Mr. Wu"—*Valencia Theatre.* The picture continued to build at the Valencia. Best second week this upstairs house has had since "Flesh and the Devil." About $10,500.

Portland, Oregon—Ramon Novarro in "Lovers"—*Broadway Theatre.* Business solid all week, $12,000. Played to SRO in spite of hot weather with the picture, "Lovers," a natural. Lines for blocks long with packed matinee mobs.

Seattle—Dane and Arthur in "Rookies"—*Coliseum Theatre.* Crowds give vent to most continuous, sustained laughter due to natural situations. Raleigh says picture record laugh producer in his twelve years' show experience. Held over $10,200. Coliseum was a bright spot with the second week of "Rookies," has been doing consistently good business.

Los Angeles—Marion Davies in "Tillie The Toiler"—*Loew's State.* That the heat meant nothing was easily demonstrated at Loew's State where "Tillie the Toiler," a Marion Davies product, backed with a ton of liberally dispensed space in the Hearst papers, ran over $7,000 ahead of the Metropolitan, even though the former house had no cooling system which the other house has. The Davies picture broke the house records for the first three days of its run and hit over $30,000 on the week.

Kansas City—"The Taxi-Dancer"—*Main Street Theatre.* Cash customers like action and plenty in this flicker comedy. House is in summer stride. $12,500.

Portland, Ore.—"Frisco Sally Levy" *Broadway Theatre.* Fighting for seats from noon to night, standing in line and being turned away at the Broadway last week. The house came near breaking its record, doing more on the first three days of the picture "Frisco Sally Levy" than on the week of the theatre's opening, which is going some. The Broadway stepped on it for this program, getting near all the 24-sheet stands in town, making numerous tie-ups, grabbing all the free space and doing other stunts. House was forced to run five complete performances Sunday instead of the regular four, for the first time. Over $400 was given back to patrons as refund. About $16,000.

Providence—Lillian Gish in "The Scarlet Letter"—*Victory Theatre.* A decisive hit. Good at $8,500.

San Francisco—Dane and Arthur in "Rookies"—*Granada Theatre.* Sure picked a good one. Ran over 23 grand.

"Rookies" in *Philadelphia*—*Stanley Theatre.* The Stanley had "Rookies." This made three war pictures in the larger houses running simultaneously, and "Rookies" looked the best. "Rookies" well liked. $28,000.

"Rookies" in *Kansas City*—*Little Royal Theatre.* "Rookies" at the Royal got the newspaper breaks and just about all the word-of-mouth advertising. Business gained during the week and looks good for a second week. Set for two weeks, with eight shows daily. Steady play means big business for the little show shop. When they stand in line and wait for seats in this town there is some attraction, and they sure stood for this one; 9,100.—VARIETY

NOTE: "Rookies" in its fourth week at the *Majestic Theatre, Columbus, Ohio.*

and in 1927-1928

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR
3 CODY-PRINGLES
3 DANE-ARTHURS

These Specials all ready for bookings:

IN OLD KENTUCKY

THE CROWD
—King Vidor

THE COSSACKS
—John Gilbert

ROSE-MARIE

GARDEN OF ALLAH
—Rex Ingram

NAPOLEON

BODY AND SOUL

MADEMOISELLE FROM ARMENTIERES

THE BIG PARADE

THE BIG PARADE OF STARS

BEN-HUR

TIFFANY PRODUCTIONS

for

1927—1928

TWENTY GEMS FROM TIFFANY

SEVERAL SPECIAL PRODUCTIONS
SUITABLE FOR EXTENDED RUNS

24 COLOR CLASSICS

(ONE REEL GEMS)

THIRD DIMENSION PICTURES

CONTROLLED BY TIFFANY

TIFFANY PRODUCTIONS, INC.

M. H. HOFFMAN, VICE PRES.

1540 BROADWAY NEW YORK, N.Y.

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Why TIFFANY *Will Give* "THE BETTER ENTERTAINMENT"

TIFFANY the youngest but the most progressive National Organization in the business.

New methods made Tiffany what it is.

According to old prescribed methods a company would present you with a hundred page Year Book in many colors—it would at least spend the cost of a good negative and then cheapen production in order to make up the cost

According to old prescribed methods a company would enumerate and promise a long list of stars and by the time the pictures were delivered you might find five percent of stars promised appearing in the picture.

According to old prescribed methods a company would make the same empty promises regarding authors, stories, cost of production, directors and numerous other things—which promises would invariably not be kept.

And it is natural that the company making such promises would have to accept one of two evils—namely, either adhere as close to the promises as possible, which would result in poor pictures because the casts, the directors and authors may not fit eventually—or, as stated above, all promises would have to be broken in order to try and make some good pictures.

In order to make the progress that Tiffany has made and the greater progress it intends to and will make, Tiffany has pursued a more progressive, more efficient—a modern policy—of making no promises unless they can be kept, and making very few of those. The results of this policy speak for themselves, and to further establish the confidence of exhibitors and public, Tiffany will continue with that policy and will confine itself to facts—not imagination —to proof—not promises.

J. H. Hoffberg

Vice-President

THIRD DIMENSION PICTURES

Controlled by TIFFANY

ONE of the most interesting phases of the Third Dimension Pictures controlled by Tiffany is the fact that there will be no installation costs or expenditures to speak of.

The projection machines now being used no matter what the make, will not need any remodelling or replacing.

The screens, large or small, have no bearing on the effectiveness of this new method of production and projection of photoplays.

The size or age of the theatre will have no bearing on it. In other words no matter how small the theatre or how long ago it was built, the projection of the Third Dimension Pictures will be just as effective in small ancient theatres as it will be in the most modern or palatial.

The lighting effects have no bearing on this new method of photography and production. Whatever the theatre employs for the showing of the present day pictures, will suit just as well this modern evolution in the motion picture industry.

No stage is required.

Wherever there is a projection machine and a screen, the Third Dimension Pictures *can* be shown.

The patents and processes employed, and other necessary things that are done to bring forth the effect upon the screen of DEPTH in photography, are done with the camera, the development of negative, and the printing of positive.

Everything is taken care of by the producer before the picture reaches the exchange or the exhibitor.

Tiffany contemplates making its first big special production in the Third Dimension Pictures.

Tiffany also contemplates the making of some short subjects with this process.

"The Grain of Dust"

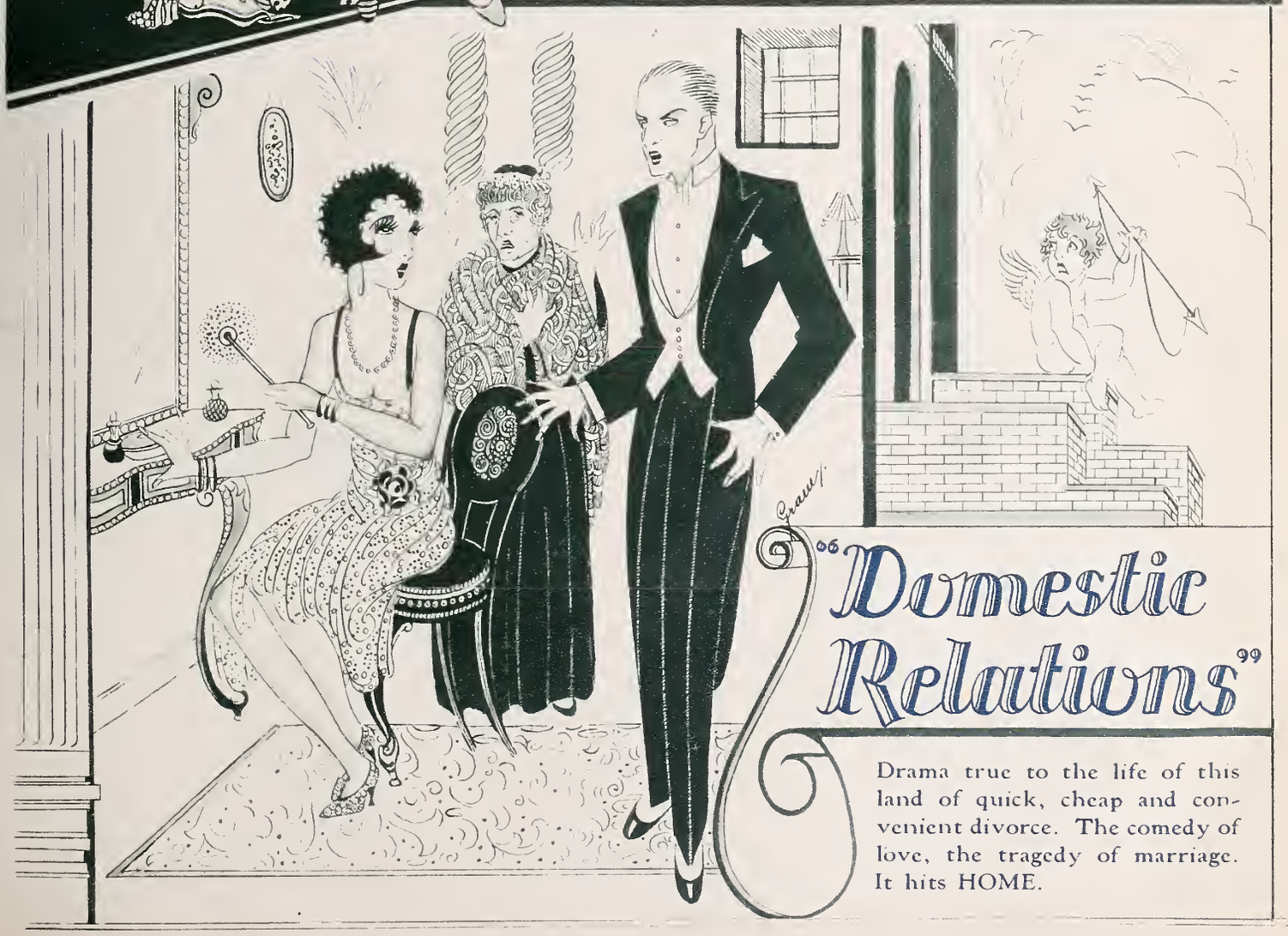
The struggle of a human soul torn between sacred and profane love. Portrayed with the wisdom of a judge, the idealism of a Saint, the humanity of a sinner. Passionate, powerful masterpiece of the American Balzac—David Graham Phillips.

"Grass Widows"

In these divorcing days, you never know exactly who's whose. Everybody will enjoy a good-humored satire on the re-married set. A sparkling comedy, pepped up with just the proper dash of sex.

"LADIES OF THE NIGHT CLUB"

A broad comedy of Broadway, peppy as the latest slang intriguing as a hide-away cafe. Dramatizing the headlong pace of this dizzy age. Beauty and baldheads, youth and humor.



"Domestic Relations"

Drama true to the life of this land of quick, cheap and convenient divorce. The comedy of love, the tragedy of marriage. It hits HOME.

"Once and Forever"

Reaches every heart that has ever thrilled to romance. All the tenderness of a girl's love, all the strength of a boy's—woven into a Humoresque of laughter and tears.

"The Girl from Gay Paree"

She was the flattest tire in town—till she borrowed the wicked glamor of the city by the Seine. And then how she did balloon out socially; A hilarious comedy of appearances—a banquet of entertainment, with only the menu in French.

"Their Hour"

A new triangle—the man, the woman, and the clock. Dramatic story of love, temptation, passion—the things that move the hearts of audiences profoundly.

City of Asians and Caucasians—city of tourists and tramps, harlots and harpies, missionaries and madams, girls and gin.

Background for a tale of the lotus blooming in the muck—the miracle of lust turned to love.

"STREETS OF SHANGHAI"

"Lingerie"
The closest topic to woman's heart. A picture—lustrous as satin, exquisite as silk, intimate as the title. Take your audience on a tour of Fifth Avenue's corsetieres—makes them feel as wealthy as the millionaires they meet. Adapted from J. F. Natteford's Red Book story "Striped Satin."
All those endearing young charms are frankly on display in this visit to the marriage market. A panorama of beauty, a pageant of graces, an exhibition of allurements. And a fascinating seductive, 1927-model romance.
"WOMEN'S WARES"

"A WOMAN of the WORLD"

All the world her stage, she the player. Hers the part of an adventuress. But under the mask of rouge and powder she was just a loving, suffering, self-sacrificing woman. A dramatic gem of world-wide feminine appeal.

"The Scarlet Dove"

Story of a modern lady of the Camelias, told from the new angle of the other woman—sacrifice. Sumptuously mounted, but as human in its appeal to the emotions as a laugh or a sob.

"Tia Juana Rose"

A tale of the town of bangtails and cocktails, where the land of liberty ends and the land of license begins. Only thirty minutes from San Diego—but what a long and weary way back to decency and honor. The thrill of a hundred-to-one chance, the drama of a fighting come-back—the entertainment an audience loves.

BEAUTIFUL BUT DUMB

Hilarious situations in the life of a human with a vegetable brain. Her beauty always got her in, and her stupidity always let her out. They told her that beauty was only skin deep, but she thought that was deep enough—and in the end, was she right or wrong?

"THE TRAGEDY OF YOUTH"

Shows what happens when the children realize that father's no prophet and mother's no saint. A social problem treated with fairness and good humor—but a problem so big that it guarantees public comment, discussions, quarrels—box-office appeal.

"The HOUSE of SCANDAL"

Love with a background of spying eyes and lying tongues. Suspenseful situations that build and build until nobody knows whether the outcome will be marriage or murder.

"BACHELOR APARTMENTS"

What goes on behind the bachelor's door? This discreetly daring revelation answers what every woman wants to know. A Tiffany entertainment of gasps, chuckles, howls —and just enough drama to make it sure-fire.

"CLOTHES MAKE THE WOMAN"

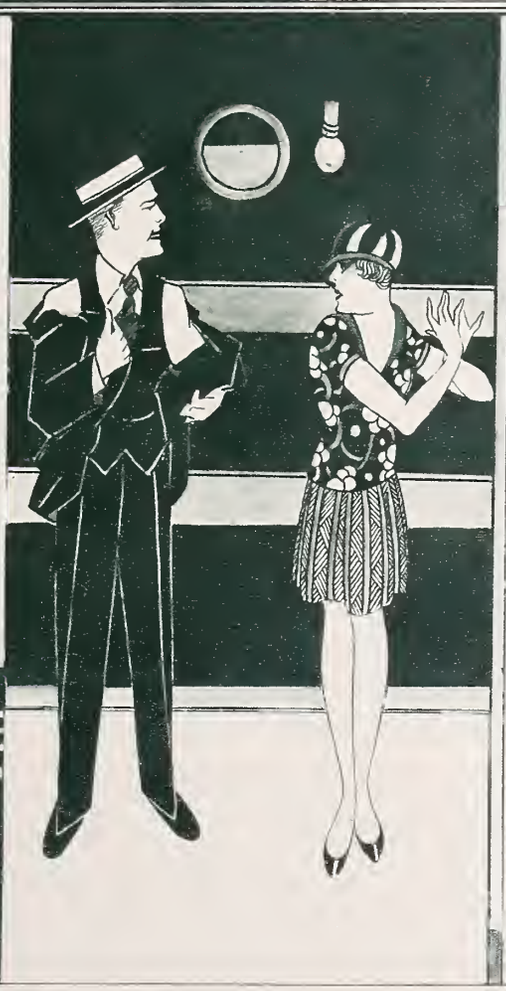
This title has been famous for three generations. A luxury picture—An exotic, gorgeous pageant of fashion and passion.

"NIGHT LIFE"

A flashlight turned upon the city's darkness, with its joys and sorrows. Thrilling romance, glorious adventure, baffling mystery. All the clash and conflict that makes box-office power.

"The Albany Night Boat"

The mystery ship of forbidden romance. Are there any respectable people on board? Yes. the Captain has a license and a certificate. And some of the passengers are married. A swift comedy of this dizzy age —taking the searchlight off the shore and turning it on the staterooms for the first time.



TIFFANY

announces

Several Special Productions Suitable for Extended Runs

You hear a lot said about Special and super-special productions. We are making them all the time but do not boast about them, nor do we use them as a whip to get blood out of a stone. Instead of that the Tiffany exhibitor buys the Specials at the average price and the more big productions he gets from us the better we like it.

What we mean by Special Productions are pictures suitable for extended runs and Tiffany will make those for the sole purpose of helping its customers —not robbing them. Tiffany will only use the specials for extended runs for a sufficient length of time to establish their Box Office value. They will not be run indefinitely to take off the cream and turn over the skimmed milk to the exhibitor as others have been doing.

24 TIFFANY COLOR CLASSICS

You will also notice that Tiffany will not give to the exhibitor the ordinary short reel subjects. The very fact that they are from Tiffany will make them entirely different from the average short reel features and a progressive step forward in such entertainment.

Pauline Frederick

Edmund Lowe

Claire Windsor

Lowell Sherman

Agnes Ayres

Wm. Collier, Jr.

Jacqueline Logan

Conway Tearle

Marceline Day

Helen Ferguson

Jack Mulhall

Eugene O'Brien

Anita Stewart

Alberta Vaughn

Robert Agnew

Huntly Gordon

Dorothy Phillips

Doris Hill

Edmund Burns

Ward Crane

Jane Novak

TIFFANY

"THE BETTER ENTERTAINMENT"

1926-1927

"LOST AT SEA"
"The Production itself is of the first order"—*Variety*

"THAT MODEL FROM PARIS"
"Pleasing story nicely told."—*Film Daily.*

"FOOLS OF FASHION"
"Very Good. Has been produced lavishly"—*Harrison's Report.*

"COLLEGE DAYS"
"A spirited bit of entertainment. A subject well done."—*Variety.*

"JOSSELYN'S WIFE"
"An interesting and dramatic story."—*Motion Picture News.*

"SIN CARGO"
"Will surprise and thrill audiences wherever it is shown."—*Telegraph.*

"REDHEADS PREFERRED"
"One of the week's best film bets."—*N. Y. Daily Graphic.*

"ONE HOUR OF LOVE"
"Is as amusing a film farce as I have inspected in quite a while."—*Chicago Herald Examiner*

"THE FIRST NIGHT"
"Should ring the bell at the box-office"—*Moving Picture World.*

"HUSBAND HUNTERS"
"This film is going to make the boys step up to the window, lay down the coin and catch a thrill."—*Variety.*

"CHEATERS"
"Should make a strong bid at any box-office."—*Exhibitor's Daily Review*

"THE BROKEN GATE"
"Is a splendid picture, carefully and effectively presented."—May Tinee, *Chicago Tribune.*

"THE PRINCESS FROM HOBOKEN"
"A well-made film, with a finish in production and photography."—*Variety.*

"THE ENCHANTED ISLAND"
One of the most unusual pictures of the year. Effectively presented.

"THE BEAUTY SHOPPERS"
A great box-office bet. A wow for every kind of audience.

"BACKSTAGE"
An amusing, interesting story well directed and acted.

"SNOWBOUND"
A type of comedy that audiences prefer.

"LIGHTNING"
A Zane Grey story.

"WILD GEESE"
From the popular novel by Martha Ostenso. Read by more than 2,000,000 people.

"THE TIRED BUSINESS MAN"
A farce comedy with a great cast.

Bert Lytell

Shirley Mason

Mae Busch

Raymond Hitchcock

Henry B. Walthall

Barbara Bedford

Betty Blythe

Rod La Rocque

Elliot Dexter

Jocelyn Lee

Dorothy Devore

George Fawcett

Walter Hiers

Eileen Percy

Lilian Rich

Pat O'Malley

Natalie Kingston

Johnnie Walker

Hedda Hopper

Robert Frazer

Blanche Mehaffey

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BOSTON, MASS.
42 Piedmont Street

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CLEVELAND, OHIO
Film Exchange Building

CINCINNATI, OHIO
Broadway Film Building

CHICAGO, ILL.
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DENVER, COL.
2040 Broadway

DES MOINES, IA.
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Loeb Arcade Building

MILWAUKEE, WIS.
713 Wells Street

NEW YORK CITY, N. Y
729 Seventh Avenue

NEW HAVEN, CONN
126 Meadow Street

OMAHA, NEB.
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PHILADELPHIA, PA.
1313 Vine Street

PORTLAND, OREG
449 Glisan Street

PITTSBURGH, PA.
1010 Forbes Street

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MANCHESTER
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GLASGOW
68 Great Clyde Street

NEWCASTLE-ON-TYNE
79 Bath Lane

BIRMINGHAM
28 Severn Street

PARIS, FRANCE
63 Avenue Des Champs Elysees

BERLIN, GERMANY
Friedrich Strasse 218

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TIFFANY PRODUCTIONS, INC.

1540 BROADWAY — M. H. HOFFMAN, VICE PRES. — NEW YORK, N.Y.

"THE BETTER ENTERTAINMENT"

Paramount's FLIGHT OF HITS is NON-STOP!

PARAMOUNT holds the long distance record for hits in 1926-7! And the record-breaking flight goes merrily on with such current successes as BEBE DANIELS in "SENORITA," the ZANE GREY special, "DRUMS OF THE DESERT," "ROLLED STOCKINGS" with the Paramount Junior Stars, FLORENCE VIDOR in "WORLD AT HER FEET," LOIS MORAN in "WHIRLWIND OF YOUTH." With ESTHER RALSTON in "TEN MODERN COMMANDMENTS," GARY COOPER in "THE LAST OUTLAW" and RICHARD DIX in "MAN POWER" coming soon.

And for 1927-8:

PARAMOUNT 100% PROGRAM

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Fred Tho

GREATER F. B. O. SHOWMANSHIP

pardon our Heels

Heels! Heels! Heels! Flying Heels in a Cloud of Dust! Fred and Silver Jump the Western Field and Leave all Rivals Far in the Swirling Wake! GREATEST WESTERN ATTRACTION UNDER THE SUN! PERFORMING BOX-OFFICE MIRACLES EVERYWHERE!

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"SILVER COMES THROUGH"

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SILVER KING

Greater F.B.O. sets a withering pace in the Arena of Western Showmanship! Because F.B.O. KNOWS and DELIVERS where others grope and experiment!

F. B. O., ever proud of Fred Thomson and Silver King, is breaking all records in the Western Field—with the MIGHTIEST LINE OF HONEST-TO-GOD ATTRACTIONS THE INDUSTRY HAS EVER KNOWN!

Story by
Frank M. Clifton
Directed by
Lloyd Ingraham

S THE TRADE SENSATION!

Leadership - - -
through Concentration

WEEK after week, month after month, year after year, Educational Pictures lead the Short Features field. They lead in entertainment quality. They lead in power to attract added patronage to your box-office.

A true specialist for more than seven years, all Educational's efforts, all its resources, have been directed toward supplying you with short features that would entertain your patrons most, and make the most money for you. Concentration! Nothing but Short Features!

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EDUCATIONAL
FILM EXCHANGES, Inc.
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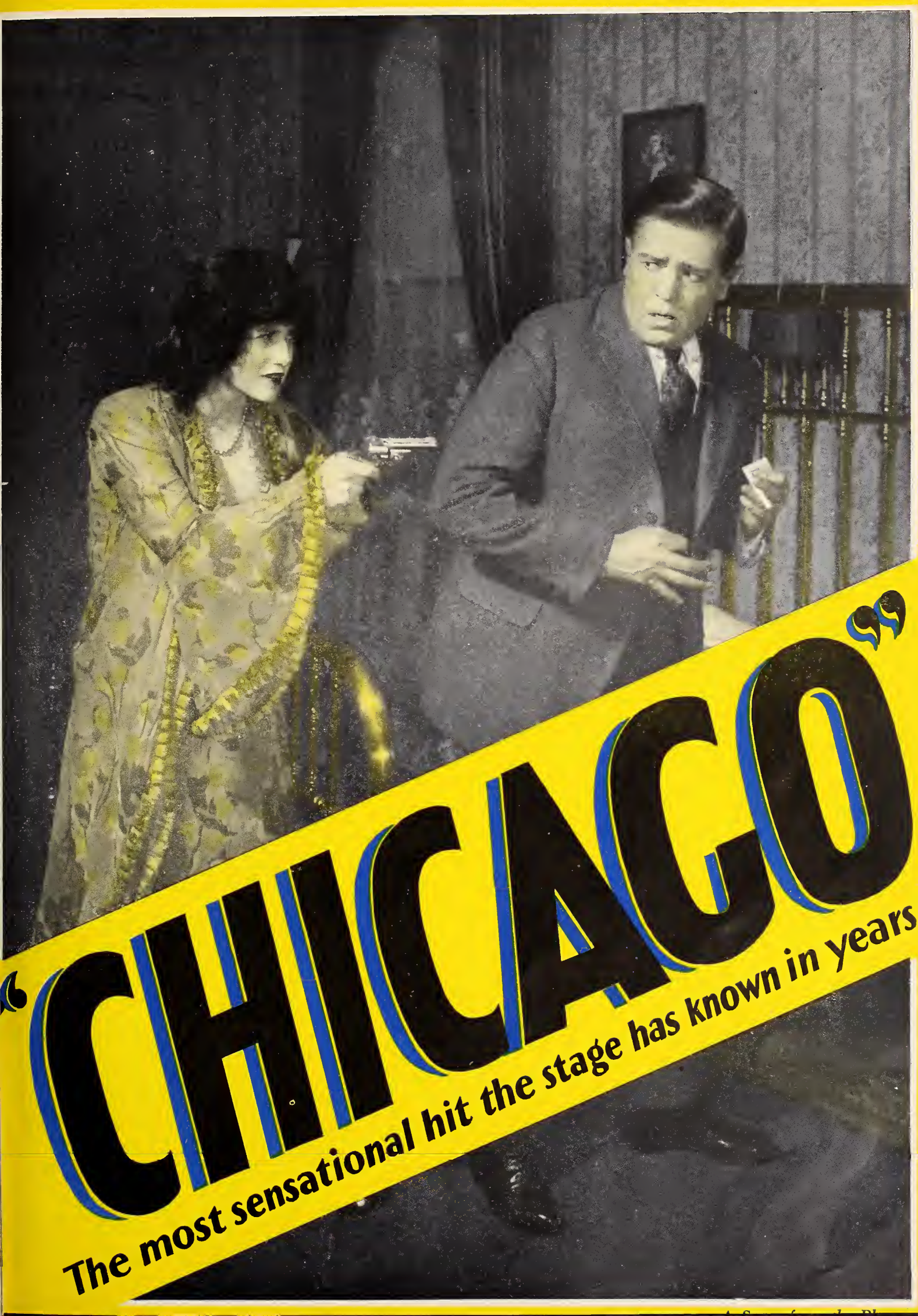
Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President


"CHICAGO"
The most sensational hit the stage has known in years

TO BE PRODUCED AS A DE MILLE SPECIAL WITH

PHYLLIS HAVER

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ROBERT EDESON

JULIA FAYE

LOUIS NATHEAUX

MAY ROBSON

4 ROAD SHOWS
10 DE MILLE SPECIALS
26 SUPER FEATURES
1927-28

MORE BIG NEWS

'CHICAGO' WILL BE DEMILLE FILM

HOLLYWOOD May 22. DeMille Pictures has outbid all rival producers competing for the screen rights to Maurine Watkins successful stage melodrama "Chicago". The figures in the transaction are not at present obtainable, but are said to establish a record for the acquisition of a property of this nature.

The purchase of "Chicago" rights by DeMille makes it a certainty that Phyllis Haver will receive the opportunity of her career in the colorful role of "Roxie Hart" which was created on the stage by Francine Larrimore.

It is understood that the picture will be put into production as soon as details can be arranged and will be one of the important box-office products included in P.D.C.'s release schedule.

"CHICAGO"... the most coveted piece of theatrical property of the current season secured by CECIL B. DE MILLE to be produced on an elaborate scale... Just a sample of what you can expect on the DE MILLE PROGRAM 1927-28... Just *one* of a sensational group of pictures that is destined to make new box-office history.

DE MILLE PICTURES

PATHE NEWS - PATHECOMEDIES - PATHESERIALS - PATHEPICTURES

The story of Chicken Hearted Sam

The Cause: Sam always suffered from Chicken Heartitis. He never would take a chance. And when it came to signing for new product Sam always suffered a nervous breakdown. But this year Sam quickly bought FIRST NATIONAL'S *matter-of-fact* Showman's Group. And now he golfs for two weeks instead of spending that time in bed.

Moral: **If you want to be sure about anything, buy on FACTS alone!**

FACTS! FACTS!

They're the basis of the

FIRST NATIONAL

58 Values—named and known—

this year when you buy

FIRST NATIONAL

the world is yours!

First National Pictures

First National Pictures

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

The Best Thing Ever Offered To Moving Picture Exhibitors

(No. 538—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

OTHER COMPANIES ARE NOW MAKING FRANTIC EFFORTS TO COPY the Universal Complete Service plan.

OTHER COMPANIES, WHOSE SALESMEN WERE WARNING YOU MOST solemnly not to get tied up with any complete service plan, are telling you that the complete service plan is the greatest thing in the world—now that they have one to sell you.

OTHER COMPANIES FOUND THE UNIVERSAL COMPLETE SERVICE plan the hardest thing to buck they ever encountered in all their moving picture experience. With over 8,000 Universal Complete Service Contracts signed, sealed and delivered, you can appreciate their excitement and their fears.

WHY WAS THE UNIVERSAL COMPLETE SERVICE PLAN SUCH HARD competition for other companies to meet?

ANSWER:—FOR THE VERY SIMPLE REASON THAT IT WAS AND IS THE best thing ever offered to the exhibitor in the history of the moving picture business.

I REPEAT—IT WAS AND IS THE VERY BEST THING EVER OFFERED TO the exhibitor in the history of the moving picture business.

I PREDICT THAT BEFORE LONG, EVERY COMPANY WILL BE OFFERING you "something just as good as the Universal Complete Service plan". And the very fact that they call it "just as good as the Universal Complete Service plan" is in itself a recognition of the fact that the Universal plan is the standard by which all others will be judged!

UNIVERSAL STILL OFFERS YOU THE ORIGINAL AND THE ONLY REAL COMPLETE SERVICE CONTRACT.

I SINCERELY BELIEVE THE UNIVERSAL PLAN HAS ENABLED MORE theatres to keep their doors open than anything ever devised in this industry. I believe the exhibitors have told the simple truth when they have written to me that they would have gone out of business if the Universal plan had not saved them from doom.

THE FACT THAT OTHER COMPANIES ARE NOW TRYING TO COPY the plan is not needed to prove its excellence. Its excellence was demonstrated before the others started to copy it. That's why they started.

A GREAT IDEA HAS BEEN CONVERTED INTO A GREAT FACT. A WAY has been found to solve the exhibitor's problems. Universal found it and put it into effect. And you, if you are quick to sign up, will be the beneficiary!

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 86 New York, June 18, 1927 No. 7

"APPLAUSE"

Trailers are the latest thing in Sound Pictures. Might be a good rental feature for some Broadway stage attractions.

"LINDY"

Announces and reiterates he will not go into pictures. Lordy, Lordy, where else has he been for the past two weeks?

Royal Commission To Study Morals Of Quebec Films

Widened Scope of Power Astonishes Showmen

The scope of the Royal Commission which has been investigating the Laurier Palace Theatre disaster in Montreal has been widened by orders of Hon. L. A. Taschereau, Premier of the Province of Quebec, so that it now assumes the status of a general inquiry into the picture theatre business in Quebec.

On June 9, Premier Taschereau issued the following order to Justice Boyer, who is conducting the investigation:

"I have received representations from various social bodies, requesting me to instruct you to extend the scope of your investigation to embrace the moral aspect of cinematograph performances. As the Government desires the inquiry to be as complete as possible, please accommodate yourself to the desire thus expressed and give a hearing to evidence or representations that may be placed before you in this connection."

This development created somewhat of a sensation among the exhibitors of the Quebec cities, par-

(Continued on page 475)

London Cable

(From London Bureau of Moving Picture World, June 15.)

The Films Bill approaches a conclusion. It will be effective for a period of twelve years instead of indefinitely. Quota commencing 5 and finishing 20 per cent. from April, 1928, to April, 1940. Chamberlin and Levine were filmed by UFA. Syd Chaplin is proceeding to Paris and will return to London in September for a British picture. Trace gives reception to Marx and Becker from UFA tomorrow, when interesting revelations regarding future plans will come.

Late Chicago News

The Coston circuit is taking over the Vista, Oakland Square, Metropolitan, Frolic, Crown and Commercial Theatres from the Ascher Circuit.

The latest report has negotiations under way for Balaban and Katz taking over the Paradise Theatre from National Theatres Circuit.

Angry Minister Smashes Projector, Is Arrested

Enraged because the woman's auxiliary of his church was showing a movie, and, losing his temper over a scene where the comedian discarded some garments, the Rev. Leo Hooper, 30, of Franklin, Mich., with a hammer smashed the projection machine. He was arrested and locked up, and probably will lose his pulpit.

The film was Douglas MacLean in "Let It Rain." The minister had been preaching against movies, terming movie fans "sinners," and was incensed because the women of his church insisted on a regular series of weekly pictures.

Abolish Ontario Tax

Announcement has been made that the Amusement Tax will be abolished on theatre tickets up to 25 cents in value on or about July 1 for theatres in the Province of Ontario. This is a result of the petition of many Ontario exhibitors last September.

Marcus Loew Asked to Head Motion Picture Social Club

Lichtman "Best Loved Man in the Industry"—Early Bird Initiation $100

By Merritt Crawford

DEFINITE plans for a motion picture social club, fully representative of all the industry and so organized as to take in athletics and benevolent activities once it is in operation, were formulated at a luncheon given by Al Lichtman, general manager of United Artists, at the Hotel Astor on Thursday. Representatives of practically all the larger companies and of other branches of the industry, numbering about sixty, were present.

The idea, which originated in a suggestion by Al Lichtman, made at the recent film golf tournament at Sound View, was enthusiastically received. All present agreed to contribute $100 as charter members and temporary committees were formed to function until the club can be regularly incorporated and a charter issued.

In his address Mr. Lichtman stressed the need of an organization for the film industry, where motion picture men can meet and fraternize, pointing out that the stage has no less than four representative clubs for its personnel, not counting the N. V. A.

A committee, consisting of Mr. Lichtman, "Roxy" and Jack Alicoate, of Film Daily, was appointed to wait upon Marcus Loew, described by Mr. Lichtman as "the best loved man in the industry," to tender him the offer of the first presidency of the club. Similarly, Adolph Zukor will be asked to serve as chairman of the Board of Governors, while other

(Continued on page 478)

Another for Butterfield

The Butterfield Circuit has added another theatre to its long list. The latest is at Pontiac, Mich., where the new Eagle has opened. It seats 1,000 and will be a "grind" house with four changes weekly. Thomas Lancaster and the Fink Brothers are erecting a Spanish type theatre at Grand River avenue and Meyers road, Detroit. It will be called the Great Lakes and will seat 2,500.

Creager Joins Loew

William Creager has been engaged by the Loew Circuit as orchestral arranger. The circuit intends to build up permanent band attractions for presentation features.

(Continued on page 476)

Fisher New Phonofilm President; Powers Loses Attempt to Control

Clarence Brown has resigned as president of DeForest Phonofilm Corp., and as member of the Board of Directors, and has been succeeded by Benjamin Fisher. P.A. ("Pat") Powers has lost his attempt to gain a controlling interest in the company, first reported by *Moving Picture World.*

The story runs that Brown accepted Powers' proposal that control pass to him without liability for pending damage suits, including that for $100,000 brought by William Fox. He brought it before the Board of Directors and a court committee with voting power turned it down flatly as unfair to the more than 5,000 stockholders.

Then Brown's resignation was accepted and Fisher was elected.

It is said that the court appointees couid not see where Powers had offered any particular inducement He did not prove that he represented important motion picture capital and he did not offer a satisfactory cash consideration.

Berlin Cable

(From Berlin Bureau of Moving Picture World, June 14.)

"The Big Parade" passed its press test with flying colors. At its special presentation at the Gloria Palast the press voted unanimously that it be shown in Germany. The tally was 197 to 30. Surely the film will be shown for an indefinite run. "Take It from Me," starring Reginald Denny, scored for Universal. Sixteen foreign and 11 German films were passed by the German censors during May. That means a percentage of 41 German films against 52 in April. The revival of the "Gold Rush" was again a big success.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 86 NO. 7

Germans to Picturize Socialist Propaganda

Socialist propaganda in Germany is to be strengthened by using the film, if plans made by the German centre of the International Federation of Trade Unions reach fruition. It proposes to inaugurate in co-operation with a film producing company the production of films with a distinctly Labor bias.

This plan, naturally, is not being received with anything like enthusiasm by German exhibitors, who are anxious to avoid such participation.

Colleen Moore Ill

The departure of Colleen Moore for Europe has been postponed for one week, owing to illness. The popular star had expected to sail Tuesday, but upon advice of her physicians she will spend the next week in seclusion at a New England resort and will sail just as soon as she recovers from the attack of pleurisy from which she has been suffering for the past few days.

'Quake Films

Automatic pictures of earthquakes are possible and likely, according to Commander N. H. Beck, seismologist of the Government Coast and Geodetic Survey. Cameras would, of course, have to be in the right region at the right time, and they would have to be left in position in open spaces, with changes in the film from time to time to assure freshness. The earth's tremors would start them operating.

Columbia Film Shows Flood in Full Fury

Joe Brandt, president of Columbia Pictures, has acquired from A. Harrison for immediate release and general distribution a timely picture, "The Menace of the Mississippi," a two reeler depicting in vivid fashion the story of the great flood.

This picture, which was taken at the risk of the lives of seven cameramen and was two months in the making, is not a news reel and contains exclusive shots of important events never before photographed. It depicts the loss of human lives and millions of dollars in homes, property and live stock.

Immigration Pictures Treatment Is Discussed

Thirty-five men and women interested in immigration problems met this week at the Waldorf-Astoria, New York, with Director Edward Sloman of Universal to advise as to the making of "We Americans." Carl E. Milliken, secretary of the M. P. P. D. A., was chairman.

Among those present were Commissioner of Immigration Benjamin Day and John H. Finley, president of the Council for Adult Education of the Foreign Born.

Sloman started working on the film at Ellis Island this week.

Slump in Northern N. Y.

With the mercury sizzling at 90 degrees, business tumbled at the picture theatres in Albany, Troy and Schenectady, N. Y., last week in the worst slump thus far this year. Some of the bigger houses are going into split weeks and will continue such until September. Troy theatre owners complained that the Elks convention cost them hundreds of dollars last week in lost business.

Capitalist Reenters Movies

J. Dozier Stone, Columbia, Mo. capitalist, has decided to return to the motion picture exhibition field and has announced that construction will start soon on a new $250,000 theatre. He will be president of the new corporation, and H. H. Banks, president of the Columbia Savings Bank, will be secretary and treasurer. The new house will seat 1,500.

Kane Signs Miss Colbert

Robert Kane has signed a three-year contract with Claudette Colbert, the French brunette star of "The Barker." She is to be featured in "French Dressing," which will be the first Kane picture put into production in the fall.

Berinstein with Schine; "U" Buys Virginia Chain

The Schine Brothers of Gloversville, N. Y., already operating 102 houses, all but two of which are located in New York State, has secured a financial interest in the Berinstein chain of houses, located in Albany, Troy, Elmira and Dunkirk. The deal gives the Schines an opening wedge in these four cities and in Albany and Troy, brings them in direct competition with the Stanley interests. Universal has an interest in Schine.

In Schenectady, Farash Theatres, Inc., took over the Cameo and Capitol, as well as a new house under construction, all owned by George Dwore. Farash already operated six in Schenectady and now owns and controls all but three theatres in Albany.

Dan Michalove, general manager of Universal Chain Theatrical Enterprises, Inc., has announced the closing of negotiations for the Weinberg-Sachs Circuit of Virginia, which brings six new theatres into the Universal chain.

English Film News

By Correspondent

When the new cinema in Glasgow, the Playhouse, is opened in September, it will be the largest in Europe. In all, 10,000 people will be accommodated in the building at one time. Around the entrance hall are numerous tea rooms and restaurants, while there are three elevators, capable of whisking up to the ballroom on the roof 27 persons each in the small space of 10 seconds.

* * *

A wonderful response has been made to the British Instructional Films, Ltd., appeal to the public. Their prospectus, which is headed with a share capital of £100,000, has already been heavily over subscribed. In many quarters it is estimated that this company flotation may be three times over-subscribed.

* * *

Adelqui Millar and Collette Darfieul, with Gerald Robertshaw, make a good picture of "The Blind Ship," an Anglo-French film with a novel theme.

* * *

The German picture, "The Wrath of the Gods," has something new in thrills—a race on skiis Photography of the Alps is superb.

* * *

In "The Emden" the Germans also are popularly represented at the New Gallery Kinema, Regent street. "The Last of the Emden" scenes are most realistic. Producers have been wise enough to leave out any debatable element.

N. Y. Incorporations

Last week's New York incorporations were: Russfilm Corp., $1,000, Anna Sisman, Sylvia Halpert, Ethel Beaver, New York City; Tavia Film Service Co., Inc., $50,000, I. Archer Levey, Irwin Faber, Bennett I. Schlessel, New York City; Kolograph Distributing Corp., $25,000, Charles F. Schwerin, Far Rockaway; Bernard H. Bernstein, Harry J. Schuman, New York City; Long Island Community Playhouses, Inc., $750,000, Gertrude Hoffman, E. I. Lester, Philip Maron, New York City; the capitalization of the following companies not being stated: Carl Theatre Corp., Mabel G. Crawford, A. E. Atherton, A. Wellman, New York City; Phoenix Prod., Inc., William A. Shilling, Katonah; John S. Reaves, William A. Tilt, New York City; The Stadium of Carnarsie, Inc., Solomon O. Maltz, New York City; Irving Bresalier, M. V. Kress, Brooklyn; National Screenograph Corp., Marion L. Elkin, Mollie Salit, Anne Eichel, New York City.

"U" Names Two Managers

Dan Michalove, general manager of Universal Chain Theatrical Enterprises, Inc., has appointed Montague Salmon manager of the new "U" theatre, the Revere, nearing completion at Revere, Mass. Salmon also will supervise the Capitol, Somerville, Mass. Mark Hanna has been appointed manager of the Capitol.

Renew Lyon Contract

First National has renewed its contract with Ben Lyon for the fifth consecutive year. Plans have been made for featuring Lyon in a number of productions during 1927-28. He will sail within a short time for a two months' vacation in Europe and will be accompanied by his mother and his sister.

Flood Fund Grows

The Oklahoma City Film Board of Trade reports that Oklahoma picture theatres have thus far raised $6,984.49 for the relief of the Mississippi Valley flood sufferers.

The Boston Film Board of Trade makes a preliminary report on the flood benefits showing that $23,275.95 has thus far been raised.

Davis Goes to Oregon

L. E. Davis has been named manager of the First National exchange in Portland, Ore.

Dembow Mentioned

The position of vice-president of Publix, left vacant by Harold B. Franklin, will be filled by Sam Dembow, who has been booking feature pictures into the Publix houses, according to rumor. He is said to be handling Franklin's former duties at the present time, without title.

To Study Morals

(Continued from page 473)

ticularly as the question of Sunday shows had been made an issue before the Commission, Sunday performances having been tolerated by the authorities for many years.

A large number of Montreal exhibitors appeared before the Commission on June 10 to give evidence regarding Sunday patronage. Some theatre proprietors swore that Sunday business was equal to as high as 45 and 50 per cent. of total receipts for a week.

Those who spoke along this line included: Arthur Bourget, of the Bourget Theatre; Nicholas Lazinas, Lord Nelson and Napoleon Theatres; Jules Hamel, Passe Temps Theatre; J. E. Bowie, Dominion Theatre; Delphes Bellerose, Sun Theatre; Harry Heller, Majestic Theatre; Percy Joyce and S. Ahounsinias, Star Theatre; J. P. Smith, Regal; David Berzan, Boulevard; A. Rosenthal, Canada Theatre; Joseph Cardinal, St. Denis, Canadian, Casino, National and other theatres.

Miss Costello is Hostess

Miss Dolores Costello, Warner Bros. star, entertained the newspaper and trade press at luncheon Wednesday at the Park Lane, New York. Albert Howson, head of the scenario department in the East, introduced her. Harry M. Warner, president, paid her a tribute.

Chas. Lautenbach Dies

Charles Lautenbach, 73, manager of the Lyceum Opera House in Plymouth, Wis., for 40 years, is dead after an extended illness. A widow and two sons survive him. One of the sons was with his father in the theatre business.

Babe to Special

Babe Ruth in "Babe Comes Home" has been booked into the Longacre Theatre, New York, for an eight weeks' run beginning July 1. It will show twice a day at a $2 top and with Vocafilm accompaniment. Apparently this answers the newspaper story that the New York Strand turned the picture after booking it, a story that was denied by both the Strand and First National.

Miller and Tingle Die Suddenly in Toronto

Two familiar figures are missing from the foyer of two of the largest Toronto theatres through the ruthless sweep of the Grim Reaper. N. K. Miller, manager of the huge Pantages Theatre, Toronto, since it was opened in 1920, died very suddenly in St. Michael's Hospital from heart failure. William Tingle, treasurer-manager with Jerry Shea in Toronto for 27 years, died in his sleep at his Toronto residence in his 56th year.

Ned Miller was only in his early forties when he was suddenly stricken and passed away on June 10. Bill Tingle was widely known in theatre, sport and fraternal circles.

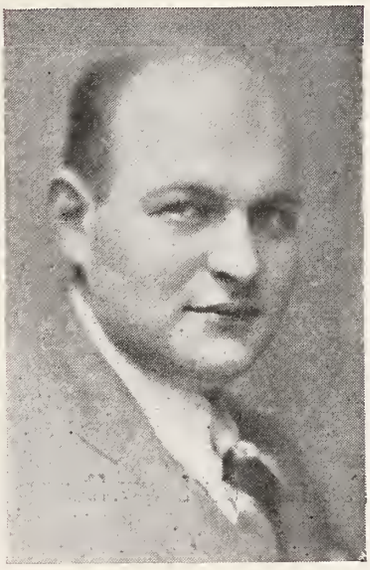
Convention Golf Winners

Prize winners in the M.P.T.O.A. golf tournament, just announced, were: Hotel Deshler wrist watch, V. U. Young, Gary, Ind.; Exhibitors Herald cup, W. M. James, Columbus, Ohio; Motion Picture News cup, Nick Shuler, Elwood City, Pa.; *Moving Picture World* cup, Tom Hodge, Springfield, Ohio; Film Daily Cup, H. T. Palmer, Fairport Harbor, Ohio; Motion Pictures Today cup, Link Davis, Columbus, Ohio.

Chamberlain Prints Here

First Motion pictures showing the arrival of Clarence Chamberlin and Charles A. Levine in Kottbus, Germany, arrived in New City aboard the Olympic Tuesday. Within an hour prints were delivered to every Broadway theatre, where they were shown to patrons attending the dinner hour performances, according to Truman H. Talley, director of Fox News.

Einfeld Marries



S. Charles Einfeld, assistant manager of advertising for First National, who was married June 15 to Miss May Band, daughter of Mr. and Mrs. Samuel Band. The wedding took place at Chalif's and was followed by a reception. Mr. and Mrs. Einfeld will spend their honeymoon in Bermuda, returning to New York about the middle of July. They will make their home at 150 East 93rd street.

Stage Play for Hines

Johnny Hines has signed a contract with Paramount giving him the film rights of "The Girl Friend," the successful Broadway musical comedy of last season. It is declared that the picture rights were bought by the comedian, personally, for future production.

Guess Moving Picture World readers won't mind seeing another photo of "Lindy." This good "shot" was taken by International Newsreel as the youthful colonel and his mother arrived at the official stand at the Washington Monument.

News Reels Cover Lindbergh "Story" With Great Speed

Planes and Fast Train Pressed Into Service

Colonel Charles A. Lindbergh's plane has stirred the upper currents of the atmosphere in other places than over the Atlantic. Since he became the leading news figure of the day, motion picture news reels have more than kept pace with other news agencies in collecting and distributing pictorial data on the hero of America, often by aeroplane.

According to Pathe News, that company alone has devoted 7,430,000 feet of film to him since he left California, exceeding the record held by the Prince of Wales by over 2,000,000 feet. There's a good reason for this. All over the country exhibitors have been crying, "More on Lindbergh."

Thirty minutes after President Coolidge had decorated Lindbergh, two Fox News planes left Washington with film, one for New York and one for Chicago. Theatre people saw them that night. Planes took prints from Chicago to points west. The New York welcome was specialed only for New York and incorporated in Issue No. 75 for the rest of the country.

Before Lindbergh arrived at Pier A, Pathe News films recording his Mitchel Field arrival were being distributed. They could be seen long before the parade reached Forty-second street. Pathe got out three editions, covering every phase of the reception

International News worked so swiftly that early evning shows on Broadway saw the New York reception complete. Previously, a Pennsylvania Railroad special train had broken all speed records in bringing International prints of the Washington reception to New York. It did the 226 miles in 3 hours and 7 minutes.

DeMille Joins Hays Body

Cecil B. DeMille has been elected a member of the M. P. P. D. A.

Lindy Aids Shows

After the hundreds of thousands had seen Lindbergh pass up Fifth avenue, New York, on Monday they called it a day so far as work was concerned and went to the theatres. These sent matinee receipts soaring to the limit. Practically every theatre, picture or legitimate, did a land-office business.

Films for Coolidge

Jack Connolly, Washington, D. C., representative of the M. P. P. D. A., arranged for motion pictures to be shown nightly on the special train taking President Coolidge to his summer home in the Black Hills. A small theatre has been provided at the home for showing three nights a week. No mention is made of the films which the President is seeing and will see.

Did Flinn Kidnap Doctor When Ill on Fast Flyer?

A sidelight on the illness of John C. Flinn of P. D. C. while en route west is going the rounds. Aboard a Santa Fe extra fare train, Chicago to Los Angeles, Mr. Flinn was suddenly taken ill. Dr. P. L. Patrick of Marcelline, Mo., was wired to board the train when it made an emergency stop at Marcelline.

Leaving the motor of his flivver running, Dr. Patrick stepped on the train. Immediately, against his violent protests, it started off at a fast clip. Soon he was in Kansas City. Then Mr. Flinn, slightly improved, persuaded him to go on to Los Angeles. For that "call" Dr. Patrick got the largest fee of his life and saw more of Hollywood than most tourists in the West.

Exploitation Causes Suit

An unusual court action resulting from an exploitation stunt was begun last week in Pittsfield, Mass., when Mrs. John L. Sullivan, wife of the chief of police of that city, filed papef seeking $10,000 from George A. Markell of the Strand Theatre in Pittsfield. Mrs. Sullivan claimed injury from a newspaper advertisement in connection with the showing of "Stella Dallas." Mr. Markell claims the ad was a form sent out with the film, and that he addressed it as a matter of form to Mrs. Sullivan.

Godsol Befriended Hilliard

That Robert Cochran Hilliard, veteran stage actor, was befriended by Frank Godsol, president of the old Goldwyn Picture Corp., has become known through Hilliard's will. The actor acknowledged a gift of $10,000 and asked that it be repaid as much as possible from the estate. Mr. Godsol now is in Switzerland.

Fineman Convalescing

Al Fineman, associate of Harry Reichenbach, is out of the hospital after an operation on his eyes. He will be able to resume work in about three weeks.

M-G-M Claims Record For Australian Runs

M-G-M claims a long run record for Australia with two extended season attractions showing simultaneously in both Sydney and Melbourne. In Sydney "The Big Parade" is at the St. James, the biggest legitimate theatre in the Southern Hemisphere. "Mare Nostrum" is at the Piccadilly, a select "shopping centre" house.

In Melbourne, "The Big Parade" is playing to capacity at the Capitol, where it commenced its season on March 5. On April 2 "Mare Nostrum" embarked on a long run at the Melbourne Auditorium, another modern house with a large seating capacity.

Rumored Orpheum House Worries St. Louis Anew

The St. Louis business and investment world is worried by the over-seating problem, Moving Picture World's correspondent reports. A new wave of pessimism is current. Fox is building a 5,000-seat house at Grand and Washington boulevards, United Artists is expected to build a 3,000-seat one on Grand boulevard and the latest rumor is that Orpheum will put up one with 4,000 seats.

The house now building at Gravois and Ellenwood avenues will be in charge of the St. Louis Amusement Co., it is expected. Sigoloff Bro. plan a new house at Park avenue and 18th street.

Daughter to Deckers

S. H. Decker, brand manager for F. B. O. in Toronto, and Mrs. Decker are rejoicing at the birth of a daughter on June 5 at the Royal Victoria Hospital.

COMING AND GOING

Edward Halperin of Halperin Brothers, production engineers, coproducers with Robert Kane of "Dance Magic," has gone to Rochester, N. Y., to work with experts of the Eastman Kodak Company on a new device he is perfecting for the popularizing of home movies.

* * *

Ned E. Depinet, general sales manager, and Stanley W. Hatch, western sales manager for First National, returned on Friday of last week from Los Angeles where they attended the sales convention.

* * *

A. W. Smith, Jr., eastern sales manager, and Martin Keleher, New Haven branch manager, for First National, attended the opening of Vuono's new Palace Theatre in Stamford, Conn., last week.

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William Callahan of the Eastman Theatre, Rochester, N. Y., was in New York the latter part of the week working on plans for the coming season.

* * *

H. M. Herbel, sales director for Universal's Western Department has returned to New York from an extended tour. He is due to leave New York again for a week's stay in Chicago.

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Motley Flint, Los Angeles financier, is in New York from Europe.

* * *

Esther Ralston and her husband, George Webb, have returned to Los Angeles.

* * *

Harry D. Buckley, vice-president of United Artists, left New York on June 9 for Cincinnati and St. Louis on a brief tour of inspection of exchanges. He returned Tuesday.

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H. C. Witwer, humorist, returned to Hollywood last week, ending a three week's visit to New York. The latest release written by him for F. B. O. is called "The Beauty Parlor" and is now in course of production.

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Curtis F. Nagel, president of Colorart Pictures Corp., has returned to New York after a week in Boston.

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Jesse L. Lasky, first vice-president, and Walter Wanger, manager of the production department of Paramount, are on their way to the West Coast.

* * *

Harry Scott, Pathe general sales manager, has returned from the California conventions, accompanied by W. A. V. Mack, director of exploitation and publicity; E. A. Eschmann, feature sales manager; P. A. Parsons, advertising manager; Pat Campbell, Southern Division manager; Charles Henschel, Eastern Division manager, and W. C. Smith, comptroller.

* * *

John Wenger, scenic designer, has returned from the West to join Dr. Hugo Riesenfeld's Colony Theatre staff. He has been exhibiting paintings at the Ambassador Hotel in Los Angeles.

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Maurice ("Red") Kann is safely married and on the high seas. The popular editor of *Film Daily* and Marie Center were married last Friday and on Saturday sailed for Europe on the Laconia to be gone about a month.

* * *

Arthur Lubin is en route from Hollywood to New York.

Distinguished guests attended the dinner of the foreign staff of Paramount News at Drouant, France, which was presided over by S. R. Sozio, head of the Paramount News European staff. Among them were Adolph Zukor, president of Paramount; Albert A. Kaufman, manager of the Paramount theatres in Europe; Ike Blumenthal, Paramount manager in Central Europe, and Adolph Osso, Paris manager.

Conditions in Orient Are Bad, Says Clarke

A comparatively small percentage of American films are adaptable for showing in the Far East, in the opinion of Horace Clarke, Far Eastern representative for First National. He finds that much depends on how the titles are put over. This is done in the Japanese houses by a reader, who interprets them. Kissing scenes and any showing a revolution, defiance of the law or the use of deadly weapons are taboo.

About 700 pictures are produced in Japan each year, Mr. Clarke said. None made by the Japanese are suitable for America, but they go well locally. He finds Far Eastern conditions bad, due to the Chinese revolutions.

La Cava Remains

Gregory La Cava, now directing Chester Conklin and George Bancroft in "Tell It to Sweeney," has signed a new contract with Paramount. La Cava got his start as a director in the short subjects, where he turned out product for Warner Brothers. Previously he was a painter and then a newspaper cartoonist.

Both Wynne-Jones and Wells Hawks Improve

Motion picture men are extending congratulations to two invalids who are recovering from serious illnesses at the Polyclinic Hospital, New York. They are Frederic Wynne-Jones, American representative for UFA, and Wells Hawks, one of the best known and best liked publicity men in the field.

Mr. Wynne-Jones was reported this week as completely out of danger and "making progress," while Mr. Hawks was reported on the road to recovery a week ago.

F B O Sold on L. I.

Charles Rosenzweig, manager of the F B O exchange in New York, sold the entire 1927-28 product to the Small-Strausberg Circuit for the following theatres: Normandie, Halsey, De Kalb, Summer, Nostrand, Kismet, State, Commodore, Marcy, Roebling, Williamsburg and Gem, in Brooklyn, N. Y.; the Steinway, Broadway and Grand in Astoria; the Granada, Junction, Hyperion, Victoria and Palace in Corona; the College in College Point; the Metropolis in Forest Hills; the Meserole in Greenpoint and the Maspeth in Maspeth, all in Long Island.

Wisconsin Bill Dead

The Wisconsin Senate has killed the 5 per cent. tax bill by a vote of 22 to 4. This was sponsored by the Committee on Education and Public Welfare and affected all kinds of amusements.

New Contract for Wyler

Universal has extended William Wyler's contract for five years.

Deny McGuirk Tale

"Nothing to McGuirk rumor," Abe L. Einstein, publicity director of the Stanley Company of America, writes Moving Picture World. Last week this publication described current rumors that John J. McGuirk would resign his Stanley presidency to devote all his time to operating the helm of First National.

New Contest Idea For Movie Season Sought by Richey

Record Campaign Plans Under Way in Michigan

Detroit, Mich.—Plans for a campaign for Greater Movie Season are already well under way here. H. M. Richey, business manager of the M. P. T. O. of Michigan, who has been in New York arranging for special co-operation with the publicity and advertising departments of the various film companies, is expected here daily and will at once begin operations to make the Michigan Greater Movie Season as big a success as it has been during the past two years.

The first year that the Greater Movie Season was put over in this state, it increased the previous average August theatre business about twenty-five per cent, while last year it went over fifteen per cent ahead of this increase.

The Kunsky and Butterfield Circuits are naturally the largest contributors to the campaign fund, with their widespread theatre interests, but even the smallest houses are glad to contribute their quota as all have found the idea equally profitable.

H. M. Richey, while in New York, is said to be seeking for a new contest idea for the Greater Movie Season campaign in this state. Last year a Willys-Knight car, $1,000 in gold and a number of expensive radio sets, were among the big prizes awarded. A total of $65,000 was spent, much of it in newspaper advertising.

Presides at "Mike"

S. L. Rothafel, "Roxy," who in Washington on Saturday was special radio announcer when Colonel Lindbergh spoke at the National Press Club. He also staged the Nungesser-Coli benefit at the Roxy Theatre, Wednesday night.

Schulbergs on Pacific

B. P. Schulberg, associate producer and executive chief of the Paramount studio, accompanied by Mrs. Schulberg and their son and daughter are now en route to Japan. This is the first real vacation that Mr. Schulberg has taken in ten years and he plans to spend four days in Yokahama, boarding the S. S. Empress of Russia, after that time to arrive in British Columbia July 10. Mr. Schulberg will return July 12.

Walter Camp (center) arrives in Hollywood for first visit in two years. He is seen with Edwin Carewe (left) and J. Boyce-Smith, vice-president of Inspiration (right). Camp is to discuss production plans with Carewe.

Michigan Showmen Reap Benefits of Ticket Price Cuts

Automatic Register Co. Starts Fight Raging

Detroit, Mich.—Michigan exhibitors are watching a battle between the various ticket manufacturing companies and rather enjoying it. Tickets which from time immemorial cost the exhibitor $20 per 100,000 and up, now are costing him $12, with every prospect that the price will go down still further.

Some time ago the Automatic Ticket Register Co., having encountered what it regarded as unfair competition in this state, made a contract with H. M. Richey, business manager of the M. P. T. O. of Michigan, to furnish him tickets for all his membership at the "current market price" and give him 20 per cent discount. Richey promptly notified his members that if they bought their tickets through him he would give them a 15 per cent cut.

Then the other ticket making companies woke up to the situation, with the result that a cut-rate war is in progress, which tickles the exhibitors pink. What the ultimate result will be still remains in the realm of conjecture, but in the meantime the Michigan exhibitors are sitting pretty as far as buying their tickets is concerned.

Condemn 10 Detroit Houses

Ten Detroit theatres have been condemned by the Fire Commissioners, but none of the group is a motion picture house. Most of them represent the older type of construction that do not conform with fire laws now in vogue.

Murphy Leaves Warners

Will C. Murphy, for three years well known as a publicity booster for Warner Bros., has left to engage in other work.

N. J. to Frolic

With the successful culmination of the national convention of the M. P. T. O. of America, the New Jersey state unit is planning an elaborate local convention and frolic. The New Berkeley - Carteret Hotel at Asbury Park has been selected as the location and date is June 21, 22 and 23. Two large rooms will be used for exhibits. There will be thirty-five booths.

500 Patheites Enjoy Hudson River Outing

Leaving New York early on Wednesday aboard the palatial steamer "Albany," chartered for the occasion, about 500 members of the Pathe Club with their families and friends enjoyed a delightful day's outing. Dinner was served as the steamer sailed up the Hudson as far as Storm King, and the party went ashore at Indian Point Park where athletic contests were held.

Despite the fine pitching of E. A. Eschmann, feature sales manager, for the married men in the baseball game, the single men won. Several scenes were filmed en route with George Walsh and Gladys Hulette for a forthcoming Pathe feature.

Women Ask "Lindy" to Act in Home Life Film

Charles A. Lindbergh has been requested by the General Federation of Women's Clubs to appear in a motion picture under club auspices with the purpose of arousing interest in American home life. Through Mrs. John Dickson Sherman, its president, Federation has asked various organizations interested in the subject to join in the movement.

Plasteroid Plant Burns

Explosion and fire in the Plasteroid plant, a film, cutting, repairing and washing concern, on Wednesday destroyed it, two homes adjoining and damaged three other homes. Two of the ten employees are missing, two escaped with burns and six were uninjured. Friction from a machine, causing a spark, is thought to have caused the blaze.

Rockett to Barthelmess

Ray Rockett will take over the production management of future Richard Barthelmess pictures. He completed "The Patent Leather Kid," the war picture starring Barthelmess, which had been in charge of Al Rockett since it was started early this year.

"Wings" August 1

"Wings," Paramount's epic of the American aviators in the World War, will have its premiere presentation at the Criterion Theatre, New York, on Monday evening, August 1, it is announced definitely by A. Griffith Grey, head of the Paramount road-show department. "Wings" has been dedicated to the spirit of Colonel Charles A. Lindbergh.

Film Sports

Fox Films, motion picture champions of 1926, forged to the front on Saturday when they defeated United Artists, 18 to 15. Pathe lost to Warners, 14 to 6, and dropped back to a triple tie for second position with First National, and Warner Brothers, each team having won two out of three games.

Heavy hitters were Manager Ed Freedman of Fox with 4 timely slams, while the rival twirlers—Carson of U. A. and Klein of Fox—each collected 5 hits. Weiner, Kizis, Manley and Furst also accounted for 3 safeties apiece. Star of Fox gets credit for pitching his team into the movie lead. Owens, Kizis and Klein put across a thrilling double play.

Features of the Warner-Pathe game were homers by Buddy Morris of Warners and by Isaac of Pathe, and a triple by Manager Hagetter of Pathe.

	Won	Lost	Pct.
Fox A. C.	3	0	1.000
Pathe	2	1	.667
First National ..	2	1	.667
Warner Bros. ..	2	1	.667
United Artists ..	0	3	.000
Consolidated ...	0	3	.000

A Film Building baseball team will be maintained by the Detroit film exchanges this season, it has been decided. Many connected with the film exchange business in Detroit are good baseball players and these will join and play with the club. The club enjoyed a successful season last year.

Toy Dogs Show Rabies

Carlyle Ellis has completed for the New York State Department of Health the first film ever made on rabies. The tragic nature of the disease and its symptoms are picturized by the use of toy dogs ingeniously animated.

Form Social Club

(Continued from page 473)

chief executives of the various companies will be asked to act as members of the board.

It was decided that the charter members of the club shall include all those who join within thirty days after the issuance of the club's charter, a real estate company will be formed to make plans for financing and selecting a suitable site and clubhouse for the new organization. Temporary quarters will be secured as soon as the necessary legal formalities have been gone through.

No name for the new club was decided upon at the meeting, although several were suggested. This matter will be taken up by the Publicity Committee, headed by Paul Gulick, which will report its recommendations at the next meeting, which will be held at the Astor on Wednesday, June 22, at 1 o'clock.

Arthur W. Stebbins was appointed temporary treasurer and Bruce Gallup, temporary secretary. The following committees were appointed and directed to meet and report at the meeting next week. Meanwhile all were requested to invite members of their respective companies, both executives and others, to make application for membership in the proposed club.

Ways and Means Committee: William A. Johnston, chairman; Dave Chatkin, Walter Moore, Eddie Eschmann, Billy Brandt, Victor Shapiro and Jerome Beatty.

Membership Committee: Arthur Loew, chairman; Lee A. Ochs, Harry Goetz, Sime Silverman, Sam Dembow, Jules Levy and Fred Rothenberg.

Publicity Committee: Paul Gulick, chairman; Jerome Beatty, Frank Pope, Victor Shapiro, Paul Lazarus and Howard Dietz.

Producers Meet with Hays to Consider Stringent Economies

STRINGENT economies are under way in the motion picture business, even affecting the salaries of high-powered executives. The cutting of production costs and the elimination of bidding that runs up salaries of stars are other important items. This became known early this week after leading lights of the industry met secretly with Will H. Hays. The results of the meeting were not discussed openly.

In this connection one publication asserted this week that Adolph Zukor had suggested to executives of Paramount and Publix that voluntary decreases in their salaries would be accepted. The story said that Mr. Zukor offered to head the list. Attempts to gain confirmation or denial were unavailing. The publicity department had nothing to say on the subject.

The most important phase of the move toward economy, of course, would hardly be home office executive salaries. Production expenses and star salaries as combined items would be the ones on which most emphasis would be placed.

The following are said to have attended the New York meeting: Adolph Zukor, Jesse L. Lasky, Sidney R Kent, Joseph M. Schenck, Robert J. Rubin, William Fox, Winfield R. Sheehan, P. D. Cochran, J. J. Murdock, John J. McGuirk and Richard A. Rowland.

Our Stock Market

By ERVIN L. HALL

A technical reaction set in this week and carried prices down from five to twelve points. The next day, however, a rally set in which made up most of the previous loss. Money receded to 4%, New York Central and several other railroads increased the dividend rates and the combination was too much for those working for lower prices. Cheap money continues to be the backbone of the market.

For some time now Paramount Famous Lasky has been under pressure and there have been rumors around that the dividend would be reduced. At the regular meeting of the board, however, the regular quarterly dividend was declared of 2% and on June 13 an extra dividend of $2 per share on the common stock was also made. The extra dividend is payable in common stock at a valuation of $100 a share. The stock dividend is payable on September 20 to stockholders of record at the close of business July 28.

The pressure Paramount has been under has most likely been due to the fact that earnings for the first quarter of this year, exclusive of the amount credited from Balaban & Katz, were only slightly over dividend requirements. First quarter earnings were published in last week's issue of *Moving Picture World*. In order to have a good margin over, the dividend on the common stock earnings for the balance of the year must increase materially.

Fine Reception For Arbuckle in Play

Roscoe ("Fatty") Arbuckle got a great hand, both from critics and audience, when he opened this week at the 46th Street Theatre in the stage play, "Baby Mine." The comedian, whose experience in the films was so unlucky, was visibly affected.

Percy Hammond in the *Herald-Tribune* said: "Mr. Arbuckle, it seems, has been forgiven for his romantic misdeeds in California and as he begins life anew has the encouragement of the public."

Abe Carlos plans to feature Arbuckle in movies made in Germany. Judging by the stage reception, this once popular comedian, whose work always has been clean, has a real chance to "come back."

Orman to Sail Soon

Felix Orman, playwright, is now visiting his family in Gallatin, Tenn., and will soon sail to resume work in France.

No Porto Rican Censors

The Legislature of Porto Rico adjourned without taking any action on the censorship bill introduced by Senator Guerreros.

HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT. BLDG

TELEPHONE
GLADSTONE 0308

Cantor Packs P-F-L Suitcase Rumor Hath It

Here's the dirt from Melrose avenue as it was shoveled to us this week:

Eddie Cantor, according to reliable sources, has quit the Paramount fold. Word reaches us that his main reason for withdrawing is because of poor story material.

"Special Delivery," Cantor's second picture, was first directed by "Fatty" Arbuckle and then by Larry Semon. Semon apparently as a director of features did not meet up to the requirements on the Paramount lot, we were also told. Semon is now making short subject for Educational.

Topping this is a report that when Adolphe Menjou completes his present vehicle for Famous-Players, he will move down to United Artists.

Facilities for Producing and Distributing at Thomas Studios

Young Laemmle Appointed Head of Production

Before leaving for New York, en route for Europe, Carl Laemmle, president of Universal, announced the appointment of his son, Carl Laemmle, Jr., as supervisor of production.

This makes the junior Laemmle one of the youngest executives in the motion picture industry. He is about twenty years of age and was responsible for the "Collegian Series," now meeting with remarkable success.

All Units Under Direct Contract to Producers Releasing Alliance—To Distribute Product of Seven Units in 1927-28

PRODUCERS who are tenants at the Richard Thomas studios here not only have facilities in which to make pictures but also a medium for their distribution. This, it was explained to us, is the purport of the Producers Releasing Alliance, Inc., involving the Thomas interests and those of the recent organized Film Distributing Company of Hollywood whose president Abe Heller also heads the Alliance.

Allan Rock, who is secretary of the Alliance, told us that the feature players of all units working at the Thomas studios are under direct contract to the Alliance thus making it possible for the new organization to guarantee distribution of complete programs to exchanges. In all, Rock said, that the Alliance expects to distribute the product of seven units during 1927-28. Plans are also under way, he stated, for enlarging the Thomas studios.

The sales policy of the organization requires the services of three men to supplement the activities of the exchanges in the east, middle west and on the west coast.

Richard Thomas, head of the production company in the studios bearing his name, is the vice-president while Norval MacGregor, treasurer of the Thomas Productions is treasurer of the Alliance.

An announcement reveals that during the 1927-28 season the Alliance will distribute principally show novelty and comedy subjects. The line up consists of twelve single releases "Romance in Color," a natural color novelty produced by the Craig Hutchinson Productions, Inc., twelve single reel "Tid Bitts," produced by Billy Wilkerson Productions; two series of twelve two-reel comedies, one series featuring Eddie Gordon and the other featuring Fatty Laymon; and a series of twelve split-reel fun titles enhanced with illustrated cartoons, produced by Ken Price.

According to the announcement the new organization is capitalized at $500,000 of preferred being a closed corporation with the exception of $100,000 worth of its stock which is said will be apportioned among its field representatives.

California snow. Photo shows preparations for a snow storm at Universal City for one of the final shots of "Uncle Tom's Cabin," Universal picture. Liza is getting ready to make her dash across the floating ice cakes from this spot.

Stardom For Lowe

Edmund Lowe has joined the select circle of stars by virtue of his work in "What Price Glory." Fox has re-signed him to a new contract whereby he will be starred in four pictures a year.

Pola Is Back

Pola Negri is back in Hollywood with her husband, a prince of one of the Bulgar states.

Her husband makes a bid for the headlines by declaring that he is considering a non-stop hop from Los Angeles to Honolulu.

Guarantees Complete Programs For Exchanges

Winifred Dunn

WINIFRED DUNN

Who Is Taking Her Place Among the Coast's Literati

By Tom Waller
West Coast Representative

THEATRE owners who have censor worries, relax when they think of their colleagues in Toronto. Therefore they probably will be just as amazed as we were when we learned this week that a noted screen writer, now living in Hollywood and working in Burbank, in her nineteenth year, braved the church bells, clergy and blue sky line of that city in her attempt to project in one of its leading theatres a New York film touching on commercialized vice.

Smiling, as she leaned over the desk upon which such accomplishments for First National as "The Patent Leather Kid," "The Tender Hour," "Twinkletoes," and many others have been whipped into shape for the screen, Miss Dunn recalled how she considered the Toronto visit the crisis in her film career which had started two years before with her getting married almost immediately after she had sold her first original story to Bill Selig.

Events leading up to the Canadian trip, which Miss Dunn now concedes furnished the essential practicability to a sophistication previously theoretical, were many and diversified. Under tutelage of her father, an English barrister, who had stumped for Gladstone and who, upon coming to America, had for several years waxed strong in Chicago politics, Miss Dunn spent her childhood upon a Wisconsin island. On about 100 acres of this water-encircled land which had been homesteaded by her father, Miss Dunn's principal neighbors during this period were her father's dogs, guns and horses. Another most important neighbor and the one which is partially responsible for her successful niche today was a huge and varied library. Before her eighth birthday Miss Dunn had availed herself of such literary art as the entire set of "Les Miserables."

It was in Chicago, in her seventeenth year that Miss Dunn met the man who, before the conclusion of that year, became her husband. The romance started after she had assisted him edit a play which he had written between theatrical engagements with various legitimate companies well known in Europe. It was also during this period of collaboration that her partner, recognizing her ability to write, introduced her to the scenario head of the Selig company with which he was then temporarily engaged as an actor. In this way Miss Dunn made her debut as a writer for the screen. Her first story, titled "Too Late" and inspired by a famous painting, netted her seventy-five dollars or twenty-five dollars per reel. Thereafter Miss Dunn wrote and sold three other stories to Selig. She now considers such consecutive sales one of the worst points in her career since it gave her the first impression, realized by almost every amateur writer, that success was achieved.

After six months of miscellaneous writing for the screen Miss Dunn says she was assigned a theme on commercialized vice which required considerable sociological research—a phase of literature with which, she admits, she was then practically ignorant. This, incidentally, was also her first big feature.

Released in twelve reels under the title of "The Children Pay," the picture, which was in the hands of an independent group, at first failed to register at the box office. Miss Dunn recalls how she and her husband re-edited this picture before trading it for a Triangle feature dealing with recruiting. The draft going into effect at that time killed the theme of this second picture, but their first experience in the cutting room enabled them to re-edit the Triangle production so that it assumed an anti-Bolshevik aspect and was re-released under the new title of "The Red Viper." In all it cost them $3,000 to revamp the theme.

It was about this time and while she was rounding her nineteenth year that the Toronto proposition was broached her, Miss Dunn told us. An independent producer told her of his desire to crash into Toronto with a sex propaganda picture called "Enlighten Your Daughter." His interpretation of the deal for her was that it would "make her" in the motion picture industry and that, being a young girl, she would have little trouble in "getting by."

Still retaining her first opinion of such pictures—that they were made to reform the world—Miss Dunn and a print of "Enlighten Your Daughter" arrived in Toronto about the time of the Armistice. She remembers interviewing a man with a huge head in a high-ceilinged Toronto room—how the man regarded her as a little child who had naughtily slipped away from home.

Then she remembers traveling about the town inviting various members of the clergy—snowy-haired kindly men—to attend a private preview showing of "Enlighten Your Daughter."

That night, after these interviews, Miss Dunn remembers how her nineteen years began to weigh heavily as she returned to the theatre where all of this was to take place. When she thought of the woman in pajamas and the man mopping up the floor with his wife, she gathered the film together and hastily improvised a cutting room. Here she cut and cut until four the following morning. Hours later, when the audience of Toronto clergymen assembled, her conscience again rebuked her. She would have cut this and eliminated that. She thanked herself, however, that at least the woman in the pajamas would not be seen by the men of the altar. Of course, the picture did not get by, and, as Miss Dunn described it, she left the town feeling as though she had been scorched.

Upon returning to New York the little exploiteer found that within a few days she had lost seven pounds. For her services she received seventy-five dollars and a "great laugh" from her employer. Later on, she said, she discovered that the man who had sent her to Toronto had been in constant telephonic communication with the theatre.

After that Miss Dunn commenced the first of what has totaled to date seven years in Hollywood. The trip to the Coast was under a six weeks' contract to Sawyer-Lubin, during which she wrote three scenarios for Gareth Hughes as well as an original story on the side. Acceptance of an offer from Robertson-Cole intercepted her planned return to the East and for a year thereafter she wrote originals for Pauline Frederick.

Shortly after her twenty-fourth birthday Miss Dunn became scenario editor of the old Metro company. Following the merger with Goldwyn she went back as a staff writer, resigning six months later to spend the greater part of the next year with Mary Pickford. Writing the Pickford vehicle, "Sparrows," Miss Dunn finally moved out to Burbank where her policy of achievement has since continued with greater strides.

Newspaper and magazine editors are welcome to use this material in whole or in part with proper credit.

She Braved The Maple Leaf Censors

Hines Jumps From Gas Station To Social Lion in New Picture

Bluffs Way Into Blue Book Swim as Polo Player on Capital of $25—Paula Howard, Newcomer, Shines

By JIM POWERS
West Coast Staff Writer

JUDGING by its reception one night this week before a preview audience in the Alexandria Theatre, Glendale, Johnny Hines' latest First National release, "White Pants Willie" is scheduled to prove another winner from a standpoint of comedy entertainment. "White Pants Willie" also serves as a means of bringing Paula Howard, a budding young screen actress, into the spotlight in an effective manner. She shares feminine honors with Leila Hyams.

The story centers around a young man, who works in a gasoline service station but has an ambition to do bigger things. On $25.00 he eventually bluffs himself into the social swim as a polo player, who is as familiar with a mallet and a chukker as an old maid is with romance.

A strong supporting cast aids materially in the production, which is one of Hines' best.

As Madge Stryker, the country club flapper, who knew men and if not made it a point to get acquainted, Miss Howard does commendable work. She has a distinctive personality, which is evident on the screen. Hines, an astute judge of screen talent, after the preview declared that the girl had a brilliant future on the screen.

George Kuwa has the best male role next to Hines. Together the pair provide laugh after laugh.

The picture was previewed on the same program with "Rookies," one of the funniest comedies produced by Metro-Goldwyn-Mayer, which was the supreme test. At that it went over equally as well as the M-G-M story.

Walter Long plays the hard-boiled employer of Hines in the early scenes but does not have a great deal of opportunity in the picture. Henry Barrows, the capitalist, who puts up the cash to finance Hines' magnetic bumper also adds to the strength of the supporting cast.

Starring material. Paula Howard, screen ingenue, lends an attentive ear while Johnnie Hines, First National star, gives her an earful of advice in his latest picture, "White Pants Willie." Miss Howard was selected by Hines from a young army of prospects for her part in his current comedy and scored heavily in the preview of the picture at Glendale.

The New Anatomy Hits Hollywood

How the publicity departments disregard "minor" injuries to players might be gathered by bits of publicity from F. B. O. and M-G-M this week.

F. B. O. starts out by describing how Bob Steele, western star, sustained "two fractured ribs on the torso" in a fight scene in the "Mojave Kid." It winds up by stating: "The X-ray has shown the injury is not serious, the bone being merely cracked."

Tim McCoy is reported in a publicity story from Culver City as "suffering a badly lacerated scalp and severly wrenched back." Later on in the same story we read "an hour after regaining consciousness McCoy insisted on returning to work."

Packed House Pays Tribute To Mike Donlin

A packed house paid tribute to Mike Donlin, former baseball star and more recently of the screen, in a testimonial performance staged at the Philharmonic Auditorium. The proceeds of the benefit will be forwarded to Donlin, who is confined in a hospital in Rochester, Minnesota.

Charlie Murray, Georgie Jessel, John Barrymore and Lew Cody headed a list of notables that participated in the evening's program. An autographed bat of Babe Ruth's was auctioned off as was an autographed etching by John Barrymore.

A mammoth vaudeville bill with Jessel and Cody as masters of ceremonies followed the auction. Among those that took part in the program were: John Hyams and Leila McIntyre, musical comedy favorites; Eddie Borden, Hazel Maye, Duke Martin, Marie Dressler, Edmund Breese, Robert O'Connor, Richard Tucker, Belle Mitchell, Irving Cummings, Charles Woolstenhulme, Paul Nicholson, Tom Wilson, Marie Wells, Edwin Wills, West and Van Siclen, Hollingsworth and Crawford, Rosita, Chuck Reisner, Bryant Foy, John Maxwell, George Kotsonaros, Bull Montana and many others.

Confusion Veils Conway Tearle's "Blacklist" Case

Last week Hollywood was all agog with Conway Tearle's declaration, as then published in *Moving Picture World*, that he was being discriminated against by producers and that unless the matter adjusted itself within the industry he would name "several producers" as defendants, in a law suit.

At that time we made a careful investigation during which we were informed from several sources that the Conciliation Committee of the Academy of Motion Picture Arts and Sciences would probably get together with Tearle and the Association of Motion Picture Producers at the meeting of the latters Board of Directors this week.

Immediately following the meeting, which was one of Will Hays' last official moves out here before returning to New York, we communicated with Tearle. Tearle said that the producers had "not condescended to invite me to be present." He also said that at that time he had heard nothing as to the outcome of the meeting although he understood that they were scheduled to have taken up his case. Just before press time we endeavored to reach Tearle at several sources but could not.

In a later conversation with Fred Beetson, secretary of the Producers Association we were told regarding the Tearle case: "It has not come up before the Association, there has never been any action, there is nothing to settle, the Association has never been served." Beetson said that so far as the Tearle matter was concerned it had been nothing more than talk. He stated that he understood that it is being "very satisfactorily settled."

At the headquarters of the Academy we were also told later this week that the Conciliation Committee had not been in session during the past week.

Students Produce Film

If Los Angeles High School pupils find it impossible to get "extra" work in motion picture studios, at least there is no law preventing them from making their own silent "drammers." With this thought uppermost in mind the boys and gals of the L. A. High have just produced a picture of their own entitled, "Merrill of L. A."

The screen story was written, directed, titled and produced by the students.

Johnny Hines Wields Polo Mallet

The Hollywood Photographic Section

M. P. World Staff Photo

STAR SOON—Charlie Murray, First National comedian, soon to be starred in his own pictures.

Plan to Star Charlie Murray

After thirty-four years on the stage and fifteen on the screen, Charlie Murray figures to be a pretty good actor. Anyhow, First National thinks so and as a result plan on starring the internationally famous comedian in four big comedies a year at the head of his own unit. First, however, he will make two pictures in which he will be co-featured with George Sidney.

His last picture was "Lost at the Front." Since this one was completed he has been on a prolonged vacation. "What," laughed Murray, "a tough break! Three months vacation—on pay!"

Murray was one of the pioneers of the screen and today is at the height of his popularity. He started in with D. W. Griffith, when that director, was first attracting attention.

From Griffith, Murray went over to the Keystone "lot," where Mack Sennett was turning out what were known as side-splitters in those days. With Charlie Chaplin, Ford Sterling and other top-notchers of the present inflated era, Murray helped enrich the Sennett coffers and at the same time hand the world its quota of laughs.

In Hollywood the tiara of champion story teller and raconteur rests swankily on the brow of the inimitable Charles. With Lew Cody, he ranks as nature's gift to after dinner speaking and as master-of-ceremonies at Hollywood functions he is in a class by himself.

His next picture with Sidney for First National will be "The Life of Riley," according to present plans.

M. P. World Staff Photo

DIRECTOR—Charles Lamont, Educational director, now starting his third season with that organization.

Lamont Born in Show Business

Charles Lamont, Educational director, has turned out his first comedy on the 1927-28 program and is now busy on his second starring Johnny Arthur, comedy "ace" of the Educational studio.

Lamont was practically born on the stage, his family having been associated with the business for three generations. He started as a comedian in vaudeville when a mere youngster and toured the country several times as well as appearing in a number of foreign countries.

When we ran into him at the studio the other day he was still enthusiastic over a vacation he had recently enjoyed in Honolulu. With his wife, known on the stage as Estelle Bradley, he took the jaunt across the Pacific during a lull in activities as a sort of a joint vacation and belated honeymoon. He has been married two years, but until recently the press of work has made a honeymoon out of the question.

About eight years ago he came out of the East fired with ambition and managed to get himself a job at Universal as an actor. Not content with acting he soon switched to directing for the same studio, where he remained three years.

Before signing with Educational he labored at various times with the megaphone at both Fox and the F. B. O. studios.

He is now starting in his third year as an Educational director.

Levee With U. A.

Mike Levee, former executive manager of First National's Burbank studios, is now studio manager on the United Artists lot. He will be concerned with the physical interests of the fourteen units now comprising United Artists.

M. P. World Staff Photo

PAUL PEREZ—Finds writing titles more interesting than knocking out publicity as a means of livelihood.

Perez Enjoys Title Writing

A year ago Paul Perez opined, and not unwisely, that there was more remuneration in writing titles for the screen than there was in writing publicity for temperamental stars. As a consequence he is now listed among our leading young titlists.

He is a free-lance vender of this particular branch of screen ware, his forte being comedy titles. He has just finished his latest assignment, which was providing the repartee and introductory titles for "White Pants Willie," starring Johnnie Hines for First National.

Perez is a graduate of the New York Morning Telegraph and the United Press wire service. For several years after retiring from the newspaper profession, he was quartered in London as head of Universal's publicity, exploitation and advertising department for the United Kingdom.

Returning from Europe he was located in New York when Harry Pollard, then preparing to go to Plattsburgh, N. Y., to film sequences in "Uncle Tom's Cabin," wired him to handle publicity on the screen story.

Anxious to try his hand at titles he was given an opportunity at Universal and was eminently successful. After doing a number of pictures for Universal as a free-lance titlist, he went over to Metro-Goldwyn-Mayer to title "The Demi-Bride," with Norma Shearer and Lew Cody.

Perez was also responsible for titles in "Frisco Sally Levy," in which M-G-M starred Sally O'Neill.

Premiere in Fall

"Two Arabian Knights," directed by Lewis Milestone for United Artists' release, will not make its formal bow to picture audiences until early in the fall. William Boyd, star of "The Volga Boatman," has the leading role in the screen play.

M. P. World Staff Photo

LLOYD HUGHES—Has the leading male role with Billie Dove in "American Beauty," a First National picture.

Hughes Popular As Leading Man

Lloyd Hughes we found busy at the First National Burbank studio enacting the featured male role opposite Billie Dove in her current starring vehicle, "American Beauty."

Hughes is typically American and devoid of a "sheiky" exterior. He is the virile type of screen type player that appeals equally to male and female audiences as well as to the newsboy on the corner, who can afford the present high rate of exchange at the box office of our lavishly ornate movie palaces.

His progress on the screen has been gradual until he is now ranked with filmdom's most popular young leading men.

Starting as an "extra," he soon gained recognition and it was not long before he was being given important roles to portray. Hughes hales from Bisbee, Arizona, which can be found on the map, but has resided in Los Angeles.

As he told the writer, pictures always held an uncanny fascination for him even in the days when he was attending high school. Quite naturally when he had crammed his head full of Greek, Latin and higher mathematics and was given his diploma as a satisfactorily educated young man, according to our standards, he placed his sheepskin in moth balls and started out to get work in pictures.

His first leading role was with Mary Pickford in "Tess of the Storm Country." Later came important roles in "The Sea Hawk" and "The Lost World," as well as the male lead opposite practically every well-known feminine star at one time or another.

The Hollywood Photographic Section

M. P. World Staff Photo

JASON ROBARDS—Popular Warner Brothers' leading man, now under long term contract.

Robards Was 13 Years on Stage

After thirteen years on the stage, Jason Robards freely admitted that he found it rather difficult to acclimate himself to the glaring Kleigs. He is now under long-term contract to the various and sundry Warner Brothers and is rapidly ascending the ladder of popularity.

His latest picture for said brothers was "The Heart of Maryland," in which he played the male lead opposite Dolores Costello.

Robards told the writer that he experienced the same problems that invariably face the actor or actress forsaking the speaking stage for the silent drama. It meant the perfecting of a new technique entirely different from that required by the stage.

It was while the role of Chico in the stage version of "Seventh Heaven" in Los Angeles a few years ago, that he first attracted the attention of picture producers. His rendition of this particular role was unusually effective and stamped him not merely as a personable young leading man but as an actor of recognized merit.

Universal finally succeeded in coaxing him from the stage by the simple expedient of a lucrative contract. He did two pictures at the "U," one of which was "Stella Maris."

Later he was loaned to Warner Brothers and following his performance in "The Third Degree," was put under long-term contract. Robards' work in this picture was impressive despite the lack of success enjoyed by the screen story.

Visits U. A. Studio

Dr. Honorio Pueyerredon, Argentine ambassador to the United States, was a visitor at the United Artists' studio this week as the guest of Douglas Fairbanks. He witnessed the "shooting" of a number of scenes in Fairbanks' latest production, "The Gaucho."

M. P. World Staff Photo

SAMMY COHEN — Found himself in "What Price Glory" and is now under contract to Fox.

Sammy Cohen Comedy Find

Now that Fox has taken up its option on his services, Sammy Cohen, who helped make "What Price Glory" a howling success, does not have to worry for some time as to the source of his weekly pay check.

Sammy has what the critics term the "comedy pan" par excellence.

While at leisure just at present, he is soon to start a new picture in which he will be co-featured with Ted McNamara, another comedy "find" that came to the surface in "What Price Glory." Sammy has worked two weeks in the past four months, due to an injury sustained when he fell off a horse while taking his morning canter on the Beverly Hills bridle path.

Sammy has been in pictures for about eighteen months and before that was well known to vaudeville and musical comedy patrons. He was on the verge of accepting an offer to appear in "Vanities," the musical revue, when the Fox contract was tendered him just prior to starting the famous war story that brought him into the spotlight. His last stage appearance was with Nora Bayes.

He has made his home in Hollywood for the past sixteen years, but spent much of his working time in and around New York in various theatrical productions. It was while on a visit home that the Fox overtures were made and his first contract signed with that company.

M. P. World Staff Photo

AMBITIOUS — Sally Rand, DeMille player, who might make a good Lorelei in "Gentlemen Prefer Blondes."

Sally Has Yen For Blonde Role

Three years ago Sally Rand, then a professional dancer, went over to the Mack Sennett studio and got herself a job in front of the camera. Now she seems to have blossomed into the circle of our leading young screen players. At the De Mille studio, where she is under contract, she has been getting bigger and better parts during the past year and now cuts quite a swath in filmdom.

She has just finished an important role in "Brigadier Gerard" for DeMille and is enjoying a short respite between pictures.

Sally is an ambitious young miss and her present yen is the role of Lorelei in "Gentlemen Prefer Blondes." Of all the prospective Loreleis mentioned in the public press to date, Sally is probably the most admirably suited for the role of the high-powered flapper of Anita Loos' successful story, which is to be brought to the screen shortly.

Comedies provided Sally with her early training for the screen and laid the foundation for dramatic work. From the Sennett studio, she transferred her make-up kit to Hal Roach's and later to the Christie plant. It was from Christie's plant that she went to DeMille under her present long term contract.

She was selected as one of the Wampas Baby Stars of 1927 and looks for the present year to prove one of her brightest since entering pictures.

M. P. World Staff Photo

MAKES GOOD—Gilbert Roland, who will soon be a star in his own right.

Roland is Soon To be Starred

When Gilbert Roland finishes the male lead in "The Rose of Monterey" with Mary Astor and one other production for First National, he will move back to United Artists to play opposite Norma Talmadge in "The Darling of the Gods."

Roland is one of the most interesting characters of the screen, who by dint of hard work and concentrated effort finds himself on the brink of stardom.

Three years ago he joined the vast army of "extras" that populate Hollywood and gradually forged from atmospheric work to "bits" and small parts.

When B. P. Schulberg was making "The Plastic Age," as an independent production, he picked Roland out of the ranks and gave him an important part in the cast that included Clara Bow, then just coming to the front as an actress.

Later when Schulberg went with Famous Players-Lasky he placed Roland under contract. This should have proven a big step for the young man, but it proved to the contrary. He spent a year there, he informed the writer, without being given a day's work. Therefore, he was more than anxious to accept the offer of Sam Rork, First National producer, to play in "The Blonde Saint."

With two pictures more to make under his First National contract, he went over to United Artists temporarily to play the male lead for Norma Talmadge in "Camille" and "The Dove." He is now located at the Burbank plant making "The Rose of Monterey."

Merging a la Mode

According to reports reaching here from Santa Ana, E. D. Yost has merged his theatres, the Yost Broadway and the West End, also a string of theatres under contemplation by the Yost Theatres Company in Orange County, with the Universal circuit.

★ Studio Row ★

D. W. GRIFFITH spent about ten days in directing some of the dramatic sequences of "Topsy and Eva," in which the Duncan sisters are co-starred by United Artists. He is not touching the comedy business which Del Lord directed.

* * *

MRS. WINIFRED WESTOVER HART, divorced wife of the former western star, William S. Hart, has returned to Hollywood from New York and is considering an early return to pictures. She admitted, on her arrival that she was negotiating for a reappearance on the screen.

* * *

SCORES of screen celebrities and intimate friends attended the funeral rites of Einar Hanson, Paramount leading man, killed last Friday when his automobile was overturned and crushed him. The body will be shipped to Sweden for burial.

* * *

JAMES TINGLING, heretofore an assistant director at Fox's has been elevated to a directorial capacity and his first picture will be "Ladies Must Dress." This goes into production in a few weeks, with the cast at present undetermined.

* * *

VICTOR SCHERTZINGER will direct Victor McLaglen in "The Black Gang," the latter's next starring production for Fox. Schertzinger is now assembling the cast, which will be announced shortly.

* * *

THE contract of Edouard Raquello, Polish actor, with Universal has expired. He is now in the cast of Tim McCoy's latest for M-G-M, "The Gallant Gringo."

* * *

THE Coroner's jury brought in a verdict of suicide in the case of Helen St. Claire, film actress, who took her life by swallowing poison in the presence of her husband.

* * *

WESLEY RUGGLES will direct "The Four-Flusher" for Universal. Marion Nixon will be the star, with George Lewis in the featured male role.

* * *

ED KENNEDY, screen actor, is suffering from a fractured knee cap as the result of a fall from a horse during the filming of a scene in "Now I'll Tell One," in which Reginald Denny is starred by Universal.

* * *

JACK LUDEN is to be starred in westerns by Paramount. His first picture will be "Shooting Irons," which Richard Rosson will direct.

* * *

SID SMITH has been signed by Christie and his first picture will be with Neal Burns. Lorraine Eddy has also been placed under contract by the comedy producer.

* * *

ROLLIE ASHER, gag-man, has been signed again by the Corinne Griffith Company. He will work with Director Hobart Henley on her current U. A. production, "The Garden of Eden."

* * *

FRED THOMSON'S first picture under his new contract with Paramount is scheduled to go into production the latter part of June with Lloyd Ingraham directing.

* * *

THREE gag-men, Norman McLeod, Percy Heath and Kerry Clarke have been assigned to "Tell it to Sweeney," in which George Bancroft and Chester Conklin are to be co-features by Paramount.

* * *

VICTOR SEASTROM has been chosen by M-G-M to direct Greta Garbo in "The Divine Woman," based on Gladys Unger's stage play, "Starlight."

TOD BROWNING will direct Lon Chaney next in "The Hypnotic," which will be Chaney's next production.

* * *

LILYAN Tashman has been signed by Goldstone Productions to play the leading role in "The Woman Who Did Not Care."

* * *

EXTERIORS of "Shark Gods," and independent production, starring Anita Stewart, are being filmed in Santa Ana Canyon.

* * *

ARNOLD KENT has been selected for the male lead opposite Clara Bow in her next Paramount production, "Hula."

* * *

B. P. SCHULBERG, Paramount associate producer, is taking a short vacation in Japan.

* * *

SERVICES were held this week for Robert McKim, screen player, who died following two strokes of paralysis.

* * *

BEBE DANIELS is getting ready to start her next Paramount production, "Swim, Girl, Swim," to be directed by Clarence Badger.

* * *

THE company filming "Nevada" for Paramount has returned to Hollywood from Cedar Breaks, Utah.

* * *

JACK CONWAY has been signed by Paramount for a berth in the editorial staff.

* * *

JOHN McDERMOTT has been signed by Christie to write the scenario for "Tillie's Punctured Romance." McDermott recently left Paramount.

* * *

WARNER BAXTER'S initial free lance production since breaking with Paramount will be "The Coward" for F.B.O.

* * *

"THE Mojave Kid," featuring Bob Steele has been completed by F.B.O., under the direction of Robert Bradburry.

* * *

ROY D'ARCY has been assigned an important role in M-G-M's "Romance."

* * *

DIANE ELLIS has the feminine lead with Buck Jones in his next western for Fox, "Chain Lightning."

* * *

JEAN DARLING, the diminutive leading lady of the "Our Gang" comedies has returned to the studio after a month's illness.

* * *

HELENE CHADWICK and Pat O'Malley have the leads in "The Rose of Kildare," Sam Saxe production, which Dallas Fitzgerald will direct.

* * *

BESSIE LOVE has been signed by DeMille for a part in "Harp in Hock," being directed by Renaud Hoffman.

* * *

THE Hal Roach studios in Culver City will close on July 2, for a month. This will give the employees a vacation period to be spent as they see fit.

* * *

J. R. YOUNG, M-G-M cameraman, has returned from the flood regions of the Mississippi River with thousands of feet of film showing actual "shots" of the flood area.

* * *

THE starring team of Lew Cody and Aileen Pringle will next be seen in "Be Your Age," an M-G-M production.

Notes On Coast Production Activities

M-G-M Adds One More to Its List of Tie-ups with National Institutions

Gets Its Concessions from Government Bodies Because It's Always First in the Feld Beating Others to It

BEGINNING with "The Big Parade," Metro - Goldwyn-Mayer's achievements, in producing important box office attractions in close co-operation with various government agencies, places this company quite in a class by itself in this particular field.

Lon Chaney in "Tell It to the Marines" the first of this notable group of screen successes following "The Big Parade," was made possible through the backing of the Army and Navy authorities. Its tremendous audience appeal has already been demonstrated in leading theatres all over the country.

Then came "The Midshipman"

Ramon Novarro in "The Midshipman." An official tie-up with the United States Naval Academy.

starring Ramon Novarro, which through the courtesy of the Annapolis authorities was made by Metro-Goldwyn-Mayer using the United States Naval Academy as a background receiving the unqualified endorsement of the government experts for its accuracy and true-to-life qualities.

Most recent of the features produced in conjunction with the military authorities is "Rookies," with Karl Dane and George K. Arthur, a riotous, mirth-provoking film of experiences in a Citizens' Training Camp, which is now playing for extended runs in many houses all over the country.

It is pictures such as these which have won the M-G-M production officials the confidence of the government authorities, and give to their productions a status which may be called semi-official in tone.

WILLIAM HAINES is making

"WEST POINT"

A picture dealing with life at the United States Military Academy.

George K. Arthur and Karl Dane in "Rookies." This picture was made with the co-operation of the Citizens' Military Training Camp. An M-G-M tie-up.

AS the latest of the contributions to the impressive list of screen attractions made with the permission and co-operation of the government military authorities, Metro-Goldwyn-Mayer now has under way a production that perhaps may prove to be the most ambitious of all its notable Army and Navy features.

"West Point," starring William Haines, who was promoted to stellar rank by Metro-Goldwyn-Mayer for his fine work in such popular successes as "Brown of Harvard," "Tell It to the Marines" and "Slide, Kelly, Slide," is to be

Lon Chaney as he apeared in "Tell It to the Marines," which was an official alliance with the U. S. Marine Corps.

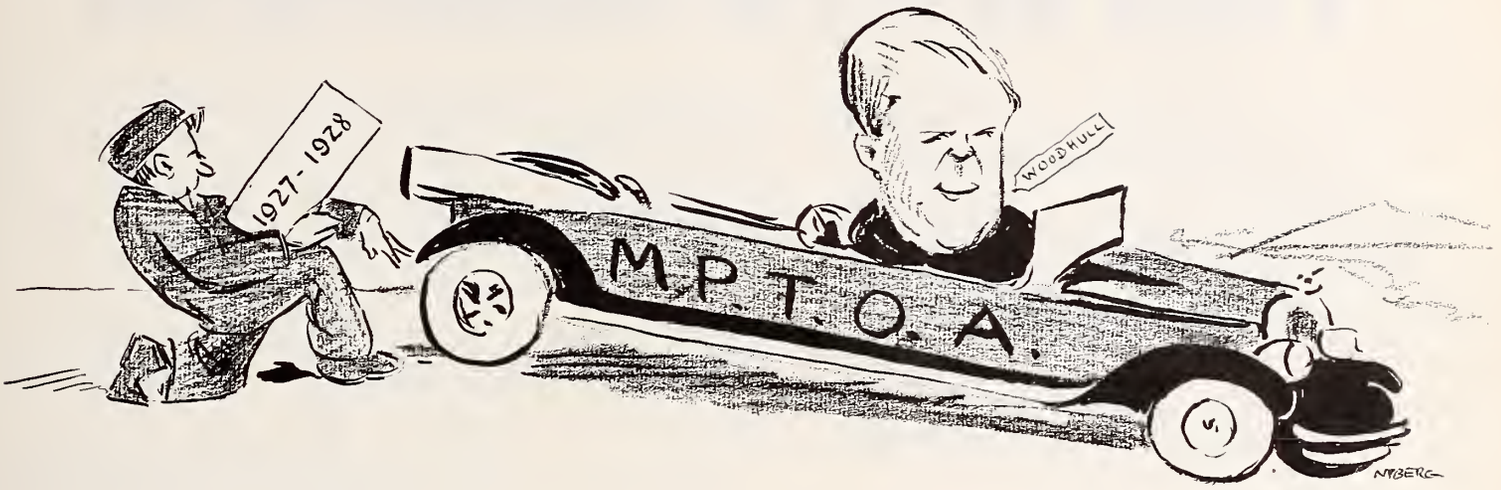
the name of this new attraction. Haines will play the part of a West Point cadet, just as Ramon Novarro enacted the role of a student at Annapolis in "The Midshipman."

The story is by Raymond B. Shrock and was written under the direct supervision of the West Point authorities to ensure its absolute fidelity to life at the U. S. Military Academy as well as its dramatic and picturesque appeal, with the famous school on the Hudson as its general background.

Work upon "West Point" is already well advanced, it is announced.

The confidence begotten by Metro-Goldwyn-Mayer's past successes has won the company a world of good will in government circles and is directly responsible for their selection to make this big feature.

"Here's The Plate: Now Step On The Gas"



Columbus An Improvement

ANOTHER exhibitor convention passes into history, and a story is written that is gratefully minus the selfish bickering, the personal axe grindings and advertising seeking pronouncements that have marred so many previous gatherings.

The proceedings were not without opposition; which is as it should be. Nothing is more deadly in its reaction than the use of the steam roller to iron out a cut and dried program. Differences of opinion were aired and adjusted without the personal animosity that has been an outstanding feature of some previous sessions. There was no gag law, no feeling that the ins were misusing the gavel.

There was even some feeling about the election; the objection to Pete Woodhull being a purely impersonal matter. No delegate is personally more popular with everyone than the genial exhibitor from the Jersey wilds. There was no objection to Pete himself, but rather some slight opposition to things-as-they-are in general. It is a matter for congratulation that Pete was returned on the ticket, for we know of no one who will shoot more squarely; stand out more steadfastly for the exhibitor individually and collectively and yet recognize the fact that even the distributor has rights that should be respected.

Much credit should go to Sidney Cohen for his admirable address. As a keynoter, the former leader may always be relied upon. And of course M. J. O'Toole, with his large experience, kept the wheels well greased and fished the incipient monkey wrenches out of the mechanism.

On the surface it does not appear that outstanding action was taken on vital questions, but for the first time in several years the organization presents an harmonious and united front and exhibitor interests in general are made paramount to individual interests in particular. That, in itself, is assurance of improved conditions.

If this spirit of harmony prevails during the year, with Woodhull at the helm, much will be done in the ensuing twelve months.

The golf tournament does not appear to have drawn from the expected radius, being largely confined to those within easy reaching distance, but in time the contest, if continued, will be one of the leading features.

Now all that remains is to get back of the officers and push, unitedly and with a will.

This Week and Next

Academy's Contemplated All Star Film Will be Interesting, But Out of Line

Bill (Kalem) Wright is Lonesome as Sole Tenant of Entire Seventh Floor

Pete Woodhull's Election is Approved By Entire Population of His Home Town

Demand for Freak Photoplays Grows Suburban Exhibitor is Looking Around

SHOULD the Academy of Motion Pictures Arts and Sciences carry out the plan of making a big film to provide the funds for a home for the needy, it should be an instance of a real star cast. The picture should gross well along toward a million, and provide the necessary funds.

●

BUT that isn't saying that it will be a great picture. All star casts are ruinous to ensemble work and have been ever since the notable presentation of Julius Caesar for the Actors Fund, some thirty years ago, when all the stars in town went into the mob scene and fought for the limelight. It will be worth while, but it will not be a work of art.

●

THE "ten best" directors list for the past season seems to run reasonably true to form. No one sees all of the big productions, and unless they do the poll is apt to be one-sided. There seems to be a reasonable agreement on the leading six, but the others trail rapidly.

●

ONLY thirty votes for D. W. Griffith is the surprising feature of the balloting, though it was scarcely to be expected he would be in the first flight with "The Sorrows of Satan" as his high mark for the season.

●

HARRY REICHENBACH surely put his feet in the mud at the Columbus convention. Probably he thought he would strike a popular chord, but he assuredly hit a sour note when he attacked Will Hays and his organization. Harry's play to the gallery landed in the cellar.

●

JUST as a matter of fact, a majority of exhibitors may feel that some of the Hays moves are more for the producer than the exhibitor, but they realize that without his efforts many abuses never would have been abolished.

●

THE good the organization has done so greatly outweighs the few irritants that there are not many who will endorse any portion of the attack.

●

BILL (Kalem) WRIGHT is branching out in commercial film work. He has an entire floor in the new Salmon Tower Building on Forty-Second Street—but the agent hopes to rent the rest of the offices after awhile. Bill was the first in and he gets terribly lonesome as the sole occupant of several thousand feet of new building.

●

BUSINESS was at a halt in the offices along Fifth Avenue last Monday. The entire town was waiting to see Lindbergh pass, and window space was at a premium. Even the film showings got knocked out, but business was fine at the theatres.

P. A. PARSONS, just back from the Coast, reports that he got very little fishing. He was busy most of the time but one day they took him to a place where he pulled out thirty-two fish in an hour and called it a day. It was too much like scooping them out. They stock the pond every morning and fill it so full that you can't help catching them. That's not P. A's. idea of sport. He likes to sneak up on them and catch them, not merely bail them out.

●

SOMEBODY missed a trick on the Lindbergh parade. No airplane dropped throwaways for a single picture. They do better than that out in the sticks.

●

IF you want to get the real lowdown on Pete Woodhull, get over to Dover, N. J., where Pete used to run some theatres. Some of the more hardboiled among the natives are dubious as to whether Pete or the President is the more important persons, but most of them put Coolidge in second place without any hesitation.

●

PAUL WHITEMAN brought business back at the Paramount with a bang last week. Evidently "the play's the thing" applies more to jazz playing than the screen variety.

●

ACCORDING to one estimate there were 500 cameras shooting at Lindbergh. It would be difficult to convince the Colonel that these were all. His estimate probably would run closer to five thousand.

●

PERHAPS Roxy is right in his contention that an orchestra of 110 union scale musicians is a "judicious extravagance," but the average manager with one-tenth the number is apt to consider Roxy a spending fool. It's all right if you have a 6,000 seat house, but it takes half the seats to pay for the music.

●

JEAN A. LEROY got in the limelight at several Broadway theatres the past week. His films of the early Wright Brothers flights offered a complete pictorial record of the pioneer days, and the audience was vastly interested.

●

MAY ALLAH help the misguided film salesman who tries to land a picture along the Mississippi Valley on the strength of a usual "great flood scene." It's going to be "taps" for him for the next year.

●

MAYBE you've seen a dead mule and a brand new freight car, but did you ever see a theatre with a "for rent" sign on it? First we've seen in 35 years was tacked on the Mayfair, a Broadway house, last week.

●

THE fad for "peculiar" films seems to be growing. A new freak house has been opened in West 55th Street, supplementing the Fifth Avenue Playhouse, and the other day an upstate exhibitor dropped in to ask where he could get "some of those crazy films." He plans to show a freak one night a week.

●

CONSIDERING the fact that we were playing him second run, Lindbergh got a good standout in New York.

Epes W. Sargent.

by the way

Action of Theatre Owners at Columbus Re-electing President R. F. Woodhull Augurs Growth of Better Understanding

Majority of Theatre Problems Affect All Classes of Houses Equally, While Other Differences May Be Amicably Adjusted

Burke's Eloquent Speech on Sound Pictures Forecasts Newsfilm's Next Development

Michigan to Have Greater Movie Season

SINCE the return of the theatre owners from Columbus, there has been plenty of speculation as to the net results of the convention, opinions being about fifty-fifty whether anything constructive was accomplished or whether just another convention had come and gone as has generally happened in other years.

●

YET it should take no more than a casual survey of the facts to show even the most cynical observer that the spirit shown by a majority of the delegates and the leaders as well was very different and much more farsighted than that usually in evidence at similar gatherings in the past.

●

THE decision to *"invite"* the producer-owned theatres into the membership of the Motion Picture Theatre Owners of America, who though always eligible for membership under the organization's constitution, yet who to date have held aloof, was based on sound and sane reasoning.

●

THE M. P. T. O. A. have long needed the producer chain theatres in their association, first, for their financial support and second, because no national body of theatre owners could be fully representative without them.

●

AND the producer-owned theatres have even more need of their independent brethren's good will, if for no other reason than that without it they are well nigh defenseless against the increasing pressure of public opinion and the dangers of many forms of adverse legislation.

●

PRESIDENT R. F. WOODHULL doubtless has a difficult and delicate task ahead of him, but no abler, saner or more practical common sense leader could have been picked by the theatre owners to guide them at this time, and he should have every cooperation in bringing about a better understanding between all the interests involved.

●

EIGHTY-FIVE per cent of the problems of the average theatre owner, whether big or little, are the problems of practically every other theatre in his territory and these can be met most effectively by a national and state organization combining all classes in its membership.

●

THE other fifteen per cent—the differences which at times inevitably must arise under competitive conditions such as exist at present and which are sure to continue to exist—can be much more readily and equitably adjusted by arbitration within the organization than when no common interests join the parties in dispute.

●

IT is the recognition of these common sense facts by the theatre owners at Columbus, which may make this convention a memorable one in the history of exhibitor gatherings, and which furnish ample reason why President Woodhull is entitled to the fullest cooperation and support of the great theatre interests, which until now have refrained from identifying themselves with the M. P. T. O. A.

●

THE speech of the Hon. James Francis Burke, who came at the invitation of his friend, Harry Williams, chairman of the board of directors of Vocafilms, which was made at the banquet at the Neil House during the Columbus Convention, was notable in more ways than one.

IN its polished periods it was a masterpiece of forensic eloquence such as seldom is heard at exhibitor assemblies, and it gave Mr. Burke's hearers much food for thought concerning the future of the sound picture, the "synchronization of sound and scene," as he expressed it.

●

SAID Mr. Burke, at one point in his address: "I believe that in 1928 candidates for high office will be seen and heard in hundreds of places at the same moment, while they themselves may be sitting comfortably in their libraries at home or attending to other business."

●

AN interesting prediction surely, yet one which all who have seen and heard certain recent newsfilms, reproducing accurately the sounds which accompanied the action portrayed by the camera, will realize has already come to pass.

●

TAKEN in conjunction with the wonderful speed records made by all the newsfilm companies during the recent Lindbergh celebration, when events were recorded by the camera and shown on the screen within the time usually needed to get the stories on the first page of the newspapers and the possibilities unfolded for the sound picture merely as a news purveyor are amazing.

●

A YEAR or two hence, may it not be possible to enter a motion picture theatre devoted exclusively to the presentation of the day's news in films and see and hear important happenings exactly as they occurred, even before we can read about them in our daily paper?

●

WITH the rapid development of the sound picture and the advent into the newsfilm field of other powerful companies soon to be a fact, this day may not be as far off as most of us have imagined.

●

MICHIGAN is to have a Greater Movie Season, despite the fact that most other states have announced this year that they will not make any special effort to improve their summer business.

●

MICHIGAN is going to do this, because for two seasons past they have made the Greater Movie Season idea pay and pay handsomely so they feel the added effort is well worth while and see no reason why the month of August should not be made to be as profitable for the motion picture theatre as the other eleven months of the year.

●

SO the "good old summer-time" is going to be good in fact as well as in song for the Michigan exhibitor and why it shouldn't be the same for the showmen of many other states is not quite clear.

●

PERHAPS H. M. Richey has something to do with it—take it from the Michiganders themselves.

Merritt Crawford

KING VIDOR has been looking New York over for several weeks past getting colorful scenes for his next big feature for Metro-Goldwyn-Mayer, **"The Crowd,"** and the reception of the peerless "Lindy" on Monday in New York was surely made to order for him.

King has described his forthcoming attraction as "The Big Parade of Peace," and it is certain that no individual's wartime victory ever won the plaudits or the spontaneous outpouring of the people, such as "Lindy's" blazing of the Atlantic airlanes accomplished. No bigger, more orderly or more enthusiastic crowd ever packed New York's streets and open spaces, than that which turned out to do honor to this immortal young

eagle early this week and King Vidor's camera-men must have captured some wonderful scenes for **"The Crowd."**

On Saturday afternoon, by the way, the **World's Cross Roads** looked like a deserted village, or more accurately as it often does on a hot Sunday morning in August. There was hardly a corporals guard to be seen, where usually there are literally thousands of sightseers. Everyone was inside—somewhere—listening to the radio reports of "Lindy's" reception in Washington.

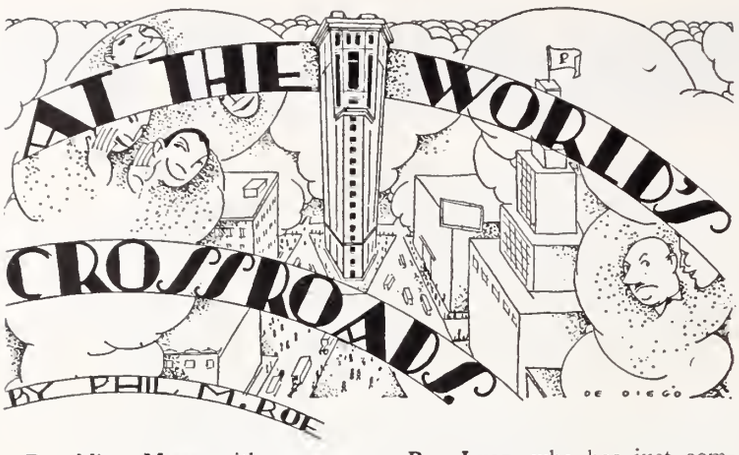
*

The untimely death of Raymond S. Peck, director of the Canadian Government studios at Ottawa, brings to the fore the name of **Captain Frank Badgley,** who had been associated with Mr. Peck since the inception of the studio in 1920, as his probable successor. Captain Badgley, who won the Military Cross and a wound or two during the World War, is well known to many in the film industry, through his work here in connection with the British Mission during the closing days of the war.

With Mr. Peck he is chiefly responsible for the great growth and now generally recognized importance of the Canadian Government's film activities, and his selection to succeed his late friend and associate will be the logical one.

*

Mack Cohen of Artclass is telling about a python, which plays an important part in "Perils of the Jungle," their new wild animal serial, who hasn't eaten in three years. This looks like a long distance record—even for an actor—to go without eats.



Brookline, Mass., with a population of forty odd thousand souls and a lot of Boston commuters, makes a bid for fame because it has no movie theatre. **Harrison, N. J.,** with more than half as many residents, it is said, is similarly distinctive. But the inhabitants of both are within easy walking or trolley distance of first class screen entertainment right across the township line.

So the distinction in either case is doubtful. A handsome brown derby will be sent anyone, who can furnish us with the name of a town in these glad United States, say of over ten thousand, which hasn't its own movie theatre, provided, of course, that there isn't a screen a mile or so away somewhere else.

*

Pawtucket, R. I., is now the only city in that State which has no Sunday movies, although the people are overwhelmingly in favor of having them. Some joker in the State legislature recently put it over on the **Pawtucketeers,** when the law recently passed making Sunday movies legal everywhere else, left **Pawtucket** out. Now they have to go four miles for their screen entertainment when Sunday comes around.

Winsome **Dolores Costello,** Warner Brothers' best little star and the easiest on the eyes of all the screen's recent stellar promotions, gave a luncheon and reception to the film press at the Park Lane on Wednesday. Now she is said to be ready for almost anything. But she came through the ordeal with flying colors, thanks to A. P. Waxman, who was at her side most of the time to see that she didn't get her newspapers mixed. Stars have to be mighty particular these days, with the rivalry between the eight column papers and the tabloids as keen as it is.

Ben Lyon, who has just completed his work in "Dance Magic," the Robert H. Kane feature, being made at the Cosmopolitan studios by Victor and Eddie Halperin, qualifies as a knuckle-pusher de luxe. He shows some fast fight work in the picture that ought to make Tex Rickard sign him up if he ever gets tired of doing his stuff before the camera.

As it is, he is a bet not to be overlooked by anyone, who may want to make a real prize-fight feature, always popular since the days of the "Leather Pushers."

*

All the motion picture magnates are getting their portraits done in oil. **Giuseppe Trotta** has done a very fine one of Adolph Zukor and Carl Laemmle has had his well known features

limned upon the canvas by A. M. Froehlich of Universal's art department. Now that these big leaguers have consented to "sit" for their portraits, doubtless many of lesser importance will rush to do so and posterity will have to look out or their galleries will be filled. Even Tammany Young is said to be thinking of having his classic phiz transplanted and immortalized by a brush and palette artist. He is said to have bought a gold frame for it already. NEXT!

*

Lou Blumenthal is said to be planning to use airplanes to take prospective buyers to his realty developments in the Bronx and Westchester, which are now occupying far more of his time than his theatre-holdings.

But that neither Lou nor his partner Charlie Haring will leave the ground is a safe bet. Their last balloon ascension occurred some years ago, shortly before they withdrew from the publishing business. Then they wondered whether they'd ever come down again.

H. C. WITWER ought not to "string" **Eileen Creelman** of the New York Sun, by telling her how he "found" Reginald Denny for the famous "Leatherpushers" and made him a star. Nor should he try to belittle Denny, as he seemed to be trying to do in the interview printed in the Sun last Monday.

Reginald Denny was a well-known and thoroughly established stage and screen actor, although not a star, when he was engaged for the featured role in the "Leatherpushers." He had played opposite practically every well known feminine screen star then in the East. Witwer did not pick him up on the street.

As a matter of fact Witwer never saw or heard of Denny until he met him in the "ring" at the E. K. Lincoln studio, Fort Lee, where Harry Pollard and Herbert L. Messmore were then making the first episodes of the "Leatherpushers."

Herman Gantvoort, then this writer's partner and now a successful stage producer, was the man who selected Reginald Denny for the part that first made him famous in the "Leatherpushers" and the contract was signed in our office at 1482 Broadway. He had seen Denny's work in several screen productions knew him well, and felt that he would be absolutely perfect for the part. Later events proved that he was all that—and a lot more.

H. C. Witwer should keep on writing romances—but not telling them—especially to nice girls like Eileen Creelman.

*

Beth O'Shea of the Fox publicity staff was trying to think up a good publicity idea for "East Side, West Side," which Allan Dwan is now making at the Fox New York studios. Then Felix Riesenberg, the author, sent her an autographed copy of his book and the task was easy. When space permits it may be possible to tell you what the idea was, but as it has already been printed the reader may have to do his best to guess it.

R. F. (Pete) Woodhull and **M. J. (Mike) O'Toole** and other standard bearers of the **M. P. T. O. A.** were glad to shake the Columbus dust from their feet in Grand Central Station last week. Brass bands meant nothing to them, so much as an opportunity to take a much needed rest. Both have got a big job laid out for them during the coming year.

JACKSON BAIRD, high pressure salesman for Bushwa Films, brought the treasure hunt idea to Singleton. Bushwa was making a drive on "Blackbeard's Booty," a pirate story, and all along the line he had sold the film for extra money on the strength of the exploitation idea.

Jay Hampton, of the Kozy, saw the chance the moment Baird sprang the idea and had the cap off his fountain pen before Baird started to talk prices. Even the special price did not stagger him. Jay was a go-getter when it came to exploitation. He saw his chance to raise this to a record breaker.

Singleton schools closed June 17. He played the picture the following Monday and Tuesday. He could not only clean up with the picture, but he could get a Summer goodwill boost.

He made a round of the stores and practically every merchant was easily persuaded to come into the scheme. The Singleton Hardware Co. donated a camp kitchen, and the Bon Ton Bootery kicked in with six pairs of hiking shoes. From these the prizes scaled down to packages of popcorn and chewing gum, but almost every store in town gave something.

Jay had certificates printed up, which he filled in with the prize, and each was sealed in a tin tobacco box or other container. The finder merely went to the proper store, presented his certificate and got the prize called for.

Mindful of the experience of others, Jay was careful to keep the hunt to a particular locality. Out on the edge of the town was a large field generally known as the circus lot, since most traveling shows pitched there. Jay borrowed the field and a week before the stunt he planted nearly a hundred prize certificates in various parts of the field. An early circus had just been through and the holes for the tent pegs saved a lot of digging. Naturally he buried the treasure in the night, to escape observation, even though the stunt had not yet been announced.

The following day he came out with a throwaway announcing that Blackbeard's treasure would provide the school children with vacation material. The idea was explained and the announcement made that on Saturday morning at ten o'clock the location of the treasure would be announced from the windows of the law offices of Frank Griscom. Jay had picked this location because Griscom's windows fronted the public square, on the second floor, where it could be more easily be seen by the children than in a ground floor location.

For the rest of the week the buried treasure shared honors with the school examinations, and Mrs. Brock never will be convinced that the stunt was not responsible for her little Billy's failure to get promoted, for Billy could think of nothing else; wherein he was not very different from the other kids.

By ten o'clock Saturday morning nearly every kid in town was in the square, armed with everything from an old pick to a garden trowel. Between the two windows of Griscom's private office was a sign reading: "The buried treasure can be found—." There was a blank space below, and very early that morning Jay had added "On the Circus Lot," and had covered it with a cloth which Griscom was to strip off sharp at half past ten.

Not only were most of the children present, but there was a gallery of more than a thousand adults gathered to see the fun, and the excitement rose to fever heat as the clock on the town hall moved toward the half hour.

Scarcely had the single stroke boomed out when the cloth was stripped and with a shout the children were off.

With a yell in which amazement and alarm were mingled, Jay tore after them, for the sign read "On Judge Belknap's lawn."

Jay was a good sprinter, but no match for the children, and ten minutes before he got there the lawn, prize of Judge Belknap's heart, was torn by two hundred industrious delvers until it looked like the practise ground at a golf links with no divots replaced.

Jay screamed himself hoarse trying to check the excavator, and in this he was ably seconded by the Judge, his wife and the two hired men, but it was not until Frank Griscom arrived with the original sign that the children were diverted to the show lot.

Only Griscom and Hampton remained behind to listen to the Judge's forceful language, and Griscom gracefully backed out after assuring the Judge that his client of course stood ready to pay reasonable damages though he, too, was the victim of a dastardly plot.

"This is going to ruin the profits for weeks," lamented Jay as he settled down in his seat in Griscom's automobile. "I'd like to find out who it was. I'll bet it was that yellow hound that runs the Idle Hour."

"Never make bets," counseled Griscom, "and don't you dare go over to the Idle Hour and get in a jam with Bill Taylor. Bill is as innocent as Belknap himself."

"Somebody did it," protested Jay, "and I don't know anyone else who would try to gum up a stunt on me. Gee, Griscom, this was going to be a wonder, and now it's all wet."

"Wet!" repeated Griscom. "You ought to know that the story is twice as good now. Think of the spread you'll get in the Herald, and you can land this on your trade papers, too."

"Oh, I'll get plenty of publicity," admitted Hampton, "but it's likely to cost me several hundred dollars a column."

"It isn't going to cost you a cent," assured Griscom. "It may be necessary to slip the Judge a few dollars for labor, but if he claims exemplary damages I'll take the case into court. They can't make anyone believe that you did it on purpose, and they can't sue some unknown. I can beat the case from here to the North Pole with any jury. Don't you worry about that."

"All the same I want to find out who did it," asserted Jay. "Put me down at the City Hall. I want to speak to the police."

"You'll do nothing of the sort," cried Griscom. "Look here, Jay, we're both Grand Patriarchs of the Sons of Seth, and we are sworn to uphold each other."

"I don't see what that has to do with it, objected Jay.

Without reply Griscom swung the car down the side street and ran it over to his own home, which backed up on that of the Judge. Back of the house a flock of Wyandottes were having a merry festival in what had originally been intended for a vegetable garden.

"Looks pretty much like the Judge's lawn, doesn't it," demanded Griscom.

"Just about," agreed Jay.

"And this is the third year that Belknap's chickens have put my garden on the bum, and he just laughed. Brother Patriarch—I switched those signs. I'm square."

Convention Cutbacks and Flashes

Pete Woodhull introduced Roxy as the "standard show name" of America, his only rival being Barnum. Now add Lindbergh's as another likely candidate.

Sidney S. Cohen brought a letter to the convention from Governor Al Smith, which **Jules Michaels** of Buffalo read amid many cheers. **Uly Hill** of Albany, at whose theatre New York's Chief Executive and his family are regular patrons, also got a hand.

Telegrams were received and read from Louis B. Mayer, all the M-G-M players, Nathan Burkan, Joe Brandt, Lillian Gish, John Gilbert, Lon Chaney, Ramon Novarro, Mary Philbin, Reginald Denny, Laura La Plante, Hoot Gibson and a lot of others.

Roxy's reference to the need of "judicial extravagance" in showmanship puzzled some, who wondered whether he did not mean "judicious" rather than "judicial."

The real riot started when **Joe Walsh,** of Connecticut, chairman of the committee instructed to report on the recommendation by the old Board of Directors, that producer-owned theatres be invited into the organization, passed the buck to the incoming board. Every one expected the "steam roller" to materialize, just about that time, but it didn't.

Arch Hurley, of New Mexico, represented a committee from twenty-seven states called by Mayor William Hale Thompson of Chicago, to memorialize Congress for control of the Mississippi by the Federal Government. This committee's recommendation received the endorsement of the convention in a resolution, which was forwarded to Mayor Thompson, later to be presented to the President at Washington.

W. Z. Spearman, of Edmond, Oklahoma, showed the delegates a new wrinkle in getting paid-up members for the M. P. T. O. A. in his state. He invites himself to be a guest of the solicited theatre owner, until he gets his check. The plan works like a charm, Spearman declares, two days being the longest he has had to wait for a check so far. He has increased the membership from less than a score to over two hundred exhibitors in the Oklahoma organization in a few months, and "if the old Buick holds out," says he expects to have 100 per cent. before Jan. 1, 1928.

James Frances Burke, former Republican whip of the House of Representatives, and a close personal friend of President Coolidge and the late Warren G. Harding, made a splendid address on the marvels of the age in which we are living, calling especial attention to the "synchronization of sound and scene" in motion pictures as the latest development. Everyone in the audience thought that Mr. Burke was referring to Vitaphone, except **Harry Warner,** who thought he was the protagonist of the Fox Movietone, as Mr. Burke was unknown to him, personally. The fact of the matter is that Mr. Burke was present as the guest and personal friend of Harry Williams, chairman of the board of directors of Vocafilms, newest of sound picture devices, and was really referring to them.

Frank J. Rembusch, of Indiana, was busy on the last day of the convention taking "movies" of the delegates with a De Vry camera, new model. When he tried to "shoot" **Maurice Choynski**, that oldtimer made a "snoot" that nearly busted the lens.

Fred Pickerell, of Oklahoma, held the long distance auto record at the Columbus meet, his wife having driven him all the way from Ponca City to the convention. She says that as a back seat driver he is absolutely in a class by himself.

The **Sentry Safety Control** booth at the Exposition at the Neil House was one of the busiest places during the entire convention. Fully eighty per cent. of the theatre owners had a personal demonstration of the efficiency of this device which eliminates the fire hazard no matter what goes wrong with the projection machine.

Clint Weir, fire insurance expert, was buttonholed by Canon Chase in the belief he was an exhibitor. Every effort of Clint to escape from the Canon's clutches was fruitless, until it occurred to him to ask how the "beer was in Brooklyn." Then the Canon Chased himself.

Sam Sonin, of New York, says he does not care to meet any more of Harry Reichenbach's "lady friends"—especially of the pronounced brunette type Harry wished on him in front of the Neil House on the second day of the convention. Gentlemen prefer blondes.

Edgar Guest was the hit of the banquet, with his recital of some of his popular poems.

A. L. Selig got a great break for Tiffany's Third Dimension Pictures in the Columbus press. All through the convention, thanks to his efforts, Tiffany was kept in the spotlight, many exhibitiors saying that **M. H. Hoffman's** company was getting more advertising than all the "big fellows" put together.

J. C. Kroesen, of the Edison Lamp Works, read an interesting paper on projection and lighting on the closing day of the convention. It is to be hoped that he will be enabled to send a printed copy of his valuable, but highly technical, address to all the delegates, so that they may have an opportunity to study it at leisure. The haste with which Mr. Kroesen was compelled the read the paper made it difficult for his hearers to assimilate all the information it contained for practical purposes.

Fred McConnell, editor of Exhibitors Daily Review, talked to the delegates about their trade press. He told them that it was up to them to make full use of it, for its editors were earnestly trying to serve them, but could only do so through their intelligent support and co-operation.

J. C. Brady, of Toronto, brought a cordial invitation from Mayor Thomas Foster of that city to the theatre owners to visit Canada next year.

Pete Woodhull from the chair, on the last day, made an impassioned appeal for his lost panama that brought tears to the eyes of many hard-boiled delegates. His oratory was not in vain, however, for he was wearing it on the train a few hours later. And it still fitted.

Ray Lewis, fair editor of the Canadian Motion Picture Digest, presented a few thoughts on courtesy and good manners for future conventions, which the delegates applauded. She stressed the haphazard arrangements of most conventions, including those at Columbus, and the sorry fashion in which important guests were often treated, which invited legitimate criticism of the whole organization and the industry as well.

C. W. Maxfield, of Florida, chairman of the Committee on Credentials, had an easy time of it because of the "open door" policy established by Pete Woodhull, Mike O'Toole and the other leaders. Every bona fide theatre owner, regardless of the status of his state in the national organization, was given a voice and a vote on all questions before the delegates.

At an extra session of the convention held in the lobby of the Neil House, a large group of the delegates voted a brown derby to **Pete J. Wood,** business manager of the Ohio organization, to cover up the bumps he had received trying to please.

The dollar banquet, at $5 a head, came in for criticism by many of the delegates, although all admitted that they got their money's worth in the fireworks and forensic flights which came after the meal.

Charley Pettijohn owes a real debt to his friend, **Sam Morris,** who saw to it that Will Hays' personal reresentative had the place of honor at the speakers' table, or at least the place which every man in the room would have picked for himself had the choice been given him. Charley sat between the lovely sisters, **Helene** and **Dolores Costello.**

Louis Sagal now qualifies as an authority on dog races. The fifteen cent "service charge," tacked onto the complimentary tickets provided through the courtesy of the local reception committee and the "free taxis," which it was announced would take the guests to the track, but which somehow failed to materialize, didn't make such a hit. A little bird exhibitor said: "Cheap! Cheap!"

Rudy Sanders, of New York, chairman of the Resolutions Committee, got a real jolt when President Woodhull referred Canon Chase to him with a couple of resolutions four or five feet long. Rudy was still trying to wade through them when the convention adjourned.

Saxton, Pa., was put on the map in the minds of most of the delegates through the presence of pretty and very blonde little **Miss Clara Jane Hickes,** whose proud papa is the movie magnate of that thriving metropolis. She didn't miss a single session.

As an orchestra leader, everybody agreed that **J. J. Harwood** had Paul Ash, Paul Whiteman and half a dozen others you might mention, lashed to the mast. If he had only had a union card Roxy might have signed him for the big town, but now he will have to stay in Columbus.

Maurie Sharr, of the James Theatre orchestra, who provided the acts for the banquet and dance later, deserves special mention. So here it is.

Sol Raives, arbitration expert, found plenty of work to do early in the meeting.—M. C.

The Right to Live

An Address by Sydney S. Cohen to the Delegates at the Eighth Annual Convention of the M.P.T.O.A. at Neil House, Columbus, Ohio, June 7, 1927

Editorial Note: So many requests have come to us from exhibitors for the address of Sydney S. Cohen that Moving Picture World is printing it in full

Sydney S. Cohen

MANKIND'S priceless and inalienable birthright is the gift of life and the right to live.

Only a few centuries ago in highly civilized England, when a property changed hands, its tenants went with it, chattels of the new owner like furniture and livestock. Only a few decades ago in this free land of Liberty in which we dwell, if a man had the misfortune to be born black he was born a slave. Today slavery is almost non-existent in the world, and yet man's unquestioned right to live is hampered by business aggression and commercial oppression.

Right Sorely Threatened

In this mighty motion picture industry of ours, the right to live of the independent theatre owner and producer is sorely threatened, and I propose to discuss this in considerable detail from the practical viewpoint of a practical independent theatre owner, and as one of the founders of this organization—The Motion Picture Theatre Owners of America.

Chains of theatres owned by producers do not want independently owned theatres to exist even, let alone to be built anywhere or at all. That is denying the right to live to many pioneers in exhibition who have watched the industry develop from its "fly-by-night" beginnings to its massive and dignified proportions of today. Many of these pioneers—men and women too—are showmen of the highest grade and business folk of the finest calibre. These, by reason of their long connection with the industry and their admirable qualifications for success, are entitled to strive and thrive—if they can—unmolested. Theirs is the ame right to live as that of the humblest laborer or the most powerful capitalist. Yet this right is not only questioned by certain interests, but threatened even. This is not competition, it is attempted extermination.

But these big financial interests cannot do it all, they cannot have it all; and if they themselves demand the right to live, they must accord the same right to their fellows. In fact, if they are really big, they will serve their fellows. There is no feeling in the entire range of human sensibilities which equals that glow which warms every fibre of one's being when he does something for another. It brings a genuine thrill which clutches the heart and throat, mists the eyes and makes us feel better men and women for the experience.

Not alone are we benefitted in our better feelings if we do something for others—and I do not mean acts of charity by this—but we will find that it is better business to do so. Warm human good will begets a warm response, and applying this to business will produce larger and more permanent dividends.

Power vs. Organization

It has ever been the rule that the powerful should have domination over weak. But power was given to us to use—not to abuse; and abuse of power may bring self destruction and oblivion in its wake. From that there seems no escape. Those who wield power should consider it a privilege, not a right. And because they have power they should not use it except in the interests of progress and construction. Abuse of power leads to despotism, and despotism leads surely to revolt.

When people revolt, either politically or economically, the revolt brings about organization of some sort. And we will find, if we go into the matter exhaustively, that organization positively safeguards the right to live. Organization brings about a common concern so that the affairs, the problems brings about a common concern, and the wrongs of our fellows become our own. This consideration for others than ourselves is the spirit of real organization, and is the spirit which should actuate the theatre owners banded together in that potentially great National body—the M. P. T. O. A.

The Proper Relationship

At the inception of our industry, manufacturers (as they were called) made pictures, and individual men-owned theatres and showed these pictures in them. That was the proper relationship between producer and theatre owner—a relationship which should never have been disturbed, despite the fact that producer-ownership of theatres is now generally condoned in the industry. From the earliest days of the industry in this country manufacturers have had Associations — organizations of some sort or another. But not so with the theatre owners; they never organized in their early days except temporarily in times of extreme peril, as when the closing of their theatres seemed imminent. But excepting in instances of this sort, no real attempts at organization were made for some years. True, sporadic local state organizations functioned more or less regularly and effectively, but it was not until 1920, at which time the M. P. T. O. A. sprang into being at Cleveland, that a real National body of theatre owners existed.

For the past seven (7) years this National association of theatre owners—the M. P. T. O. A.—has been virtually the one and only bulwark which has stood between independent theatre owners and annihilation. And had it—the M. P. T. O. A.—been supported by those circuit theatres, not primarily affiliated with production interests, this present intolerable situation of producer-owned theatres operating to destructive competition with their own customers would never have come about. In spite of this the M. P. T. O. A. has carried on loyally, and has done its human best with the tools furnished it by you theatre owners. Producer organizations are always well financed; and a well-financed organization is like a well-oiled piece of machinery—it functions smoothly and efficiently. If theatre owners expect the ultimate in efficiency and protection from their National organization, let them see to it that their appointed workmen—its elected officers—are provided with the requisite lubricants and tools—ample financing.

It must be borne in mind too, that the National organization though rendering invaluable service to the theatre owner in the matter of eliminating burdensome Government taxes in the settlement of disputes, in making film adjustments, and along lines of public service, etc., has never dealt in that chief and essential commodity in which all theatre owners are concerned—quality films.

Deposits Created Credit

Most of the present large producing organizations made their starts in the humblest and most modest fashion. Their heads however, were possessed of great energy, creative ability and shrewdness, though handicapped by having practically no money. This important item was soon furnished to them by the deposit monies exacted from the Theatre Owners of the Country, a great number of

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whom are still customers of these producers. And these Theatre Owners are surely entitled to more business consideration than they receive at the hands of these men whom they helped to make.

As the Motion Picture Industry developed, drawing to it the national banking and financial interests which have promoted huge corporate entities and which have interested the general public in the purchase of the stock of these film companies, there has been brought about an ease of credit and a supply of funds through these stock sales. This has prompted the larger producing companies to use the money to build and acquire theatres, regardless of cost of land or building, almost everywhere. And now they are making arrangements in the Old World, to assure to themselves, in their mistaken belief, a guaranteed outlet for their product.

Abnormal Period

During the past several years we have been passing through a period of abnormal promotion and prosperity that has brought about as a consequence, a tremendous investment in theatres by these producing interests with resultant mergers and consolidations with new and enlarged stock issues sold to the public.

If the men and women in all parts of these United States who have invested in the stocks and bonds of these major producing and exhibiting companies thought that their money would be used to impair or destroy the investments of their neighbors—the theatre owners in their own towns and communities—they would never have advanced their money for this purpose.

With the use of other people's money—the public's—these producers are seemingly forgetful of the rank and file of theatre owners throughout the world who from the very inception of the Industry, back to its pioneer days, have been pouring money steadily into their coffers by way of film rentals, to make them the formidable forces they are.

"The Battle of the Giants"

Unintelligent and destructive competition is now taking place in what I once termed "The Battle of the Giants." Producing companies are building large theatres not alone in downtown sections of the larger cities but in the smaller towns and even in neighborhood sections of the large cities. These moves being made by these producing interests bring about retaliatory action by other producing interests who turn about and build very large seating capacity theatres in the same zones.

This is all bringing about overshowing, overproducing, overtheatring, and eventually will bring about a lowering of admission prices to a point where profits will cease to be. We have during the past few months read of an instance where a producing company has advised their stockholders in a wellknown city, that owing to the completion of a rival producing company's theatre in that same city, it has been necessary to "pass their dividend." At this time still another rival producing company is about to open another very large seating capacity theatre in the very same zone in the same city. The disastrous result of this is self evident. In another city, we had as early as last September at the commencement of a new season, an announcement by one producer-owned large downtown theatre of a lowering of its admission prices, and this was immediately followed by an announcement by another producer-owned theatre in the same locality of the same city of a similar reduction in prices. This is happening now at this very moment, in Chicago and elsewhere.

We have in sections of this country right now, theatres being erected in competition by producer-affiliated groups in spots where they realize and almost openly state that there is no possible chance, not only of any profits being realized, but that there is a well-defined doubt, even, of sufficient monies being earned to take care of the carrying charges for the mortgage bond interest, taxes and amortization.

Can Carry Losses

These producer interests are in a position to carry some of these huge losses now, because of the gains they are securing from production and distribution, and the profits they are realizing from some of their other theatres in sections where this keen competition does not exist at this time. But with the continuation of the abnormal theatre building program that each of these producing companies has arranged for in opposition-theatred sections, they will soon have competition in these now non-competitive zones, thus seriously dividing both patronage and income, and bringing about a lessening of profits and perhaps even losses.

This condition of senseless overbuilding now constitutes the gravest menace in the Industry. There is nothing to be said in favor of it, while reams might be written in condemnation.

Some of the able minds in the industry who are directing these companies, plainly state that it is a battle for the survival of the fittest. That someone will be hurt. But the public's funds, available as yet, can carry on these intensive programs for some time to come. When the public once senses the actual conditions, however, and the prospects for profits are not as roseate as formerly, additional monies will not be forthcoming and an entirely different complexion will be placed upon matters.

Building Moratorium

Why not, then, before this catastrophe comes about—and surely it must—why not a sitting down of the producing heads engaged in this unintelligent and destructive competition, together with the representatives of theatre owners, to properly consider this situation? A situation which not alone is hurting these combatants, but one that may destroy the investments of thousands of others. At such a gathering, theatre owner interests should insist that a moratorium of at least several years should be declared against theatre building by producers. Such action would not be without precedent. It has been brought about during wartimes in other industries, and with the state of war now existing in this Industry similar action is required; or otherwise this ruthless, uneconomic and unbusinesslike procedure will bring about a complete annihilation of the doughboys in the ranks—the great army of men and women in all parts of the world who own and operate theatres.

We theatre owners two years ago pointed out to the heads of the various producing companies at a meeting in the offices of the Motion Picture Producers and Distributors, the very things enumerated here, but it was impossible at that time to bring about any arrangement for a cessation of the overbuilding campaign they were then embarking upon.

It was coming too easy for each of them then. They were not competing against one another so strongly then. They were only competing against the unarmed theatre owner. They were only skirmishing, reconnoitering as it were, at this stage in "The Battle of the Giants," but now the "battle" is in full blast, the big guns are in action, and so much damage has been done alrcady that perhaps they will welcome an armistice.

It is not too late to call a halt in hostilities, however, and to make arrangements for some such meeting at an early date.

Unfair Monopoly

It was never the thought of the inventors responsible for the making of the motion picture camera, nor the creators of the wonderful motion picture itself, that the complete control of this medium of expression should be in the hands of three or four people situated in the City of New York. It is not right that all of the theatres, not alone in this country, but of the world, should be run by two or three groups situated in New York. This is bringing about retaliatory legislation in different parts of the world. The severity of this legislation will increase as this program of expansion and acquisition of theatres develops.

How much better it would be if all of the wonderful ability resident in these master minds, these business giants, was given over to help and assist their customers who now operate theatres, so that these customers could enlarge their activities in their own localities; so that new audiences would be created fo rthe producers' pictures and the customers' theatres. Perhaps a newer and larger theatre is required in some zone, perhaps theatres. But in the present scheme of operation in this industry, there are thousands of theatre owners who hesitate to take any decided step in the matter of building or expansion, on account of the ever-present fear of the very confiscation of their theatres and the loss of their investments because of the unbusinesslike and destructive competition they are now receiving from the very men from whom they are buying their films, and who should be protecting them instead of attempting to destroy them.

Waste of Time

The time and effort that these giants and their organizations are devoting to the promoting of money and the acquiring or purchasing of theatres, could be devoted with much better results to the making of better and more entertaining pictures. This would be both constructive and helpful. Let there be competition among these producers along this line. For the larger theatres will be built anyway as necessity dictates, since the theatre owner wants to give his public the beautiful and comfortable theatres which are its due. These theatres will yield larger profits to the producers, in film rentals, and theatre owners will likewise profit.

Several years ago at the initial embarkation of producers in the acquisition of theatres, stout resistance was given to this situation by the M. P. T. O. A. We had reassurances and pledges of the discontinuance of this program, and of no intent to carry it on; and most moves made, for quite sometime, were made quiescently. But since the success of the producers in weakening the theatre owners organization and strengthening their own, they openly announce the competitive exhibition of pictures against their own customers.

They have ventured upon similar activity in England too, while at the same time announcing to theatre owners there that it is not their intention to build or acquire theatres in competition with them. Undoubtedly, the British exhibitor will shortly be facing the same crisis as confronts us here, and already this is bringing about retaliatory legislation of a national

(Continued on next page)

The Right to Live

(Continued from preceding page)

and international character, as we have already indicted.

Real "White Hopes"

Theatre owners may successfully combat these moves if they are properly organized. This has been conclusively proven in the past. They hold the balance of power in their hands, if they but knew it, by virtue of their numbers, of their contact with the public, and because of the fact that they are buyers. There will always be Independent theatre owners in sufficient numbers to maintain this ratio of power as it is at present, no matter what merger may be effected. Individuality will always exist, and individuality in theatre ownership will keep independence alive, for individuality demands expression. Independent theatre owners may be put out of business, or forced to sell out on unfair terms, but there will always be others to take their places.

The small town impresarios, whose names are legion, and the neighborhood "Roxy," who are equally numerous, are the real "White Hopes" of the theatre owner's cause.

It is upon these men that the responsibility of real organization rests; and it is to them that organizers must look. On account of their vast numbers they are a factor which cannot be overlooked. From the producers viewpoint, too, they are a most important element, for they represent the bookings which are the bona fide profits—the "velvet." These men also represent some of the best thought in the industry, and their ideas, their efforts and their initiative are essential to theatre owner organization success.

These are the very men and women who prevent hostile legislation, national, state and local, as we have found out in our experience in legislative matters at Washington and in the state capitals throughout the land. These "local" men and women, through their families and the motion picture going public they represent, are in close and intimate touch with lawmakers where the personal equation enters into the relationship, and they have prevented much adverse and destructive legislation from being adopted.

Get All Small Theatres In

A campaign to interest all owners of small theatres, whether in cities or towns, sufficiently to have them ally themselves with the National theatre owner body should be instituted without delay. Many of them understand that their problems are identical with those of the larger theatre owner, but more of them do not. They feel "Oh well, I'm only a little fellow in a small town" or a big city neighborhood as the case may be, "I don't count for much, I don't get new films anyway, what's the use of my bothering myself to join any National body! They don't need me—and I don't need them."

Wrong on both counts, Mr. Theatre Owner who figures thus. They (the National Organization) do need you. You own and operate your own theatre. You are a tax payer in your home town, or locality. You are a business man of standing with a certain amount of influence. You vote, and may even control to some extent other votes. You have ideas. The National Theatre owner body does need you. And you need them, even though they do not deal in films. They have been your business insurance up to now, and unless you mobilize your strength, the present high value of your theatres will diminish alarmingly.

Too many men have expressed themselves similarly in the past and have really thought that way. They have thus withheld their cooperation and support at a time when if they had freely given it, they would not be hampered and burdened and threatened now.

Signed Written Agreement

At a time when the largest producing organization in the country signed a written agreement with the M. P. T. O. A. not to engage in the acquisition of theatres and to confine its activities to producing pictures, many theatre owners sat supinely by and said "now we are safe, and the other fellows have done it." How foolish they were! Then was the time to strengthen their national organization, to give it their personal individual help and counsel, to pay the small dues exacted from them, to supply sufficient human units to properly carry on, and to see that this agreement was kept and that greater lines of service could be rendered to the theatre owners and the Industry generally.

But they could see no further "than the noses on their faces," and they settled back into the old groove saying "these producers won't bother me." But see the situation they are in today! But it is not too late yet, this situation can be remedied as I am endeavoring to point out.

A Business Manager

Year after year I have urged upon you the need and necessity of a Business Manager and that you adequately compensate him. You do not hesitate to employ an able man to manage your theatre or other business interests. Yet here you hesitate to provide the funds which will engage a man to look after the protection of your theatre investments and the rendering of business service to you.

There are many points of mutual interest, many points of contact on which the independent theatre owners and the producer-owned theatre can and must meet. There is legislation—national, state and local; public service and public interests, etc., where your united effort and action will advance the interests of the entire Industry. These points of contact can be made through your Business Managers' office and the producer's Home Office, with whom these producer-owned theatres are now affiliated. Other problems can be ironed out too.

The Scope of the National Body

The Organization, through its national office, can bring to every film board of trade functioning in each film zone in the U. S. and Canada, a copy of all precedents and rules and decisions adopted elsewhere, so that expert knowledge will be available to inform Arbitration Boards of what is transpiring, so they can be of great help not alone to theatre owners but to distributors as well. This service is furnished to the distributor members of the Arbitration Boards through their home offices, because they have a properly manned national organization disseminating information and help. Theatre Owners can well take a tip from producers—they were wise enough to see the actual necessity of a home office with sufficient people adequately compensated to carry on for the protection of their interests. It has been the theatre owner alone who has been so foolish in this regard.

This service will bring about better understandings and eliminate friction. It will eventually bring about more equitable contractual relations between the buyer and seller than exist today.

It is hardly necessary to catalog all the many things done by the M. P. T. O. A. for the betterment of theatre owners generally. These legislative reforms have been commented on many times already. But it is pertinent to point out that they could not have been accomplished without organization.

No man likes to be considered a "free rider," and yet that is almost the exact status of many independent theatre owners who have not come to a realization of the necessity of organization and an active participation in same.

The real trouble with most theatre owners in my opinion is the fact that they have too much done for them gratis since the inception of the Industry and they have not "suffered" enough. Their profits in many instances have been very large and have come with little effort, and most of it has come in spite of themselves, not because of them. But with the stabilizing of the Industry generally and with the producer competition becoming more prevalent, these profits will decrease. Also the operating of theatres is becoming more and more difficult. We have to cater to a discriminating and picture "educated" public who shop now for their amusements. With the keener competition going on, we must seek ways and means of increasing our audiences and attracting more people into the theatre. The combined brain and man power of the Industry could be put to no better use than this. And this passive attitude which some theatre owners have maintained towards the inroads of producers on their own business has brought about such results that finally these men have come to a full realization of the dangers ahead and the possible loss of their investments. Many theatre owners enjoy the full benefits of all that has been done for theatre owners by the M. P. T. O. A. without membership in this body and without the payment of any dues or fees. In all probability these theatre owners have never been enlightened, for I do not think there are any theatre owners in the land who would knowingly permit others to do all the work and bear all the expense. Let me make it clear, therefore, to every independent theatre owner that it is his duty to himself as well as to the theatre owner cause to become a dues paying member of the National M. P. T. O. A. By so doing he will enjoy to the full the right to live, and will help others to enpoy the same right.

The Public and Pictures

The rights of the public are entitled to some consideration too, for the public "pays and pays and pays." The public demands variety and diversity in their entertainment, particularly in their motion picture entertainment. If mergers become too far reaching in their extent—if too many hitherto separate producing companies become merged under one banner, a certain standardization of product will inevitably result; a certain factory made finish will be bestowed upon pictures; they will be turned out on schedule according to specifications drawn up by efficiency experts.

This would mean a marked deterioration in quality, and a usurpation of the public's right to enjoy the best results of competitive genius, if the merged companies possess the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly in the smaller towns where the audiences are most discriminating in their tastes.

It is also very important for theatre owners to see that an

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Concerning Columbus

Eighth Annual Convention of M.P.T.O.A. Notable for Absence of Petty Politics—Split Averted by "Open Door" Policy of Leaders—Official Lists of Committees

By Merritt Crawford

THE Eighth Annual Convention of the M. P. T. O. A., held at the Neil House, Columbus, Ohio, June 7-9, may prove to be the most constructively progressive in its results in the history of the organization. Out of it may grow a theatre owners' body, fully representative of all branches of the exhibition field, with tremendous potentialities for good for all the industry and with an opportunity for the development of a better understanding between all its members for the benefit of big and little theatre owners.

For all that, the Columbus Convention came near being the prize flop of all time among exhibitor gatherings escaping by the narrowest of margins a nationwide split, which would inevitably have meant the virtual elimination of the M. P. T. O. A. as a factor in the film industry. Only the wisdom and unselfishness of the leaders of all factions, the refusal to play petty politics and the honest determination to give to every bona fide theatre owner a voice and a vote in the important questions before the convention, whatever his status in the M. P. T. O. A. may have been, saved the meeting from becoming a farce and a tragedy rolled into one.

This absence of the traditional "steam roller" policy at exhibitor conventions and the substitution therefor of the "open door", alone would make this convention notable, auguring as it does, perhaps, a new era in exhibitor organization. It now remains for all factions, recognizing that the good of one is the welfare of all, to come together on the basis of a common understanding and fearlessly and honestly work out the numerous problems which face all theatre owners alike.

When R. F. (Pete) Woodhull, in his opening address, urged the delegates to "put aside all personal considerations" and "get together" to present a "united front", many were frankly skeptical. They didn't believe he meant it.

Richey of Michigan, Rembusch of Indiana, Jack Miller of Northern Illinois, Mike Rosenberg of Western Pennsylvania, Harry Staab of Wisconsin, and others were frank to state their views, that it was to be the same old story over again. A lot of noise and little accomplished with a single faction making its own wishes the will of the majority.

A factional fight in the Ohio organization, which later led to the election of John Schwalm of Canton, in place of J. J. Harwood of Columbus, on the National Board, made the situation even more delicate. William M. James, president of the Ohio State organization, was reported as a possible "dark horse" for the national presidency, in the face of his reiterated assertions that he would not be a candidate. This alone was the sole reminder of the "old fashioned" brand of politics that used to predominate at conventions in past years. It soon fizzled.

The first bombshell was dropped following the reading by Joseph M. Seider or New Jersey of the report of the Board of Directors, which contained a recommendation to invite producer-owned theatres into membership in the organization. Inasmuch as the constitution of the M. P. T. O. A. has never made any differentiation between theatre owners, whatever their affiliations, and this recommendation required no amendment to the constitution, it would not seem to have been extremely radical.

R. F. (Pete) WOODHULL
Re-Elected President, M. P. T. O. A.

Nevertheless it brought forth immediate threats of a bolt from several states and for a time the situation appeared to be most serious.

The address of Sydney S. Cohen reassured many, however, and while it left uncertain what action ultimately might be taken, clarified the national situation of the industry in its relation to the M. P. T. O. A. in the minds of most of the delegates.

The next important step toward the harmony which later prevailed, came when A. Julian Brylawski, of Washington, moved that the State leaders act as a committee to discuss and decide the problem and then make their recommendations to the convention, rather than a committee of the old National Board.

This, in effect, assured the delegates that no "steam roller" tactics would be employed and that a full and free discussion of all phases of the question of the membership of producer owned theatres would be had. It disclosed at once the sincerity of the leaders and created confidence all around.

From this point on, the theatre owners may be said to have put aside their personal differences for the good of all and the harmony which marked the close of the convention, with the assurance that many exhibitor groups, hitherto outside the M. P. T. O. A. membership, would again affiliate themselves with the national organization, became self evident.

At the meeting of the State leaders, held on Wednesday afternoon and evening all differences were ironed out and definite plans made to expand the activities of the M. P. T. O. A. to its highest efficiency during the coming year.

What all these plans may be, has not yet been fully disclosed but it can be said they include the appointment as an executive head of some nationally known personage to represent the theatres, just as Will H. Hays now represents the producer-distributor interests of the film industry, and the creation of a closer touch and a better understanding between the independent and producer operated theatres for mutual protection and co-operation.

As these plans have received the endorsement and unanimous approval of all the State leaders, however widely they may have differed previously, it is needless to state that they are fully representative of the theatre owner's interests in every way and will receive the support of all factions, if carried out.

It now remains for the producer-owned theatres to meet the independents half way on a basis of membership in the M. P. T. O. A., with the realization that each group is essential to the continued prosperity of the other and that coming together for their common good will also be the means for adjusting many individual and regional differences which now exist or which may arise later.

Following is the first published complete official list of the officers and directors elected at the convention, which closed Thursday, June 9th.

OFFICERS: R. F. Woodhull, Dover, N. J., president; Louis M. Sagal, Connecticut, treasurer; M. J. O'Toole, Scranton, Pa., secretary.

REGIONAL VICE PRESIDENTS: J. C. Brady, Canada; Herman Blum, Maryland; J. J. Harwood, Ohio; M. A. Rosenberg, Pennsylvania; Frank Koch, New York; Roy A. Grombacher, Washington State.

ADMINISTRATIVE COMMITTEE: Jules Michaels, Buffalo, N. J.; M. E. Comerford, Pennsylvania; Jack Miller, Illinois; William M. James, Ohio; Nathan Yamins, Massachussetts; Joseph F. Walsh, Connecticut; Louis M. Sagal, Connecticut.

NATIONAL BOARD OF DIRECTORS: A. Julian Brylawski, Washington, D. C., chairman; I. W. Rodgers, Illinois; Glen Harper, California; N. Berinstein, Colorado; M. E. Comerford, Pennsylvania; Louis M. Sagal, Connecticut; Joseph F. Walsh, Connecticut; Ed. M. Fay, Rhode Island; Nathan Yamins,

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A Forecast of Releases for 1927-28

A Critical Analysis of the Product of All Companies Based on Known Facts and Past Performances. The Only Compilation to Combine All of the Releases in a Single Issue. How the Coming Product Looks to a Practical Showman.

Prepared by Epes W. Sargent

SUMMARIZING a season's output from the advance announcements of the production companies, is pretty much like "doping" a horse race from past performances. You can figure from the dope book what the six horses in tomorrow's fifth race have done. You can surmise from that what they should do on the fateful morrow. Just before the horses go to the post a shower comes up and the mudlark romps home ahead of the better horse on a hard track. Thousands of men go broke on the races. Few break even. Fewer still make a profit.

But the dopester does have a better chance than the giddy young thing who picks the winners by spearing her program with her hatpin. No! That's all wrong. They don't have hatpins in these bobbed hair days. She uses a pencil or the tip of her cigarette.

In the same way it is possible to make a closer estimate through a knowledge of known factors than through a hurried glance over the attractively colored sheets. Past performances do count for something, even in these days of overnight stars. The general habits of the company, the influence of the directors, the script department, known authors, general conditions and even the current trends all have an index value.

This is not an effort to say that these pictures will be good, these passable and these poor. It is merely an advance estimate employing known factors.

Some of these pictures may never come to the screen. Others may be so changed before production that the factors on which opinion is based be entirely wrong. It is possible only to say that with such and such stories, such and such stars, such and such writers a production by a known company the result should be definite. It never is. That's what makes the picture business so much more interesting than the making of shoes, or the digging of coal It satisfies the gambling instinct, sometimes only too well.

This survey of the 1927-28 field is not offered as a hard and fast pronouncement. It merely is an effort to convey to the exhibitor some idea of what it is all about. Most readers of *Moving Picture World* are competent to judge pictures for themselves. This is offered merely with the idea that thirty-five years of showmanship, plus certain inside knowledge may be of interest. It is, at least, the only survey in which the entire product is listed in a single issue where it may be compared. In that at least, it is new—and unafraid.

"Dope" this season is further threatened by the peculiar condition arising from the assumption of whole or partial control by the financial interests broadly known as Wall Street.

To these hard headed businessmen, accustomed to dealing in staples, the extravagance and waste in picture production is appalling, and their pressing demands for retrenchment already are showing their effect. To borrow one of their own phrases from the Curb Market, much of the product is "if when and as issued." Such pictures as have not already been made are subject to revision in the matter of stars and directors: changes which may materially affect the quality of the product. All of which must be taken into consideration.

Columbia Pictures

One of the leading independent companies, Columbia, comes to the front with thirty productions for the current season. Big names are listed in the authors and stars and many of these releases are worthy the attention of the exhibitor who is not completely bound up by bulk contracts.

"Virgin Lips"—A different flapper story by Jack Lait. The story of a girl who looked like a flapper but was not and who profited by her difference.

"The Blood Ship"—From Norman Springer's powerful story. Hobart Bosworth in a congenial role should carry the story over.

"Modern Mothers"—From Rachel Crothers' "Perils of Divorce." Another social study of an eternal theme that promises interest.

"Lady Raffles"—Derived from an Alfred Henry Lewis story. Priscilla Dean in the title role. An ingenious story that should screen well.

"Beware of Blondes"—A jazz story that should enjoy the usual favor.

"Alias the Lone Wolf"—Bert Lytell in another chapter of the Lone Wolf romance. An appeal with a popular book and film character.

"The Sporting Age"—Another jazz contribution with plenty of action.

"Stage Kisses" — From a George Bronson Howard story. A quartet tale with a theatrical angle. Generally they go over.

"So This Is Love"—From a Gertrude Atherton story. A familiar theme of a gold digging wife. Offers a good name.

"Sally in Our Alley"—Shirley Mason in a soubrette story that should fit her.

"The College Hero"—Done from a Willard Mack story. Should run well.

"Forgotten Women"—A story by Louella Parsons on which no details are given.

"Fashion Madness"—A newer handling of a standard theme. A "clothes" story designed to interest both men and women, with a fashion show sequence.

"San Francisco" — Starring Betty Compson in a story of the two extremes of the western metropolis.

"Bridge"—The tentative title for a story to be named through a contest. A story of women gamblers and more or less patient husbands.

"By Whose Hand"—A Channing Pollock story that can be tied to his Broadway successes.

"Golf Widows"—How the wives tea up while their husbands tee up. A timely story of the new national game.

"The Siren"—The title about tells the story. Priscilla Dean in the name part.

"After the Storm"—A melodrama with a big flood sequence.

"The Adventuress"—A Frances Marion story of an international vampire. A snappy story of a popular type.

"My Wife's Relations"—A domestic drama with a strong comedy touch.

"Say It With Sables"—Another of those innocent gold diggers, with a story by Dorothy Howell.

"Broadway Daddies"—A Broadway night-life story. Good stuff for the small towns.

"The Way of the Strong"—An Octavus Roy Cohen story of a very modern girl.

"That Certain Thing" — Another version of "It."

"The Opening Night"—By Owen Davis. A stage story of a girl who was hypnotized. A modern style Trilby.

"The Warning"—A mystery story adapted from Edgar Rice Burroughs.

"Come Back to Aaron"—A punning title for Columbia's "Abie." With less farce and more drama.

"The Tigress"—Priscilla Dean in a story from Alfred Henry Lewis.

"A Woman's Way" — From Thompson Buchannan's stage play.

Educational Pictures

Educational offers no titles in its preliminary announcement. Comedy titles are subject to change whenever someone thinks of a better wise crack and it is not safe to offer advance titling. Titles do not matter much, for that matter.

Eight Lupino Lane comedies are scheduled. Last season this product ran fairly good. They were nothing to rave about, but the gags were often humorous and there was an effort made to adhere to a story. Lane is still a bit too English to be taken to the hearts of the American fans, but they seem to like him.

There will be eight juvenile comedies with "Big Boy," who is forced to carry most of the stories. Writing gags to suit the youngster does not make for story value. Much of his work is too lacking in naturalness to gain the best results.

Eight Lloyd Hamiltons are also announced. He seemed to be slipping during the past season and the gags were too perfunctory to make for full entertainment. Unless there is a decided improvement, the new releases will give him a further drop.

Six Johnny Arthur comedies are scheduled. With the comedian teamed with Karl Dane on the Metro schedule these may "me too" through to better business.

Dorothy Devore will be seen in six two-reelers difficult to forecast. If she gets the gags she can put them over, but Education scripts are apt to run too much to the tried and true repeats to be original.

Larry Seamon is listed for eight two-reelers but he has lost much of his pulling power and the value of the series is problematical.

Sixteen Mermaid Comedies are offered together with 26 one-reel Cameo comedies, all under the supervision of Jack White. They make good fillers, though they are not often brilliantly good.

Lyman Howe offers a monthly Hodge-Podge. The trick subtitles seem to interest the average patron more than the film cuttings, and they more properly class as cartoon comedy. However they are in a class by themselves and generally interest.

Robert Bruce Scenics will be issued at four week intervals instead of monthly. They are useful to fill in with where it is not desired to add another comedy.

"Felix the Cat" comes out every other week, and Felix earns his catnip. The ideas are

A Condensed Approximation of the Season's Plays

of varying value, but generally acceptable.

A monthly Curiosities reel gives diversity to the program, though the value varies with the issue. They seem to run to a good average, and like the Hodge-Podge give something different.

Kinograms, twice a week, completes the schedule.

Film Booking Office

While the Gene Stratton Porter stories are the most valuable box office features of the F. B. O. program, there are other interesting items in the announced list and with William Le Baron in charge of production, a better production average may be looked for. The short features added this season are largely unknown quantities, but with the three western stars it is well to remember that F. B. O. guided Thompson to success.

"Clancy's Kosher Wedding"—George Sidney in another story of a prevalent type. This promises to be good for another season. But you can't tell a gag story from advance information. It's all in how it goes together.

"The Devil's Trade Mark"—A melodrama of regeneration that does not seem to depart from the usual lines.

"The Harvester" — A Gene Stratton Porter story with the same director who made "Keeper of the Bees." These stories trail on the immense following of the author, but intelligent translation to the screen leaves the fans ready for the next.

"Freckles" — Another Porter story to which the same applies. These should be two of the money releases.

"The Summer Hero"—A light flapper story following familiar lines. Plenty of chance for bathing suit stuff, which helps.

"Kent of the Navy"—Melodrama that should be above the ordinary, with a gun turret backfire for the punch.

"Sally of the Scandals"—Another story of the Broadway stage. Should be good audience stuff.

"Coney Island"—This is another play for a sure fire. In this the punch is supplied by a burning ferris wheel. Beach stories usually click.

"The Gingham Girl" — Lois Wilson and George K. Arthur in a story from a musical comedy. Does not promise more than average.

"Crooks Can't Win"—An underworld story with a police cooperation. The latter will help.

"The Coward"—A forest fire and a coward who becomes brave in the face of danger. Nothing new, but a chance for action.

"Shanghaied" — A sea melodrama that should carry plenty of action.

"Wallflowers" — From Temple Bailey's Good Housekeeping novel. Should appeal to the magazine readers. Rather a light story.

"The Great Mail Robbery"—Strong melodrama with mail clerks and marines.

"Skinner's Big Idea"—Another Skinner story that should ride in on the often-worn dress suit.

"Chicago After Midnight"—Should appeal to the melodrama clientele. Not to be confounded with "Chicago."

"The Little Yellow House"—Another magazine novel by Beatrice Burton. A mother story of mild interest.

"Hook and Ladder No. 9"—A fire story that comes a little late.

"Red Riders of Canada"—A Northwest Police yarn that does not promise much.

"Little Mickey Grogan"—Offering Frankie Darrow in a kid story by Arthur Guy Empey. Good possibilities.

"Alex the Great"—A Witwer story of a wise hick. Familiar material but should interest.

"Beyond London Lights"—A melodrama derived from Bell's novel. Familiar formulas.

"Not For Publication"—The dam bursts again in a story presenting Ralph Ince. Should be plenty of action, though little novelty.

"Dead Man's Curve"—An auto racing story that should have plenty of speed.

"A Legionaire in Paris"—Al Cooke and Kit Guard in a story based on the Legion convention in Paris this summer. To be tied to the Legion. It all depends on the gags and how they get over. The chance is there.

"South Sea Love"—A shark fight is the smash in this story. Seems to be largely up to the sharks. As a rule these south seas stories can be put over.

"In a Moment of Temptation"—Based on Laura Jean Libby, which tells its own tale. It should go over with the girls.

"Judgment of the Hills"—With Virginia Valli and Frankie Darro.. Done by J. Leo Meehan, this should be above the average. From a story in the Cosmopolitan.

"Jake the Plumber"—A satire on plumbers in a broad vein. Ample opportunity here, but again it is up to the gag men.

"The Loves of Ricardo"—Used by George Beban last season and now released for general showing. Rather hackneyed melodrama with a fair production. Beban's name has value, though he is slipping.

Tom Tyler—Tyler is offered as Thomson's successor, and will be seen in six westerns, "The Santa Fe Twister," "The Monterey Kid," "Ridin' 'Em Ragged," "West of El Paso," "Tom and His Gang," and "The Roving Rider." Westerns are pretty much alike, but the star has personality.

Buzz Barton — Seven stories that should average up.

Bob Steele — Seven Western stories with good titles.

Ranger—Six stories with the F. B. O. dog actor.

Comedies—Al Cooke and Kit Guard in a series of twelve comedies based on Witwer's Beauty Parlor stories in the Cosmopolitan. will head the list. Twelve comedies are listed as "Standard" using three fat men for the stars, Fatty Alexander, Fat Karr and Kewpie Ross. Twelve more of a more general nature are listed as "Whirlwind." In addition the every-other-week News Laffs will be maintained. And Fontaine Fox comes to the screen at last with "Mickey" (Himself) Maguire, who doubtless will bring with him the Little Scorpions, Tomboy Taylor and all the others who have made his drawings one of the best liked cartoon series. F. B. O. scores distinctly here.

First National

First National pictures are difficult to pre-judge this season because of the upheaval in the studio. For a time things will be unsettled, and it is not unlikely that some of the product going through the works will suffer. If Colleen Moore persists ni her determination to withdraw three of the largest money-makers in the list will be lacking, for Miss Moore is a very tangible asset to the box office.

Probably the biggest box office bet will be Camille, and with Miss Moore out this probably will be the outstanding picture of the list. The Ken Maynard stories should please those who want western subjects, and Milton Sills and Billie Dove should figure prominently in the line-up.

"Camille" — Norma Talmadge has a draw no matter what her picture. Her admirers follow the name rather than the play title. But in "Camille" there exists a box office value apart from the star. Mildly denatured in deference to the various censorships ,there still remains enough of the original to appeal to those who have seen the role played by innumerable stars. As a picture the production is excellent.

"Breakfast at Sunrise"—Constance Talmadge is announced in an adaptation from one of the most famous French farces. Just how much will be French farce and how much American interpolation remains to be seen. Either the scenarists depend too much upon Miss Talmadge's personality or the director forces this above the story, for few of her recent productions have measured up to her old standard. She generally carries the picture to success through sheer strenuousness, but many of her recent vehicles have been the reverse of helpful. No definite opinion can be advanced.

"Patent Leather Kid"—Richard Barthelmess in a prize ring story directed by Al Santell should be one of the good ones. Probably the story will not be much, but there will be plenty of action to atone for the lack of story value. Rupert Hughes will probably deliver the goods, but what the scenarist will do with it is another question. At that it should be a good audience picture.

"The Little Shepherd of Kingdom Come"—Barthelmess' second picture should sell on the title. Just how far the Wright story will be realized on the screen is questionable. On the face of things this looks good, but the outcome is in doubt. Three other releases are announced, but details are not offered.

"The Stolen Bride"—Carey Wilson is one of the old timers and knows what the public wants. It is to be presumed that he has done his best for Billie Dove, who is being groomed for superstardom. And yet this does not sound like a big picture. It probably will not be better than average.

"American Beauty"—The second of the Billie Dove series is written by Wallace Irwin, who has done excellent fiction work. The title suggests a machine-made picture; one of those things a superior writer thinks the picture public wants.

"Once There Was a Princess"—The Saturday Evening Post story was good fiction, but probably will suffer in its translation to the screen. Like the others it would appear that Miss Dove's comeliness is expected to carry through.

"Heart of a Follies Girl"—This is the last of the Dove quartet, and sounds the least promising of the four. It probably has been written to appeal to the less intelligent patrons. If your patrons like "sight" stuff, this probably will go over.

"The Rose of Monterey"—This is one of a trio of Fitzmaurice productions. A story of old California, it classes with costume pictures. Probably it will appeal to the eye but will lack the grip of a more modern story. Few of these old California themes have carried much weight. This probably will run true to form.

"Louisiana" — This is taken from a stage play and promises to offer a sumptuous production without much story excuse. It will dress up the program but probably will be only mildly a success.

"The Barker"—The third Fitzmaurice production is taken from one of the short lived hits of the season just closed. It is a story of the sideshows; as its title indicates, and its success will depend largely upon the creation of the sideshow atmosphere. More will depend upon the script and players than on the producer, and neither scenarist nor players are announced. The stage success was largely due to the dialogue, which probably will not get over to the screen unless the titles are needed to bolster up the action.

"Lady Be Good" — Dorothy Mackail and Jack Mulhall are featured in this adaptation from a musical comedy. The story is slender and the music was the chief appeal of the original. Does not look very promising.

"The Road to Romance"—Another Mackail-Mulhall feature from an original by Al Boasberg. The author shines chiefly as a gag man, and this should prove a lively and probably amusing farce.

"Man Crazy"—Using the same players as above. No details are given but evidently another gagged play. It might prove an amusing farce. Much depends on the players.

"Ladies Night in a Turkish Bath"—Several years ago this was regarded as a very daring play, chiefly because of the dialogue and a few situations; neither of which probably will pass over to the screen. The title is its chief recommendation if your crowd is inclined to like sporty subjects, but the picture will not live up to its title without conflict with the censors. Probably not quite up to average.

"The Butter and Egg Man"—This farce, hurriedly written to capitalize on a current phrase, was mildly amusing on the stage. As a vehicle for Harry Langdon the probabilities are that little has been retained beyond the title and the suggested character. Langdon's tendency to stretch his gags too far must be corrected before he achieves his full success. Unless this is done, this production should prove light waisted.

"The Nineteenth Hole"—There is a wonderful chance here to gag the newest national game, and enough material to furnish an ample supply. If these are made short and snappy this should be one of the best bets, but it will need a lot of gags and not the usual Langdon quota. One other production is scheduled, but no details are given.

"East Side, West Side"—Charlie Murray in a story of New York City. No hint is given as to the story, but Murray generally comes through.

"Kelly's Kids"—Another Murray story, not suggestive of much originality, but supplying the comedian with an opening.

"Wine, Women and Song"—Said to be based on the burlesque show of that title produced twenty odd years ago. As the show had no story, it probably is used merely for the title. This might prove to be anything. Murray is announced in another production offered merely as a railroad story.

"The Private Life of Helen of Troy"—With Louis Stone and Maria Corda. This made pleasant reading, but just how much will get over to the screen is problematical. However, it is a good selling title.

"Burning Daylight" — Milton Sills in one of Jack London's

How the Season's Product Looks from Advance Dope

most famous stories, looks like a good bet.

"Just a Sucker"—Another Milton Sills story, less promising than the above. Apparently not up to Sills' average.

"Man Power"—Sills in a he-man story; a type in which he generally comes through to audience satisfaction. A fourth story has not been announced.

"The Poor Nut"—With Jack Mulhall and Charlie Murray. This is taken from the stage play of the same title. If Murray is not overplayed for comedy, this should please, but there is danger of the play being pulled out of proportion to cater to the supposed movie taste. It depends largely on script and direction.

"The Prince of Headwaiters"—Taken from a Liberty story, it should have the advantage of ample advertising. Lewis Stone is starred with an exceptional cast. Worth watching. It should be one of the good bets of the program.

Robert Kane Group—Robert Kane announces five pictures and names three. Of these "The Golden Calf," from Liberty, is backed by a national contest. Two others are supposed to be from best sellers, but are unnamed. Ben Lyons is announced in a picture based on Harold Teen, a cartoon strip, and in "French Dressing," a farce laid in Paris. There is no definite information upon which to base an opinion.

"A Pair of Sixes"—Johnny Hines in a stage success which should suit his personality well. With a good script this should come through to fair success. Two others are announced but no details are supplied.

"A Texas Steer"—A Charles Hoyt satire with Will Rogers in the role created by Tim Murphy. "Maverick Brander" should give Rogers a better break than he usually gets. One of the last of the Hoyt string, this is more drama than farce. With half a chance in the scenario room this should be good.

Ken Maynard Series — Ken Maynard and his horse are to be featured in six Westerns, "The Caravan Trail," "Captain of the Strong," "The Royal American," "The Upland Stage," "The Canyon of Adventure" and "Gun Gospel." Maynard came through nicely last season. It is reasonable to assume that he will continue.

"The Gorilla"—A real Broadway hit, which is capable of being taken over to the screen. It is a good mystery story, and well handled should class with similar stories on other programs.

"The Miracle"—This is more or less uncertain, the rights to the use of the title being in the courts. The story has been well told in a single reel. The rest is merely spectacle. The success of the stage production was due to the manner of its presentation, not to the subject matter. If his picture goes over it will be entirely a matter of advertising.

Fox

William Fox leads off his list of releases with a roadshow quality picture that should be good for the season at advanced prices. "What Price Glory" is a genuinely good feature, but with two other successes in reserve, one of which, "Seventh Heaven," already has proved itself the Stallings play is added to the current release list.

Recent Fox product has been surprisingly good. Whether this will extend to the program pictures is not yet demonstrated, but it is reasonable to assume that the betterment is not confined to the big product. In the regular program preference seems to have been given the light and entertaining type of picture suggested by such titles as "French Ankles" and "Silk Legs," but there are a number of the real stage hits listed, as well, and "Mother Machree" should rank not far below "What Price Glory." Complete information, beyond the titles, is not available on all Fox titles, but the product will be watched with more than usual interest this year.

"What Price Glory"—This was run at the Sam Harris Theatre, New York City, for about six months at sustained business. It was withdrawn to make room for "Seventh Heaven." It is a strong, colorful story, with abundant comedy and splendidly mounted. The cast includes Victor McLaglen, Edmund Loew and Dolores Del Rio. An outstanding feature.

"Mother Machree" — A John Ford production with Belle Bennett and Victor McLaglen. This is another special using the famous song as an exploitation. It should measure up to an advanced price scale.

"Hangman's House"—A Ford production with George O'Brien. The book title is an asset and this picture should be one of the money makers.

"The Joy Girl"—Olive Borden in a Saturday Evening Post story. A girly story that should prove interesting and profitable. An excellent supporting cast.

"Two Girl's Wanted"—From a John Golden play that registered at the box office. Janet Gaynor and Charles Farrell in the leads assure good acting. Should go over on the stars alone if the story fails—which it should not.

"Paid to Love"—An original by Harry Carr. A continental story with George O'Brien, Virginia Valli and others. A high melodrama of a familiar type. Continental locale.

"Luna Park"—Starring Victor McLaglen, supported by Greta Nissen and Charles Farrell. This should particularly please the smaller towns, but a type of story that almost everyone likes.

"Silk Legs"—Madge Bellamy in another dramatization of her shapely extremities. If they liked "Ankles Preferred" you know the answer.

"Pajamas" — Another shape story with Olive Borden and George O'Brien. Should please the same class as the above.

Tom Mix Series—Four out of seven titles are announced. Titles do not mean much to Mix fans. Mix and Tony rise superior to mere plays.

"Jungle Rose"—Probably not much of a story, but plenty to look at, and Dolores Del Rio is the objective. A mixture of London and the jungle that will pain the critics and probably please the public.

"Balaoo"—The Fox contribution to the mystery plays without which no program seems to be complete. Taken from a French play, it should preserve the mystery better than plays which have been shown on the stage here. The foreign environment does not hurt this type of story.

"None But the Brave"—Another Bellamy offering from an English farce. Not much information available but should be fairly good.

"Singed" — With Blanche Sweet. Warner Baxter is her support. Sounds rather weak, but may show well.

Buck Jones Series—Only two titles are announced and the number of releases is not stated. Jones has a good following.

"The Soul of Passion"—This is "Carmen" with a new moniker. Dolores Del Rio should be an eyeful and Victor McLaughlin should prove interesting in a type of character new to him. Nothing new as a story but should have good sales angles. Raoul Walsh will direct, which will help.

"Silk Hats"—An original underworld story with Madge Bellamy, McLaglen and Edmund Loew. Raoul Walsh is director. Probably not a great story, but should get by on stars and producer.

"East Side, West Side"—A dramatic story of New York life. Virginia Valli, George O'Brien and J. Farrel Macdonald in the leads. Nothing new, but with a good selling novel to back it up.

"The Escape"—Offering Janet Gaynor and Charles Farrell in Paul Armstrong's old play. With Walsh directing this should go over.

"The Girl Downstairs" — An original by May Edginton with Olive Borden and Edmund Loew. Looks reasonably good on the dope.

"The Blonde Panther"—Madge Bellamy, with Frank Borzage directing. An original story that does not sound better than average. The star should help.

"Come to My House"—A Liberty Magazine serial. Does not look much better than average.

"My Wife's Honor"—Another Dolores Del Rio, directed by Lou Tellegen. A south of France story. Probably more or less machine made, but may interest smaller houses.

"The Comedian" — A Guitry comedy with Janet Gaynor. The Guitry name probably will carry little weight in spite of their prominence. Miss Gaynor may carry the story.

"Holiday Lane"—Nothing definite on this.

"Womanwise"—No details.

"Widow-in-Law"—No details.

"Manpower"—With Janet Gaynor, who may carry the story.

Short Subjects—The Fox short subjects are not a new departure, but probably they will be spruced up to meet the new competition. There will be eight two-reelers which class as polite comedies, ten Imperial Comedies and eight animal comedies. There will be 26 issues of Varieties and the usual semi-weekly news reels. The Van Bibber series should be useful where something not distinctly farcical is desired.

Gotham Production

Mrs. Wallace Reid is the best bower of Gotham productions, but their list of players include many well known names, and others as well known are to be found in the list of authors of their fourteen productions.

"The Satin Woman"—The ace of the release list with Mrs. Reid. Story by Walter Lang. The story of a discredited wife who pits her ripened charms against her daughter's youthful beauty to save the latter from her own fate. Not new, but promising material.

"Hell Ship Bronson"—The second Reid story in which a woman at last tames a bully captain. Strong melodrama on the high seas.

"United States Smith" — The story of a Marine who did his bit without ever going near the war for which he enlisted. From a Red Book story by Gerald Beaumont that promises well.

"Turn Back the Hours"—From a play by Edward E. Rose. Another version of "The Eyes of Youth" but with the past instead of future shown.

"The Head of the Family"—A story by George Randolph Chester with strong farcical possibilities.

"The Chorus Kid"—A chorus girl who goes to a fashionable finishing school when she comes into money. Looks well.

"The Man Higher Up"—A political story along old lines; the honest politician and the political boss.

"The Cheer Leader"—The hero here is not the star player on the eleven, which makes at least this difference from the usual college play.

"The Girl From Rio"—Rather uncertain.

"The Fruit of Divorce"—Another wrestle with the same old theme of the innocent bystander.

"Bare Knees"—A flapper type story by Adele Buffington. There's at least one on every program.

"The Rose of Kildare"—A romance of love that revived in the second generation. Looks like value.

"Through the Breakers"—Owen Davis' play of the Coast Guard. Plenty of action.

"Blondes by Choice"—A beauty shop comedy that listens well.

Metro-Goldwyn-Mayer

There seems to be no good reason why M-G-M should not follow last season's record. The company doubtless will have to reduce the large reserve of stars and directors not required for the continuation of the program, but such a reduction should not materially affect the quality of the releases.

Easily heading the list are "The Big Parade" and "Ben Hur," but there are a number of other pictures on schedule which should mean large box office sales. With an unimpaired morale, M-G-M gives promise of another good year.

"The Big Parade"—In spite of a very general roadshowing of this picture the past two seasons, there is still a strong draw in this title, and it should lead the list. In most sections the roadshowings should help the sales at popular prices. Most of those who saw the roadshows will wish to see it again and will advise others to see it. It is a picture of war times in France with a strong military backing, but with an intimate story rising superior to the war angle. It is splendidly directed, with a notable cast and should give satisfaction everywhere.

"Ben Hur"—This is a wonderful spectacle based on the Lew Wallace story and taking comparatively few liberties with the text. Those who know the book will realize that the headlights have been closely followed, though the story is far too long to be compressed into the footage of a single feature. As a result the story is a bit sketchy. However, everyone will want to see the tremendous race scenes: one of the most thrilling sequences ever brought to the screen. It will not make the lasting impression of "The Big Parade" but will succeed where offered as spectacle.

"Annie Laurie"—This is announced as a Lillian Gish picture, but as a matter of fact Miss Gish plays a comparatively small part in the story, most of the interest going to Norman

Estimates Based on Past Performances May Aid

Kerry. It will draw the Gish fans, but it will not please them unless they clearly understand that she is playing second fiddle in a story too strenuously active to permit her to shine. On the other hand this offers a corking story of old Scotland; too long and a bit draggy in its roadshow form, as shown in New York. It should be better when cut for the road, though this will not remove all the obvious faults of wrong interest. The success of this picture lies largely in the way you work your advance.

"Quality Street"—A Marion Davies picture. This should be another "Little Old New York" if the director can get the same results from his rather uncertain star. The stage play was charming, but the continuity may change that. If the story is gotten over, this should be a pleasant and probably profitable offering. There is an excellent supporting cast, to help along with names as well as acting. You can figure the star's personal draw from your own records.

"Dumb Dora"—This is another Marion Davies story derived from a comic strip. This is her second cartoon play and the third effort to develop the vein of humor she displayed in "Xander." From the first two, "Xander" would appear to be a natural. Wisecracking titles have barely saved the previous pair. The success of this should largely depend upon the direction.

"The Hypnotist"—This should supply Lon Chaney with a chance to show another strong character. As a screen Svengalli he should be able to hold up any reasonably good story. "Show stories" generally appeal to theatregoers, and the atmosphere should help the plot should it need bolstering up. On paper this would seem to be a good bet.

"Hate"—Just as "The Hypnotist" seems to be an effort to follow up "The Unholy Three," "Hate" trails "The Blackbird" with Chaney playing a Paris Apache leader. Quite apart from the story this should get over, but with a story by the author of "The Miracle Man" it would seem that this should have both plot and playing. This looks like the best bet of Chaney's three pictures.

"Seven Seas"—This is the third Chaney release. It had the plot foundation for a gripping story and provides Chaney with a powerful character. It is largely a matter of scenario. The other factors seem to be air-tight.

"I'm the Man"—John Gilbert's first story has a Washington background, and with Monta Bell writing the story there should be plenty of interest. The punch is an inaugural ball. It is difficult to forecast the result, but Gilbert should be able to carry the story.

"None But the Brave"—The second Gilbert story has a war background with Gilbert as an Austrian officer, which should give him plenty of opportunity to strut his stuff for the benefit of the women patrons. The plot seems to be strong enough to carry the interest of the men. This looks like the better of the two with anything like a good continuity.

"The Bridal Night"—This is the only one of the three Norma Shearer releases to be announced. The story sounds as though it should fit the star and should prove a sufficiently good vehicle.

"In Old Kentucky"—This is played up as one of the big productions, but the story is old-fashioned with a race climax for the punch and it remains to be seen if the production can be made sufficiently big to warrant the rather lavish advance praise. A liberal revision may bring this thirty-five-year-old melodrama up to date. It all depends.

"Becky"—This should ride on the wide advertising given in the Hearst newspapers, plus the favor in which Sally O'Neil is held. The material sems to be there. What is done with it will supply the answer. It is not easy to forecast the result, but the advertising possibilities are there wherever the Hearst newspapers can help.

"Bringing Up Father"—This is another cartoon story. Several stage farces have been written around the character, and there should be an ample supply of good gags in the cartoons themselves. This should have a cash value no matter what the result, but it would be reasonable to assume that a good skit will be evolved. No cast is announced, but it looks promising.

"Business Wives"—The novel will be syndicated in the Hearst papers about the time the story reaches the screen, and this should be a material box office advantage, no matter how the production works out. Probably it will be just another of those tired business man stories with the sex reversed, but it can be made interesting.

"White Shadow"—This looks like a good bet with excellent advertising possibilities. If your patrons like South Seas stories, this should click strongly. It looks better than the average hula plot.

"The Loveforn"—This is an effort to capitalize the Beatrice Fairfax department in the Hearst newspapers which of course will help you sell the story. The plot looks rather machine-made, but should work into at least a fair program release with a good newspaper support.

"The Smart Aleck"—This time William Haines will be a pugilist but the story probably follows the same pattern as his others. He will kiss a girl against her will in the first reel and marry her in the last, with plenty of gags in between. You know what the others have done for you, so you can gauge this one accordingly. This is the only one of the three Haines pictures to be announced in detail. The others are "Spring Fever" and "West Point."

"The Bugle Call"—This looks like a good picture for the children and their elders. It is a frontier story with Indians and everything. It promises to be a machine-made story packed with "sure fires."

"Buttons"—Another Jackie Coogan with the star playing a page boy on an ocean liner. Like the other it has been written to order with plenty of punch. If not overstressed though, should be a good audience offering.

"The Boxer Rebellion"—The only McCoy picture to be announced in detail. The title is largely self explanatory. It should have plenty of color and action. It looks interesting.

"Madamoiselle From Armentiers"—A British produced picture with British stars. It is said to be an effort to make another "Big Parade." The outcome is more or less problematical. It will either be a huge success or a gorgeous flop. It should go over with the Legion if it has anything at all, but the British product is decidedly uncertain.

"Red Pants"—The first of three Dane and Arthur pictures. Two soldiers in Paris. Dane should be able to carry this one, though he seems to lack variety and the team may stale before their third picture.

"Love"—A Greta Garbo picture directed by Buchowetzki. Has a Russian locale, switching to Italy. With a strong supporting cast, this should follow well on "Flesh and the Devil," if the story is not too exotic. It sounds decidedly interesting.

"The Living Woman"—Offers Greta Garbo as Sarah Bernhardt. She will not suggest Bernhardt, but she should be interesting as Garbo in a story of the stage. The story is liable to be the weak feature here. Much will depend upon the director, who has not been announced.

"Adam and Evil"—Lew Cody and Aileen Pringle in what is described as a farce comedy. Just how these stars will show in farce remains to be seen. It should at least prove a novelty. Depending upon the twin brother theme, its success is largely a matter of the gagging. There are chances here, but no definite assurance of success.

"Slightly Scarlet" — Another Cody and Pringle comedy. The title suggests the innocently risque. The story and direction will govern the result. It is difficult to form an advance estimate other than that the names have a certain value.

"Garden of Allah"—Not the first time the Hitchens' play has been screened, but with Rex Ingram at the megaphone the result should be well worth while. It should achieve roadshow proportions.

"Old Heidelberg"—A Lubitsch production with Ramon Navarro and Norman Shearer, this should be picturesque and well handled. It should be one of the winners.

"The Trail of '98"—A Service story done by Clarence Brown with a star cast headed by Dolores Del Rio. Unless the Jinx functions too strongly, this should be one of the good ones.

"The Crowd"—Written and directed by King Vidor. Offers an excellent cast. On past performances, this should come through.

"The Cossacks"—No details are available other than that this is a John Gilbert feature from a Tolstoy story. Interesting as far as it goes, but the theme may prove to be too foreign.

"Rose Marie"—William Nigh will direct this version of a popular opera. The title should draw and Nigh's name assures good direction.

"The Glory Diggers"—No information on this other than it is by Lawrence Stallings. Evidently an effort to beat "The Big Parade" and "What Price Glory," which will take some doing.

"The Wind"—A combination of Lillian Gish, Lars Hansen and Victor Seastrom. It should command attention. No details as yet available.

Short Subjects—In the short-subject section Metro is particularly strong through its affiliation with Hal Roach. The list includes ten. Our Gang comedies, ten Charley Chase comedies, ten western comedies, ten Max Davidson Jewish comedies, ten general cast comedies, six "Great Events" reels in technicolor, 26 U-F-A "Oddities" and a semi-weekly News reel. The Davidson comedies seem to carry particular appeal in the present craze for Jewish-Irish stories and so far they have been above the average. Our Gang is standard. Roach gives particular care to the stories, instead of being satisfied with loosely strung gags.

Paramount

"Beau Geste" heads the Paramount list as a feature of demonstrated value. "Beau Sabreur," its sequel is also announced, though this may be "pulled" for roadshowing. "Chang," one of the best natural films ever made, should be one of the money hits, and "The Rough Riders" has been added to the schedule. Intended for a roadshow, it failed to measure up, but should be useful as a regular release. Harold Lloyd will be found one of the big money attractions, but no definite announcement has yet been made as to his forthcoming release. Owing to the peculiar conditions prevailing this season and in view of Jesse L. Lasky's pronouncement against temperamental stars and directors, the announcement may not run true throughout its length, but most of it seems reasonably certain.

"Beau Geste"—Ran the season in New York with one change of house. A story of adventure with a love interest only in the early scenes and at the climax. About as nearly a sure fire as they are made.

"Red Hair"—Another Elinor Glyn story for Clara Bow. Probably it will not repeat "It," but the combination is good advertising and the star can hold up the script.

"Hula"—The second Bow release from a novel of Hawaii. It should be colorful and offer the star in a different role from the romp parts she has been given lately.

"Devil May Care"—A Clara Bow story with the main action in Palm Beach. More conventional than "Hula" and probably distorted to play up the Bow specialties, but probably will please the patrons.

"Her Cardboard Lover"—The last of the Bow series. From a Broadway production. The star should carry the story.

Richard Dix Series—Four releases are announced, but without details.

"Metropolis"—A U-F-A production that offers very interesting photographic tricks but a wildly implausible story. Can be sold as a curiosity. There is small story value.

"Jesse James"—With Fred Thompson in a special production that should please where it will not arouse too much opposition from censors. Many will not approve the glorification of banditry, though an effort is made to place the outlaw in the position of more sinned against that sinning.

"Davy Crockett"—A better box office bet in most towns than the James production, and with the same star. This should carry a strong Boy Scout angle, but it is in no sense a kid story. If not circused too much it should be real money. Two more to be announced.

"Gentlemen Prefer Blondes"—One of the best advertised book and play titles of the season. This should be one of the leaders.

"Underworld"—A Ben Hecht story with ripe possibilities. Evelyn Brent, Clive Brook and George Bancroft should help along.

"The Big Sneeze"—A comedy based on the stage production "Louis XVI." Should be good comedy.

"Make Them Love You"—An Elinor Glyn story. Should please the flappers.

"Miss Jockey"—Bebe Daniels in a horse story with a race finish. Should be good hoakum and ride in on the success of "Senorita."

"Swim, Girl, Swim"—Only a tentative title for the second Daniels story. Bebe as a channel swimmer. Sounds a bit thin. Three other Daniels releases are promised.

"Chang"—A box office natural. Forget "Grass" by the same producers. This is a knockout with an elephant stampede that is a sensation.

"Tillie's Punctured Romance"—Chester Conklin, Louise Brooks and an old title with a new script. Done by Al Christie as a special, it should get over to better than usual.

"Now We're In the Air"—

What Appears to Be Back of Producer Promises

Beery and Hatton in the third of their service stories. Should be good if there is not too much footage on the air stuff.

"Firemen Save My Child"—Beery and Hatton in the fire department as a successor to the service trio. Plenty of chance here.

"We're In Society Now"—A third Beery and Hatton offering which can be almost anything. Not as promising as the other two—on paper.

"Service for Ladies"—A Menjou story that sounds familiar. He was a barber last time. Probably he can carry it again.

"With Their Eyes Open"—A Saturday Evening Post story that probably will be pulled out of shape to make it fit the star. More Menjou than Wylie.

"The Beauty Doctor"—This seems to offer Menjou his best chance on this program. The opportunity is there. But you can't tell what will happen.

"Beau Sabreur"—Sequel to "Beau Geste." Has a good love story but the chief appeal lies in the two Americans in "Beau Geste." Less dramatic than the latter, but strong in comedy.

"Barbed Wire"—Pola Negri in a war story by Hall Caine. Should give her the opportunity she requires. Should be good.

"The Woman On Trial"—Negri in a Vajda story, which does not sound so promising.

Zane Grey Series—Four stories by Zane Grey are offered, but only two are announced. "Nevada" and "The Open Range." These should be good sellers on the name alone, but so far the stories have been satisfactory, too.

Gary Cooper Series—The star will be seen in a number of stories of which "Dude Ranch," "Shootin' Irons" and "The Cactus Kid" will be the first three. Should cater to the demand for Westerns.

U. F. A. Series—Three pictures are announced from Germany, the more important of which seems to be "The Last Waltz," drawn from an operatic source. The others are "The Mysterious Cry," a mystery romance, and "Peaks of Destiny" an Alpine story which may be a thriller or merely an effort to capitalize mountain climbing. You cannot tell much about the German product until you see it, though Paramount gets the pick of the program for its release.

"Pompadour"—With Dorothy Gish and Antonio Moreno. This is a British National picture with Herbert Wilcox directing. On past performance this does not look promising.

"Stark Love"—A mountain story produced with real mountaineers by Karl Brown. It is different from the usual run of plays and can be sold as a novelty with reasonable assurance that the picture will please.

"Shanghai Bound"—A special with a Chinese locale that should prove timely. With the present conditions in China this drama should be valuable.

Thomas Meighan Releases—Meighan is announced in four stories through the season but only the first is detailed. This is "We're All Gamblers" from the stage play, "Lucky Sam McCarver." Meighan has shown a tendency to get out and act in his last two pictures. He has a chance here to do something more than pose, but you never can tell about Meighan.

"The Girl Friend"—Eddie Cantor in another musical comedy story. Cantor has been only fairly successful in his previous stories, though Clara Bow helped to put over "Kid Boots." Should be reasonably acceptable.

"Help"—This is the tentative title for a second Cantor, probably his last, since he has returned to the stage. No details are given, but the comment above should apply.

Esther Ralston Series—Two of the stories are titled, the first, "Good Morning Dearie," a musical comedy. Miss Ralston can act, but the public seems to prefer her in sight plays, and this should measure up to that want. Given a chance to wear pretty clothes and lingerie and Miss Ralston rises superior to her plays. The second title, "The Beautiful Woman" carries no details.

Florence Vidor Releases—Her first release will be "A Paris Divorce" which should give her the sophisticated style of role in which she has made her best score. The usual matrimonial tangle. It probably will go over. "One Wife to Another" seems to be along the same lines. Others are announced, but not named.

"Running Wild"—A review probably will be found in this issue. Good comedy.

"Tell It to Sweeney"—Chester Conklin and George Bancroft. Another effort to try out a comedy team. Both are exceptional comedians, but it does not look like a good "mix." Their styles are too different, but you never can tell.

"The Way of All Flesh"—Emil Jannings in his first American production with Belle Bennett and Phyllis Haver. This should be good, but definite information will be available in two or three weeks when the picture is seen at the Rialto.

"Hitting for Heaven"—An underworld story with Emil Jannings. This should give him a good role, Josef von Sternberg has written it, which promises well.

"The Gay Defender"—Raymond Griffith in a story of Old California. Announced with an all star cast, which is not named. Griffith is best in modern roles but should be interesting as a bandit.

Short Subjects—Paramount lists 52 two reelers for the season. This includes 36 Christie comedies, six Hortons and ten dramatic two-reel pictures. Christie short comedies have been running below standard lately, but it is possible that he is dumping off the shelf in preparation for the new connection. Even at that they are better than some of the other product, and at their best the Christies require a lot of beating. Krazy Kat and Out of the Inkwell half reel cartoons will alternate weekly, with two news reels each week.

Pathe Exchange

Pathe offers two revivals in Harold Lloyd in "Grandma's Boy" and Chaplin in "Sunnyside." Not many details are offered as to the various program sectors, but there will be an ample supply of westerns, with several cow-boy stars, and the always successful Patheserials. The comedy section includes Hal Roach and Mack Sennett productions.

Monty Banks Series—Three pictures will be contributed by Banks, of which "A Perfect Gentleman" has been completed. It is said to look well. Good fast comedy should feature these three releases.

Leo Maloney Series—"Border Blackbirds" will be the first release, probably followed by "The Devil's Twin." The series of eight will show the horse and dog which have helped Maloney to success.

Lester Scott, Jr.—Twenty-four releases are scheduled, but not detailed.

Buffalo Bill, Jr.,—"Pals in Peril" and "The Interferin' Gent" will be the first two out of eight, in the usual style.

Buddy Roosevelt—Eight pictures including "Code of the Cow Country" and "The Phantom Buster."

Wally Wales—"Skedaddle Gold" is the only one of the eight yet titled.

George Walsh Series—Six productions are planned with Walsh in the stellar roles. No details are available.

Serials—Cullen Landis heads "Crimson Flash." Allene Ray and Walter Miller will be seen in "The Hawk of the Hills." Larry Kent and Jean Arthur will be featured in "The Masked Menace." from Clarence Buddington Kelland's Saturay Evening Post story. Others are "The Man Without a Face" by the Williamsons; "The Terrible People" and "The Fellowship of the Frog." Pathe serials are standard. They should hold up well.

Sennett Comedies—Mack Sennett will offer twelve two reelers with various stars, twelve girl comedies and twelve "Smith" comedies, a series with Mary Ann Jackson, Ruth Hiatt and Raymond McKee. Two new Langdon two-reelers and two Ben Turpins are also announced.

Gaiety Comedies—A series of twelve matrimonial complications with Taylor Holmes and Leah Baird.

Roach Comedies—No details are given as to the number of style of these comedies.

Will Rogers—The series of twelve "Unofficial Ambassador" travelogues are listed, though many already have been released.

Sportlights—Grantland Rice's sport pictures will come out every second week. These are standard material too well known to require comment.

"Rarebits"—Twelve novelty reels edited by Beth Brown. The usual scrap book contributions.

There will be the semi-weekly Pathe News and a week issue of the Review, which under Barrett McCormick promises to be better than ever.

There will be a weekly issue of the useful Aesop's Film Fables and an equal number of Topics of the screen, a compilation of newspaper and magazine humor.

Producers Distributing Corp.

Ten special De Mille features and 26 regular releases form the P. D. C. output for the current season. Last season the P. D. C. product was somewhat hampered by the demands of "The King of Kings," but no similar feature is announced as in production for this season and the studios should function to better results.

"The Fighting Eagle"—The most promising of the specials, offering Rod La Rocque in a version of Doyle's "Brigadier Gerard." With a script by Douglas Z. Doty and the direction of Donald Crisp, this should be a real feature. There is a wealth of material here.

"The Blue Danube"—Leatrice Joy and Victor Varconi in a semi-war story, taking title from the Strauss waltz, which means nothing in particular. Looks reasonably good.

"The West Pointer"—A cadet story with William Boyd. Should make a good story if not too heavily loaded with propaganda. Most stories of this type have been hurt through the intrusion of material insisted upon by the cooperating body.

"The Forbidden Woman"—A Moroccan story with Jetta Goudal. Probably will prove to be a colorful picture but lacking the intimate appeal of the story of here and now.

"Chicago"—One of the current Broadway shows with an all star cast of real merit. A keen satire on the woman murderer that should get over to the screen in spite of the absence of the dialogue. Good exploitation possibilities.

"Hold 'Em Yale"—A football story with Rod La Rocque from a story by Owen Davis. Probably the same old thing, but likely to go over as the others have, with a personable hero.

"Power"—A William Boyd feature by William C. DeMille. Largely a matter of direction, but should come through with the author on the megaphone.

"The Wreck of the Hesperus"—Nothing in the poem to suggest a story, but it is directed by Elmer Clifton, who has done fine work in sea stories, so it sounds promising.

"Rip Van Winkle"—Rudolph Schildkraut should score strongly in the familiar legend. He can carry a weak version and shine in a strong one.

"Craig's Wife"—Last year's Pulitzer Prize Play. Not a thriller, but material for a sound feature. The direction will determine the ultimate result.

The above are all listed as specials. The following are the regular program features:

"The New Yorker"—With Rod La Rocque. Apparently on familiar lines, but the country customers like these.

"The Angel of Broadway"—With Leatrice Joy. A "clean" night club entertainer who turns to the Salvation Army. Probably not highly original, but classing with the above.

"The Rush Hour"—By the Hattons. With Marie Prevost. A jazzy modern story that should be carried along nicely.

"The Skyscraper"—Another of those structural workers stories with William Boyd. Should be acceptable melodrama.

"Beautiful But Dumb"—With Vera Reynolds. Done from a Richard Harding Davis story, probably with liberal interpolations. Does not look very strong.

"He's My Man"—A Peter B. Kyne story with Phyllis Haver. Looks reasonably good.

"The Leopard's Lady"—A circus story with Jetta Goudal. Good locale and chances for colorful story.

"Such Is Fame"—Rudolph Schildkraut in a story of a waxworks show. Promises novelty and good acting is assured. Should be useful.

"Stand and Deliver"—Rod La Roque in New York and Greece. War background. Not particularly promising, but it may show better on the screen.

"Self Defense"—Leatrice Joy in a story from a Wallace Irwin tale. Modern society stuff. Probably not above average.

"Walking Back"—Vera Reynolds in a flapper story. Doubtful value.

"The Wise Wife"—With Phyllis Haver. A wife who wants details as to her husband's actions. Modern jazz story of no particular depth.

"Midnight Madness"—Another Jetta Goudal. This time in the African jungles. Evidently an attempt to capitalize her personality. More or less in doubt.

"My Country"—An immigrant story with the two Schildkrauts, which should be well acted. Probably good hoakum.

"What Holds Men"—Leatrice Joy marries to save her social standing and strives to hold her husband. Sounds a bit mechanical.

"In Bad With Sinbad"—Franklin Pangborn in a P. W. Wode-

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house story. Stressed comedy-drama. Should be entertaining.

"Let 'Er Go, Gallagher"—Richard Harding Davis' old hero played by Junior Coghlan. Apparently a built up melodrama on the slight story foundation. Probably about average.

"Free and Easy"—Marie Prevost in a story by the Hattons. Should be good audience material, though unoriginal.

"The Heart of Katie O'Doone"—Vera Reynolds in a tenement story. Looks average.

"Woman of the Night"—Jetta Goudal in a Max Marcin mystery story. High-pressure melodrama.

"On To Reno"—Marie Prevost substituting for a would-be-divorcee. Good chance for the usual Prevost comedy.

"The Main Event"—Another prize-fight story with Vera Reynolds as the girl. Does not sound very interesting.

"My Friend From India"—With Franklin Pangborne. An old stage farce that should get over to the screen nicely.

"A Blonde for the Night"—Another gagged story with Marie Prevost. By the author of "Getting Gertie's Garter."

Rayart Pictures

Rayart offers 18 pictures in addition to its comedies and westerns, there being 12 in the latter series. The past productions have stood up well in the State Rights field and with an opening market it is safe to assume that the present product will prove useful.

"You Can't Beat The Law"—A police story by H. H. Van Loan. Good exploitation possibilities and opportunity for color.

"The Million Dollar Mystery"—Vivid action in a story by Harold McGrath.

"A Boy of the Streets"—A story of New York of a type that most clienteles like.

"The Branded Man"—By the author of "The Unholy Three"—Has a train smash for the big punch, but a story, too.

"The Law and the Man"—From an Octavus Roy Cohen story. A woman District Attorney who has to prosecute the man she loves. Familiar, but has chances.

"On the Stroke of 12"—Done from a stage melodrama by Joseph Le Brant. The story should be there.

"My Home Town"—Sounds a bit machine made, but has a fine selling title.

"Casey Jones"—A melodrama with a popular song title. Looks like plenty of action.

"The Cruise of the Hellion"—A hell-ship story probably no different from the others, but with action possibilities.

"A Light in the Window"—A sob story of regeneration.

"The Wheel of Destiny"—From "The Man Without a Past"—Rayart's addition to the long list of Coney Island stories. They generally go over.

"Gypsy of the North"—"Flame of the Yukon" type. They seem in demand.

"The Sawdust Queen"—A circus story with the usual appeal.

"The Heart of Broadway"—A night club story.

"The Silent Hero"—A dog story in a northwest locale.

"The Phantom of the Turf"—A racing story of familiar formula.

"Heroes in Blue"—A fire department story. They run about the same.

"The Danger Patrol"—A Northwest story with good possibilities.

Western Series—Twelve stories mostly derived from "Lariat," "Ace High" and "Action Stories" magazines. Westerns run pretty much alike, but they always seem to click, and these titles are attractive.

Comedies—Thirteen "Roughneck" and 13 Lige Conley comedies split the program, no details being announced. Usually they class well with the comedy product.

Sterling Pictures

Sterling pictures offers only eight titles for the coming season and concentrates on those eight. The stories seem to be directed more toward the semi-sensational. Comparatively few details are given, but it would appear that sure fires are given preference. The list of players is a notable one, but their assignments to the various casts are not stated.

"Stranded"—An old story by the prolific Anita Loos, which gives opportunity for tying to "Gentlemen Prefer Blondes." A story of the stage that should interest most classes.

"Outcast Souls"—A sob story by John Peter Toohey. Should be fair melodrama.

"It Might Happen to Any Girl"—A Cosmo Hamilton story that should be one of the good bets.

"A Million For Love"—A story following time-tried lines. Not original but probably acceptable.

"Undressed"—A good flash title and probably good audience material for second runs.

"Pretty Clothes"—Another story of the sure fire type.

"Marry the Girl"—A farcical story which might mean anything. Good selling title.

"Burning Up Broadway"—There has to be a Broadway story on every release program. Popular theme in the small towns and neighborhoods.

Tiffany Productions

Tiffany announces 20 regular productions, several specials and 24 one reel color pictures. This in addition to the third dimension pictures that can be projected by the regulation machines on screens of usual size. This, of course, is apart from the regular program. Judging from the advancement Tiffany has made, the current program of releases should more than hold their own, and are worthy of attention. Many of the themes are distinctively new—which is something unusual these days.

"The Grain of Dust"—David Graham Phillips is the author, which argues a good story. Promises to be out of the ordinary.

"Grass Widows"—A satire and marriage and remarriage. Good possibilities, and a relief from the preachment treatment of the divorce theme.

"Ladies of the Night Club"—Maybe they are ladies, but they should be interesting whatever their status.

"Domestic Relations"—Another divorce story, in a more serious vein.

"Once and Forever"—A romance with a chance.

"The Girl From Gay Paree"—The ugly duckling type, with a good chance.

"Their Hour"—Emotional romance for the intense young things.

"Streets of Shanghai"—Colorful melodrama with a Chinese setting. In line with a present trend.

"Lingerie"—A popular type of leggy story.

"Women's Wares"—Rather more clothes than the above, but with the ever popular dress theme.

"A Woman of the World"—One of those "clean" vampire stories. Good popular base.

"The Scarlet Dove"—A new version of "Camille" but from the wife's side, which makes for novelty.

"Tia Juana Rose"—About the first to use this fruitful locale. Should prove interesting.

"Beautiful but Dumb"—A comedy of looks that can measure up.

"The Tragedy of Youth"—A domestic drama that looks well.

"The House of Scandal"—Rather indefinite, but a good title.

"Bachelor Apartments"—A novel locale that can be worked for a lot.

"Clothes Make the Woman"—Another clothes story that should please the women.

"Night Life"—Probably the same as the rest of this type. They usually go over.

"The Albany Night Boat"—If the tell the half this should be a whizzer. It's different, at any rate.

Universal

Universal's self-contained program comprises everything from the super-feature to the filler and contains an unusual percentage of well known play and story sources. The full program is no innovation with Universal. The organization has been functioning for years and this permits effort to be concentrated on the production rather than organization, since the latter already exists. The remarkable strides made by Universal in the past few years have brought them to the fore and the current program promises to still further advance the standard. From the long-heralded "Uncle Tom's Cabin" down to the one reelers, the offering gives real promise.

"Uncle Tom's Cabin"—This has not been shown the reviewers, but is complete and ready, after a long production period. It is understood that some liberties have been taken with the text to expand the spectacular side, but there is very little definite information, though it would appear that this long standing favorite, which has been played in practically every town and hamlet in the country, has been given a wonderful presentation.

"The Cat and the Canary"—This has been shown in the projection room and demonstrated to be a thoroughly good mystery play. With a really notable cast and able direction, this will take a back seat to none of the flock of mystery dramas.

"Show Boat"—Edna Ferber's novel has every element of a good screen play and with a careful production by Harry Pollard it should make big entertainment value.

"Love Me and the World Is Mine"—An awkward title, but it ties to a popular song. With a remarkable cast and under the direction of the man who made "Variety," it should rank with the best, regardless of the story.

"Big Guns"—A Navy story of which little is known, but it is a Willat production, and that promises much.

"The Man Who Laughs"—Mary Philbin and Conrad Veit in a version of the Victor Hugo story. In spite of its foreign locale.

"Les Miserables"—A Film de France taken from the roadshow class to add to the special list. It retells the familiar story with artistic skill and have been reasonably successful at roadshow prices. It should do better as an advanced price special in regular houses.

"The Cohens and Kellys in Paris"—A continuation of one of the big money makers of the past season. Sequels seldom have the value of the original, but this should contain plenty of fun.

Denny Comedies—Reginald Denny is announced in four super-comedies. These are "Out All Night," "Ask Me Another," "Watch My Speed" and "Good Morning Judge." The last two titles sound as though they might have intimate connection. Denny has won an unassailable position in light comedy and no one since Wallace Reid has risen higher in the speed class. Stories are less important than the star here, but Universal appreciates the necessity for good stories to maintain the star in his position.

"The Chinese Parrot"—Paul Leni, who did "The Cat and the Canary" directed this story from Earl Derr Bigger's really successful novel. It should go through strong.

"We Americans"—A melting pot story which excited discussion as a stage play. A more serious treatment of the nationality theme.

"War Eagles"—A story of military aviation that should be a thriller. Emory Johnson directs.

"Wild Beauty"—Rex under his new management in a new story should be a draw.

"Cheating Cheaters"—Perhaps Max Marcin's best stage play. Should be even better screen material. Betty Compson heads the cast.

"Alias the Deacon"—Here is another genuine stage success; a somewhat different crook play. Should hold its own with any of them.

"Back to God's Country"—A James Oliver Curwood story with Renee Adoree. Curwood's stories are pretty much alike, but Miss Adoree should bring life to this.

"Eternal Silence"—From William McLeod Raine's novel with a good cast and directed by Ernst Laemmle. Should be better than average.

"13 Washington Square"—A Leroy Scott novel arriving on the screen via the stage. Should have plenty of action and color.

"Silk Stockings"—Laura La Plante in a stage story. "A Pair of Silk Stockings." Probably more a star than a story.

"The Small Bachelor"—A P. G. Wodehouse story with Barbara Kent and a strong cast. From Liberty magazine. This should be good if the story is gotten over on the screen.

"Surrender"—Mary Philbin and Ivan Moskine (or however he is spelling his name this week.) A war spectacle that may be too foreign to be more than ordinary, though it may get over for the works.

"The Girl Show"—The story of a small traveling show that should appeal through novelty.

"Honor and the Woman"—A mystery melodrama made by Edward Laemmle. Rather problematical.

"He Knew Women"—Lya Di Putti, Ivan Moskine and Paul Leni directing. The story seems weak, but the playing should get it over.

"Finders Keepers"—A Mary Roberts Rhinehart story, done by Wesley Ruggles. Looks good on its face.

"Buck Privates"—The A. E. F. in the Army of Occupation. Good chances.

"The Irresistible Lover"—Norman Kerry and Lois Moran should get this over, whatever the story. William Beaudine directs.

"The Shield of Honor"—Glori-

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fying the American cop. Story by Emilie Johnson and direction by Emory Johnson. You know what they have done with similar stories of the civil service.

"The Foreflusher"—George Lewis in a stage story. Not much to go by on this.

"Hot Heels"—A Harry Hoyt story. Sounds rather weak.

"How to Make Love"—A good selling title that may have a story back of it.

"A Man's Past"—Conrad Veit stars in this. Details are lacking as to story but the star should draw.

"Thanks for the Buggy Ride"—Laura La Plante in a hand-made story to fit an arresting title.

"Midnight Rose"—No details, but apparently a night life story.

"My Wonderful One"—A Mary Philbin that may be better than it sounds.

Hoot Gibson—Seven titles are assigned Hoot Gibson, who is holding his own in the westerns in the face of a lot of competition. More star than story, but the stories have helped to make Hoot a star.

Thrill Series—Five daredevil airplane stories with Al Wilson and five others with "Dynamite" an acting dog. On paper they look like ten good blood curdlers.

Ranch Rider Features—A series of twelve subjects split between Ted Wells and Fred Humes. A second string of westerns that sound promising.

Collegians—Another series of these popular college two reel comedy dramas that carry a strong appeal.

Snookums—Twelve two reelers featuring a baby star whose recent tour brought him wonderful advertising. Snookum has a real personality and his pictures are growing in appeal.

Stern Brothers Comedies—Four series of thirteen two-reel comedies divided into "Ike and Mike," "Let George Do It," "Keeping Up With the Joneses" and "Buster Brown." These series are backed by the popularity of the cartoons from which they are derived.

Gump Comedies—Another cartoon series which has been running for a long time without getting stale. Twelve releases are announced.

"Oswald, the Lucky Rabbit"—A series of 26 cartoon comedies along a new line. Good one reel program fillers.

Charles Puffy Series—Six stories by Octavus Roy Cohen, some of which are above average. Two reels each.

Serial Productions—Five serials are announced for the season including "Blake, of Scotland Yard," announced as a super serial. The other titles are "The Scarlet Arrow," "The Haunted Island," "The Vanishing Rider" and The Trail of the Tiger." The latter, by Courtney Riley Cooper, is a circus story. Universal serials hold to a good average.

Snappy Comedies—This is a series of 26 one reelers divided between Churchill Ross and Arthur Lake, and designed to work where two reels would be too long for the remainder of the program.

Action Featurettes—Series of 52 two reelers divided between Newton Ross, a boy western actor, Bob Curwood in stunt Westerns, Texas Rangers and the Northwest Mounted Police, the latter featuring Jack Perrin. Plenty of action in small compass.

Warner Brothers

Little more than stars and titles are announced by Warner Brothers. Some of the titles suggest their story type, but there is little upon which to base a definite opinion. In the regular releases Warners seem to aim more for box office hits than productions to please the critics.

Monte Blue—"The Bush Leaguer" and "One Round Hogan" speak for themselves. It is the fashion to play the sports circuit, and Blue gets in line with these. "On the Stroke of Twelve" and one other title will complete a quartet that present a popular player.

May McAvoy—"Slightly Used" and "Rebecca O'Brien" are the announced titles, with two others to come.

Irene Rich—"Powder My Back" and "Beware of Married Men" suggest sophisticated dramas that should suit the star. Two others are to be picked.

"Louise Fazenda"—Announced with Clyde Cook and William Demarest in four comedies. "A Sailor's Sweetheart" suggests little, but "Five and Ten Cents Annie" is evidently Woolworth.

Rin-Tin-Tin—Announced in four stories. Should lead in the dog actor section.

Other Regulars—One Arthur Somers Roche story is announced, but the picture to be made has not been selected. "Finnegan's Ball" is evidently derived from the old farce. "Good Time Charley" is an open question. Three to come.

In the extended runs "Don Juan," "When a Man Loves." "The Better 'Ole" and "The Missing Link" are familiar.

"Sailor Izzy Murphy"—With George Jessel. A follow-up to "Private Izzy Murphy." This should follow in where Izzy made good before.

"The Jazz Singer"—Announced with George Jessel, who starred in the dramatic version. Should be a good seller. There is said to be some question as to Jessel.

"Noah's Ark"—Promised to be a double super-special.

"The First Auto"—With Barney Oldfield and Patsy Ruth Miller. This should be a strong seller.

"Old San Francisco"—With Dolores Costello. Will be reviewed next week.

"Ham and Eggs At the Front"—Another service comedy, but with negro stars, which saves it from being just another.

"Black Ivory"—Strong as a stage play. Promised with a big star.

Five Films Now in Course of Production at F B O Studios

THE ADVENT OF SUMMER is being marked by an unprecedented production drive at the F B O studios in Hollywood. Five feature pictures are in course of filming under the supervision of William Le Baron, newly appointed vice-president in charge of production.

"The Harvester," one of Gene Stratton-Porter's most famous novels, is rapidly nearing completion.

Filming has been inaugurated this week on "The Coward," based on the story by Arthur Stringer, with Warner Baxter in the leading role. "The Coward" concerns itself with the regeneration of a spiritual and physical coward. The action takes places in New York, with several important sequences laid in the North Woods country. The cast to date includes Sharon Lynn, Freeman Wood and Raoul Paoli. Alfred Raboch is directing.

Introducing a novel idea into motion pictures, actual filming was inaugurated at the studios on an as yet untitled screen play woven around the love interest of a dog "triangle," starring Ranger, F B O's dog star, which includes a "leading man" dog, a "leading lady" dog, and a "heavy" dog. Ranger introduces to the public his new leading lady, Nitchamoose, which, translated from the Indian, means "beautiful lady." The third side of the "Triangle" is supplied in Ogoma, a dour, grim-visaged dog of ominous appearance. The locale of the film is in the Cumberland Mountains, and the human cast includes Sam Nelson, Jeanne Morgan, Stanton Heck, Ethen Laidlaw and others. Howard Mitchell is directing, assisted by Ray McCarey.

"The Mojave Kid," a story of romance and adventure in the desert country, marks Bob Steele's first picture for F B O. Steele, the latest addition to F B O's aggregation of western stars, has for years been trained by his father, Robert North Bradbury, supervisor of Western units for F B O, to become a western star.

In "The Mojave Kid" the newly made star had every opportunity to apply his experience in horsemanship and cowboy tricks. Exteriors were shot at Red Rock Canyon, 60 miles from Mojave, Cal., on the desert. The cast includes Lillian Gilmore, Buck Connors, Bob Fleming, Jay Marley, Theodore Henderson and Nat Mills.

Final scenes of "Tom's Gang," starring Tom Tyler, were shot this week under the direction of Robert De Lacy.

Dolores Costello Star Guest at M.P.T.O.A. Columbus Convention

DOLORES COSTELLO, Warner Bros. star and daughter of Maurice Costello, the first screen idol, arrived in New York on June 10. Accompanying her were her mother, her sister Helene, and a group of Warner executives including H. M. Warner, Sam E. Morris and A. P. Waxman.

This is her first visit since she left two years ago as half of a little known sister act. Now she is one of the screen's biggest stars. One purpose of her trip from Hollywood is to attend the premiere of her latest Warner Bros. Extended Run Production, "Old San Francisco," to open at the Warner Theatre on June 21.

En route from the coast she stopped over in Columbus, Ohio, where she was feted by motion picture exhibitors from all over the country and made queen of their convention which is being held by the Motion Picture Theatre Owners of America.

Governor Donahey of Ohio received Miss Costello, her sister and mother. Wednesday afternoon the Governor's wife entertained the star at tea.

Society Scenes Scheduled Next In Fox's "East Side, West Side"

HAVING COMPLETED the "East Side" scenes from "East Side West Side," now being produced at the Fox New York Studio, Allan Dwan is turning his attention to the "West Side" portions of the Felix Riesenberg story.

The large set of the Jewish center which attracted so much comment because of its fidelity to detail, is now giving way before an army of carpenters who are constructing elaborate Park Avenue interiors on the same stage.

The bearded Hebrew patriarchs and the old women of the pretzel stands have gone back to Hester Street, and Mike Connolly, casting director, is looking about for slim society debutantes and men who wear evening clothes.

While Dore Davidson and Sonia Nodalsky are retained as "Pa" and "Ma Lipvitch," the three important supporting characters for George O'Brien and Virginia Valli will now be Homes Herbert, in the role of Gilbert Van Horn, June Collyer as Josephine Van Horn and Frank Dodge as Judge Kelly.

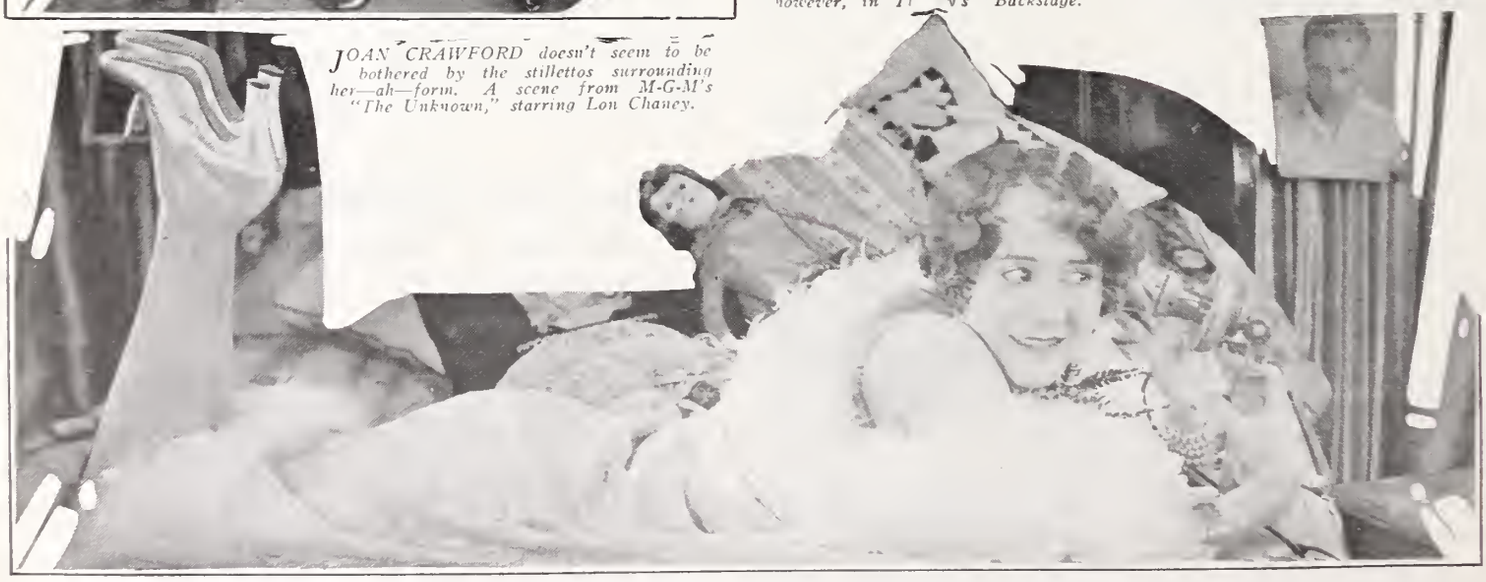
Studio Secrets Being Revealed

IF this is "The Secret Studio," then we don't blame the owner for keeping it secret. Many a beau gallant would like to take Olive Boraen away from Ben Bard in this Fox picture.

JOAN CRAWFORD doesn't seem to be bothered by the stilettos surrounding her—ah—form. A scene from M-G-M's "The Unknown," starring Lon Chaney.

A MOUSE? Something's wrong or Barbara Bedford wouldn't look startled. She had the presence of mind to cover her pretty limbs, however, in [illegible]'s "Backstage."

"FISHIN'S great," says Virginia Bradford, pretty ingenue of P. D. C.'s "The Country Doctor," even though she catches mostly logs.



THE ideal way to use a phone when your sweetheart is on the other end of the line. At least this is the dicta of Alberta Vaughn, who is appearing in Columbia's "The Romantic Age." And Alberta is an adept in the use of the telephone, for she made a decided hit in a "telephone girl" series—not so long ago.

Barbara Kent With Denny in Fast Comedy

Barbara Kent, Universal featured player, has the leading feminine role in Reginald Denny's "Now I'll Tell One," which production was begun this week under the direction of Fred Newmeyer.

Miss Kent was given the assignment as a reward for her exceptional work in "War Eagles" and "The Small Bachelor," two Jewel productions scheduled for early release.

"Now I'll Tell One" is an original story by Denny, a fast farce comedy.

Greta Garbo in Metro Picture, "Divine Woman"

Greta Garbo's next starring picture for Metro-Goldwyn-Mayer, will be "The Divine Woman," an adaptation of Gladys Unger's story, "Starlight."

Victor Seastrom, who comes from Miss Garbo's native land of Sweden, will direct.

Beebe's Record

Ford I. Beebe, scenario writer for Leo Maloney, holds the marathon record for writing for one star, having provided all the Maloney screen successes during the past years.

French Honor

France knows Monty Banks, the Pathe comedian, as "Plumes," a reference to his athletic ability —light as a feather.

Martha in Lead

Martha Sleeper, Wampas Baby Star of 1927, comes to the screen again as leading lady in Pathe's "Fluttering Hearts."

Langdon Scores

Harry Langdon's most recently released feature comedy, "His First Flame," a Pathe release, is winning more fans.

Shapiro Announces Details of New United Artists Studios

La Cava Signs New Paramount Contract

Gregory La Cava, now directing Chester Conklin and George Baneroft in "Tell It to Sweeney," has signed a new contract with Paramount.

Among the director's greatest Paramount successes are "Womanhandled," "Let's Get Married," "Say It Again" and "So's Your Old Man." His most recent work is "Running Wild," starring W. C. Fields.

He started out to be a painter, then became a newspaper cartoonist. His first work for the screen was in the making of animated cartoons.. La Cava's debut as a director was in Hollywood, where he made short features for Warner Brothers. His success in this field soon led to feature pictures and he attracted the attention of the Paramount executives, who signed him to a long-term contract.

Louise Fazenda Cast in Merry Comedy of War

Louise Fazenda has been selected for the leading feminine role in Warner Bros. Extended Run Production, "Ham and Eggs at the Front."

Work on this comedy special has been started at the company's studio in Hollywood with Roy Del Ruth as its director.

D'Arcy Assigned

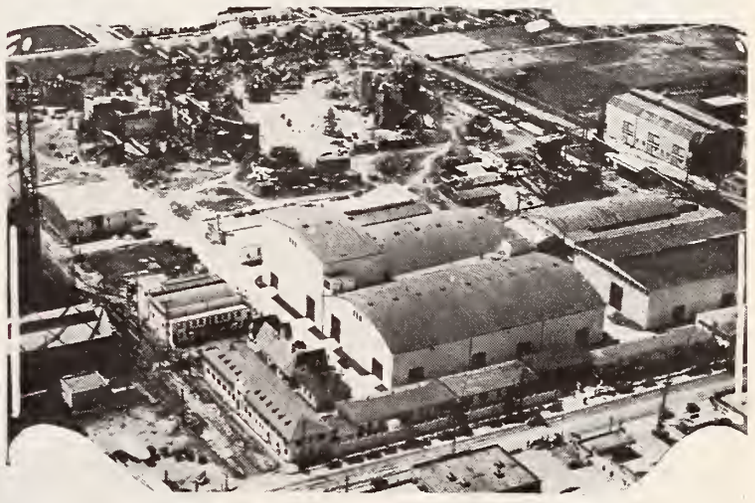
Roy D'Arcy is to have the role of O'Brien in "Romance," the Joseph Conrad novel to be directed by John S. Robertson as a starring vehicle for Ramon Novarro.

Enlarged Self-Contained Plant Built on Site of the Old Pickford-Fairbanks Studio in Hollywood Sector

VICTOR M. SHAPIRO, United Artists' Advertising and Publicity Director, this week brought back to New York from Los Angeles photos, facts and figures about the enlarged United Artists Studios. He said:

"Although only partially completed, the new United Artists Studio is already one of the few really self-contained picture plants in the industry."

Situated on the site of the old Pickford-Fairbanks plant in Hollywood, the new studio was laid out and constructed so as to embody utilization of ground space, easy accessibility to all buildings and economy in operation, according to Mr. Shapiro.



The enlarged United Artists Studio. The old Pickford-Fairbanks studio enlarged, repainted and generally rejuvenated.

He said the plant has three of the largest stages in the industry. The two newest are 135 feet wide by 225, with a height of 36½ to 35 feet respectively to the lowest trusses. In one of these is a theatrical stage 64 feet deep with a height of 60 feet. The old stage is 120 by 240.

The administration building, 171 feet long and two stories high, contains 50 executive offices. A third story is planned for this structure. Six bungalows, equipped and furnished to the last detail, are provided for stars.

Eight cutting rooms, 12 x 18, and four projection rooms are housed in a concrete building. On the roof of this structure is a gymnasium, 40 x 72, with a balcony at one end. This space is sometimes converted into a theatre seating 250 persons.

A mill and woodworking shop, 90 x 205, has a clear height of 22 feet and is situated near the stages. Centrally grouped around the mill are the plaster, property, blacksmithing and drapery shops. There is no lost motion in going from one to the other.

The casting department adjoins the wardrobe and "extra" dressing rooms and has a separate entrance. The building is 230 feet long and two stories high. Next to it is the individual dressing room building, 187 x 28, with 76 individual rooms for supporting cast players.

One of the largest out-door tanks in the industry is situated directly behind the central grouping of buildings. Near this are eight fire and theft-proof film vaults and a huge storage shed.

Mr. Shapiro says the studio takes particular pride in the woodworking shop, which is equipped with the most complete line of machinery man's ingenuity could devise. Ponderous planing and milling machines are at one end of the shop, while the delicate lathes used in making miniatures are at the other.

Still more stages and shops are being planned to take care of the increasing activities of the United Artists. These will be situated in the central group so that workmen will lose no time in going from one center of industry to another.

H. H. Barter, studio manager, directed the construction and placing of buildings.

Metro Signs Robert J. Flaherty To Make South Sea Island Film

ROBERT J. FLAHERTY, who has gained unique distinction in the film world by his portrayals of native life, his first work being "Nanook of the North," showing Eskimo life, has been signed as a director by Metro-Goldwyn-Mayer.

Mr. Flaherty's first photodrama under his new contract will concern itself with the South Seas. It will be a romantic story with a full cast—and not made solely with the aid of natives, as has been the case in his previous films.

Mr. Flaherty is a fellow of the Royal Geographical Society, a student and scientist, and one of the most delightful personalities in the picture field.

His first venture with a camera was in the home of the Eskimos. His resulting picture brought a refreshing note to the screen. His "Moana" was an artistic triumph along the same lines, with the South Seas as a locale.

Sunny McKeen, the Snookums of Universal's "The Newlyweds and Their Baby," in the engineers' cab of the train that brought him east. He visited and was chucked under the chin by Silent Cal when in Washington.

Rosita Moreno Spanish Dancer Under Contract

Rosita Moreno, young Spanish dancer, under contract to Feature Productions, a United Artists unit, began her vaudeville career with the Pilarica Trio of Spanish dancers on the Sullivan and Considine circuit. She knew Mr. Considine. Now she begins her screen career under supervision of John W. Considine, Jr., the son, who is president of Feature Productions. Senorita Moreno went from Spain to South America, and from there to the United States. She has danced by invitation at the White House.

McDermott Writing "Tillie's Romance"

John McDermott, the comedy writer and director, has received the important assignment of writing the scenario of "Tillie's Punctured Romance" for Christie, a production which is expected to be one of the big things in the comedy line for the season of 1927 and 1928.

McDermott will be at home on the assignment for various reasons, partly because he has written for Al Christie before, and because "Tillie" will be made for Paramount, the company with which McDermott has been doing outstanding work for some time past.

Arlen Opposite Ralston

Richard Arlen has been selected to play the leading role opposite Esther Ralston in her forthcoming Paramount production, "The Glory Girl."

Half of Paramount's 1927-28 "Thirty-one" Are Now Ready

OF THE thirty-one productions scheduled for Paramount release for the first four months of the 1927-28 season beginning August 1, it is pointed out in a statement from Paramount, fourteen have been completed and six are now in production, with the balance being whipped into shape.

"Beau Geste," epic of the Foreign Legion, the first photoplay on the list, is in the midst of its eminently successful New York run at the Rialto, which followed a long run at the Criterion.

Others that have been finished are: "Service for Ladies," starring Adolphe Menjou; "Running Wild," directed by Gregory La Cava, with W. C. Fields and Mary Brien; "Metropolis," which ran seven weeks at the Rialto Theatre, New York; "Madame Pompadour," with Dorothy Gish and Antonio Moreno and "Chang," now in its eighth week at the Rivoli Theatre, New York.

Others completed are Pola Negri in "Barbed Wire," with Clive Brook and Einar Hansen, which Rowland V. Lee directed; "Stark Love," produced by Karl Brown, which ran five weeks at the Cameo, New York; "The Way of All Flesh," Emil Jannings' first American-made picture, directed by Victor Fleming; "The Big Sneeze," a James Cruze production with Wallace Beery, Ford Sterling and Zasu Pitts; "Underworld," by Ben Hecht, with Clive Brook, Evelyn Brent and George Bancroft; "The Woman on Trial," a Mauritz Stiller production starring Pola Negri; a re-issue of Cruze's "The Covered Wagon," and "The Last Waltz," a UFA production.

Six others are in production, some of which are rapidly nearing completion. These are: "Fireman, Save My Child," co-starring Wallace Beery and Raymond Hatton, under the direction of Edward Sutherland; Douglas MacLean in "Soft Cushions," directed by Eddie Cline; "We're All Gamblers," starring Thomas Meighan, a James Cruze production; "Nevada," with Gary Cooper, John Waters directing; "Swim, Girl, Swim," starring Bebe Daniels; and Clara Bow in "Hula," directed by Victor Fleming.

Coffee an', medals, a bracelet and goodness knows what. Claire Windsor and Arthur Edmund Carewe in Universal's "The Claw."

"Well, of course, darling if you feel that way about it," chirps Louise Lorraine, M-G-M player, "you know I've always liked you better than anyone I've ever known."

Jannings' Film Follows "Beau" At N. Y. Rialto

Emil Jannings first American made film, "The Way of All Flesh" will follow "Beau Geste" at the Rialto this month.

The picture had an unannounced test showing at a New York neighborhood theatre recently and is said to have received prolonged applause.

Jannings is supported by Belle Bennett, Phyllis Haver and Donald Keith. Victor Fleming directed.

Headline in the esteemed Morning Telegraph informs: "Joe Fine Improved After Operation." Then the intrigued and relieved reader learns that the operation was on Abe Goodman, Joe's able assistant in the Fox advertising department, and that Joe's appendix is still where good appendices ought to be. Nevertheless, it is a real pleasure to report that Joe's improvement will be complete, once Abe returns to his desk in the Fox offices a week or ten days hence, with his remodeled Kisehkas.

Old Friends Are Together Again

Fourteen years ago Robb Lawson, now of United Artists' London office, publicized a little known English writer named Warwick Deeping, author of "Uther and Igraine," "Fox Farm" and "The White Gate."

In the years that followed, Mr. Lawson allied himself with United Artists.

Now, in connection with Herbert Brenon's picturization of Warwick Deeping's best seller, "Sorrell and Son," for United Artists, Mr. Lawson and Mr. Deeping have revived their former literary companionship.

Natalie Joyce, pretty Fox player, who is playing opposite Tom Mix in "The Circus Ace."

Desmond's Vaudeville Engagement Turning Into a Triumphant Tour

WILLIAM DESMOND, Universal's serial ace, who is now touring the country in vaudeville, presenting an act called "The Dude Bandit," reports that his tour is becoming a triumphant succession of personal appearances with great emphasis on his picture popularity and his forthcoming appearance in a new Universal serial "The Vanishing Rider."

In addition to his stage appearances, he is being called upon to address school children, industrial organization and others on subjects relating to picture making and Universal City.

In a recent communication to Carl Laemmle, Desmond reported that he is playing to packed houses and that he addressed fifteen hundred Louisville high-school boys, talking Universal stars and pictures.

He also addressed twenty-five hundred employees of the National Cash Register Company in Dayton and lunched with the staff of that organization.

Last week he played a return engagement in the Garden Theatre, Baltimore, with the audience cheering his appearance.

Within a few weeks, Desmond will head for the Coast where he will start work on "The Vanishing Rider," one of Universal's five big serials for next season and will portray Bill in a role similar to that in which he has gained such great popularity in earlier Universal serials notably "The Riddle Rider" and "The Return of the Riddle Rider."

If this is supposed to be a modernized Highland lassie's costume—we're in favor of modernity. Particularly when Olive Borden wears it. She is appearing in Fox's "The Secret Studio."

Renee Adoree In M-G-M Film "Rose Marie"

Renee Adoree, heroine of "The Big Parade," "Mr. Wu" and other successes, has been chosen to play the title role in "Rose Marie," international musical hit which Metro-Goldwyn-Mayer will produce as one of its most important features of the coming season.

A notable cast is being assembled. William Nigh will direct the new picture. He recently directed Miss Adoree with Lon Chaney in "Mr. Wu," and before that made "The Fire Brigade."

Buck Jones' Next "Chain Lightning"

With "Black Jack" practically finished, Buck Jones has lined up the cast on "Chain Lightning," his next western starring vehicle for Fox Films. Dione Ellis, the lovely blond who played the ingenue role in "Cradle Snatchers" and "Is Zat So?", has the leading feminine role opposite Buck.

Ted McNamara, who attained high rank as a screen comedian for his work in "What Price Glory" will play Shorty, a comic figure. William Welch and Jack Baston have been assigned to other important parts.

Director Lambert Hillyer has written the scenario based on Charles Alden Seltzer's story from which he will produce the picture.

Ben Bard With Janet Gaynor

Ben Bard will play the role of Jack Terry in support of Janet Gaynor in the Fox screen version of Gladys Unger's play, "Two Girls Wanted." Glenn Tryon has the other male lead. Alfred E. Green is directing.

"The Garden of Allah" Follows "Annie Laurie" in Embassy Later

REX INGRAM'S picturization of Robert Hichens' novel, "The Garden of Allah," soon will have its premiere at the Embassy Theatre, where Lillian Gish in "Annie Laurie," has been running since last May 11. Announcement of the closing date for "Annie Laurie" and the opening of "The Garden of Allah" will be made later.

The print of Ingram's latest film for Metro-Goldwyn has arrived in New York from Ingram's studio headquarters in Nice, France. Photographed in Europe and Africa, it was in production from January 10 until May 1.

Hichens was present during much of the actual camera work. The author said that watching the transfer of his novel to celluloid was one of the most interesting events of his life.

Alice Terry (Mrs. Ingram) and Ivan Petrovitch have the leading roles. Others in the cast are Marcel Vibert, H. Humberston Wright, Mme. Paquerette, Gerald Fielding and Michael Powell.

First National executives pose before the convention train. Left to right: Samuel Spring, secretary-treasurer; Richard A. Rowland, general and production manager; Robert Lieber, chairman of the Board of Directors; Ned E. Depinet, general sales manager.

Columbia Gives Fresh Title to "East Side" Epic

Joe Brandt, president of Columbia Pictures, announces that the title of the company's last production for the 1926-27 season has been changed from "Sidewalks of New York" to "The Swell-head."

The story, by Robert Lord, is set in the crowded districts of New York's East Side. It does not deal exclusively with tenement life but tells the human tale of a fighting hero who lets success go to his head and comes a cropper when his conceit gets the better of his good judgment. Because of its story "The Swell-Head" was considered a more appropriate title and chosen to replace the original one.

"Dan" Sees Son Hard at Work

Dan O'Brien, Police Chief of San Francisco, dropped into the Fox New York Studio last Tuesday to watch his George O'Brien, at work before the camera.

George is now making "East Side West Side" under the direction of Allan Dwan, the younger O'Brien's eighteenth picture since signing his Fox contract.

Rise to Stardom

Sandow, canine star of the cinema, became a star after serving as understudy to another dog celebrity.

Dorothy Knapp, Venus of U. S., In Pathe Film

Dorothy Knapp, America's Venus and star of "Vanities" and the toast of Broadway, appears in Pathe Review No. 24 in intimate and fascinating backstage glimpses, titled, "Before the Foolights Flash," and, needless to relate, Dorothy's appearance before the camera is in her usual good form.

Credit for securing the services of Miss Knapp for this screen magazine is due to S. Barrett McCormick, recently appointed editor of the Review, and Pathe officials are congratulating themselves upon having secured the services of such a sterling showman.

Since Mr. McCormick has assumed his new duties the Review has made amazing strides, and the recent issues are conclusive proof that the ideas of an experienced showman are valuable in any branch of the picture business.

A. P. Man Joins Paramount News

Stephen T. Early, widely known Washington newspaperman, has resigned from the staff of the Associated Press to become Washington representative of the Paramount News.

Born in Virginia, Mr. Early's life has been spent in Washington and his career as a newspaperman has been linked up with the Capitol. He entered the service of the United Press in 1908 and joined the service of the Associated Press in 1913, leaving to enter military service in 1917. After the armistice he served as assistant officer in charge of the Stars and Stripes, official news publication of the A. E. F. In 1919 he received a distinguished service citation from General Pershing.

After a year's publicity work for the United States Chamber of Commerce, Mr. Early returned to the Associated Press. He was chairman of the board of governors of the National Press Club for a year and a member of the board for three years.

Warner Signs 3 Cameramen

Warner Bros. signed to long-term contracts this week three of the leading camera experts in Hollywood—Barney McGill, Norbert Brodin and Charles Clark.

McGill was camera chief on "What Price Glory," while Brodin distinguished himself on such pictures as "The Sea Hawk" and others. Charles Clark was responsible for the camera work in "Seventh Heaven."

These men with Hal Mohr and others on the lot, gave Warner Bros. probably the best camera staff on the coast.

Premiere of Jannings' Film, June 20

"The Way of All Flesh," Emil Jannings' first American-made starring vehicle, after weeks of cutting and "audience tests," is now a finished product and is on its way from the Paramount West Coast studio to the home office in New York. The Broadway premiere is scheduled for the Rialto Theatre the week of June 20.

Jannings sent the following wire to Adolph Zukor, president of Paramount:

"In 'The Way of All Flesh' I believe to have done the best and happiest work of my life and hope from the bottom of my heart that a little bit of the happiness I felt during the making of my first American picture will flow over the American public. For Victor Fleming, my director, it is a triumph; for Paramount, which gave me the opportunity to create such a work, my gratitude is greater than I can say."

"The Way of All Flesh" is based upon the story by Perley Poore Sheehan.

Carl Laemmle's "The Viking" Honors Erickson and "Lindy"

CARL LAEMMLE, president of Universal Pictures Corporation, announces the consummation of plans for an epic photo-drama to be made on super picture proportions, to be titled "The Viking." It is based on the famous voyage of Lief the Lucky, the great Scandinavian voyager credited in history with having reached the shores of America in the year 1000 A. D., or almost five hundred years before Columbus made his historic voyage.

The timeliness of the story lies in the contrast between this first voyage of an adventurous Scandinavian across the Atlantic and the recent, world-staggering non-stop flight of a descendant of the Vikings from America to Europe, the airplane flight which is hailed as the most heroic individual accomplishment of all time.

Though the idea of making a picture of Lief the Lucky's trans-Atlantic voyage was born and registered nearly a year ago, the flaming accomplishment of Lief's prototype, Capt. Charles Lindbergh, fanned the idea into immediate action. Universal scenarists, with the material already in hand, have the story virtually completed. The modern part of the story carries a sequence embodying the trans-Atlantic flight.

Much of the picture will have to be taken in the exact locale of the story—the southern fringe of Greenland, from which base Lief the Lucky made his final dash westward, landing, according to the historians, near the same place where Capt. Lindbergh last saw land—Newfoundland.

A striking shot from "Avenging Fangs," a Pathe feature, starring Sandow, the wonder dog.

Screen Tests of Jolson "Great" Warner's Assert

Screen tests taken this week of Al Jolson, who will play the star part in "The Jazz Singer," exceeded the highest hopes of the Warner Bros., who accomplished the feat of signing the stage star to his first screen contract.

Regarding his debut in motion pictures, Al Jolson made the following statement this week: I'm nervous! That's on the level. Just being in Hollywood makes me feel I ain't seen nothin' yet. The girls look good and the scenery looks grand, but how am I going to look? That's what worries me. I've just read the scenario and I like it. It's a good deal like the story of my own life, only not quite so full of trouble.

"I'm going to try in every way—white and black and singing and acting—to make good in the picture. Anyhow, I'm sure of one thing—making it will give me a thrill."

Novel Release of Jungle Film

Max Weiss, president of Weiss Brothers' Artclass Pictures Corporation, announced this week that the first episode of the big wild animal serial, "Perils of the Jungle," will be released in three reels. The other episodes will be two reels, as originally planned. But the introductory chapter was found to be so filled with intriguing incidents, which it was deemed inadvisable for box office reasons to sacrifice in the cutting, that it will go to the exchanges at the full footage.

The first print of "Perils of the Jungle," according to the announcement, is now on its way to the New York offices of Artclass, and arrangements are being made for early delivery of the initial chapters to all territories.

Chang Passes 250th Showing

"Chang," the Siamese jungle melodrama, had its 250th showing at the Rivoli Theatre last Thursday. The management reports that more than 200,000 New Yorkers have seen the Cooper-Schoedsack picture during its engagement at the Rivoli.

Another item broadcast by the Paramount statistical staff is that "Old Ironsides," the James Cruze historical spectacle at the Criterion, will have been shown 375 times on Broadway by Sunday afternoon.

The film with its Magnascope presentation, has had a run of seven months thus far.

Louis Silver in Warner Bros. Directors' List

Another prominent name in the entertainment world has been added to those who will aid in the filming of Warner Bros. Extended Run Production, "The Jazz Singer," the first feature to have the Vitaphone as a corollary to its dramatic action.

The Warner office announced this week that Louis Silver has been engaged to write the musical score and the accompaniment for the picture which stars Al Jolson in an acting and singing role.

Fairbanks Greatest Successes Booking

United Artists' revival weeks in New York were given added impetus yesterday when Alexander Lichtman, General Manager of Distribution for United States and Canada, announced that the Cameo Theatre in the Times Square district of New York City, has booked Douglas Fairbank's "The Three Musketeers" for the week of June 11th, and the same producer's "Robin Hood" for the week of June 18th.

Following announcement of "The Birth of a Nation's" two weeks' run at the Walnut Theatre, Louisville, Ky., from June 5th to June 19th, and the playing of United Artists' revival weeks, a different picture each day of the week, in 27 theatres in Cleveland, Ohio, during the month of June, the Cameo booking is another high-light evidence of exhibitors' response to United Artists' revival weeks throughout the country.

Additional Views Of Dakota Lodge

That Pathe News was instrumental in assisting President Coolidge in selecting the summer White House is evidenced by the fact that the Chief Executive has picked one of those pictured in the issue of April 4. At that time Pathe News submitted several possibilities to the President for his approval at a special screening for his benefit.

The definite announcement that the Chief Executive has selected the beautiful State Game Lodge, nestling in the rugged Black Hills of South Dakota, seems to indicate that the President was influenced by the striking pictures of this attractive place shown to him in the News.

Pathe News presents in the current issue further and more intimate glimpses of this delightful summer retreat which will be Mr. Coolidge's home during the summer months.

Ralph Graves has a nice job we think. Who wouldn't caress the little girl by his side in Universal's "Alias the Deacon."

Fox European Contest Winners Arrive; to Study in Hollywood

A FURTHER STEP in the plan of Fox Films to acquire new types of Latin beauty and personality for the motion pictures it produces in its Hollywood Studios was taken on Thursday last, when the S. S. "President Polk" of the Dollar Line arrived in New York.

The "President Polk," from Naples, Genoa and Marseilles, brought three young people who won long-term contracts with Fox Film Corporation as the result of extensive beauty surveys and contests carried out by Fox Films in Italy and Spain last Fall and Winter.

The three are: Senor Antonio Cumellas of Spain, winner of the Spanish contest for men; Signorina Marcella Battelini, of Trieste, winner of the Italian contest for girls, and Signor Alberto Rabagliati, who won the Italian contest for men. With the three is Signora Battellini, mother of the Italian girl winner, who accompanies her daughter as companion and chaperon.

Senorita Maria del Pilar Casajuana of Barcelona, Spain, the fourth member of the group of European contest winners, is now in Hollywood to begin her motion picture career under the auspices of Fox Films.

The other members of the group, Senor Camellas, Signorina Battellini and Signor Rabagliati, will be in New York for a week at the Hotel Brevoort, getting their first impressions of America, and will then proceed to Los Angeles aboard the "President Polk," voyaging through Panama Canal. They will arrive in Hollywood about June 23.

The contest in Italy covered every province and city in the country. About 70,000 individuals entered the contest. After personal interviews with 3,000 of these, 200 were selected for screen tests which were made by Ernest Palmer, photographer of "Seventh Heaven." When the tests were completed, they were submitted to William Fox, president of Fox Films, and a committee headed by W. R. Sheehan, vice-president and general manager.

The result of a careful study of the tests was the selection of Signorina Battellini and Signor Rabagliata as to Italian winners, and contracts were immediately signed to launch them on screen careers under Fox auspices.

Speed Work on Big Pictures in Warners' Studio

June finds Warner Bros. one of the busiest studios in Hollywood, and housing more production units than have ever been working at one time before.

Among the pictures which are now in work are "The Jazz Singer," "The Bush Leaguer," "The Outpost," "Ham and Eggs at the Front," "Slightly Used" and "The Broadway Kid."

"The Jazz Singer," starring Al Jolson, has been started under Alan Crosland's direction. May McAvoy has the feminine lead opposite Jolson and Warner Oland is also featured.

Joseph Cawthorn In Screen Debut

Joseph Cawthorn, one of Broadway's most noted comedy characters, makes his debut in "The Secret Studio," which comes to the Roxy Theatre on Saturday. Those with quick eyes will catch a glimpse, too, of his wife, Queenie Vassar, musical comedy star of over twenty years ago, who appears in the artist's studio and artists' ball sequences.

Another Record For "Resurrection"

Neal O'Hara, humor-writer of the New York Evening World, is titling Buster Keaton's newest United Artists picture, "College," shooting on which has just been completed in Los Angeles.

Cincinnati Critic Praises "Our Gang"

"Shorts are looking up. By 'shorts' is meant in the movie world those one or two-reel subjects dealing with comedy or novelty," says Frank Aston, screen critic of the Cincinnati Post, when reviewing Pathe's "Our Gang" comedy "Seeing the World," at the Capitol Theatre in the Ohio city

"Offhand and without palaver, we might remark that the short at the Capitol this week is the best item on the celluloid portion of the bill.

"The short in question is an 'Our Gang' comedy. The kids take a tour of the world.

"By means of that magic peculiar to developing rooms, the 'Gang' is seen in Paris, London and other points considerably removed from Hollywood.

"Big pictures receive so much fuss and adulation, we often are led to overlook the smaller ones. Hence, in our best Boy Scout manner we attempt here to do a good turn."

Lillian Gish is To Be the Star Of "The Enemy"

Lillian Gish is to be the star of "The Enemy," Channing Pollock's stage success which Metro-Goldwyn-Mayer will transplant to the screen in the near future.

Miss Gish, now being starred in "The Wind," a screen adaptation of Dorothy Scarborough's famous novel, which is being directed by Victor Seastrom, has almost completed her role.

Her latest release, "Anna Laurie," is in its second big month at the Embassy Theatre, New York.

The Channing Pollock vehicle is to be directed by Fred Niblo, who has been making preparations for an early start.

French Actor In F B O Film

Raoul Paoli, who recently went to Hollywood from France, has been signed to play the role of "Pierre Bechard" in Arthur Stringer's story, "The Coward," which will be produced by F B O with Warner Baxter and Sharon Lynn in the leading roles. Paoli

In "Spring Fever"

Three additions to complete the cast of "Spring Fever," William Haine's initial starring vehicle for Metro-Goldwyn-Mayer, based on the famous Vincent Lawrence stage success, were made last week when Bert Woodruff, Eileen Percy and Edward Earle were given supporting roles in the new piece, which Edward Sedgwick is directing.

Tom Mix Visits His Own Ranch for Film

Tom Mix, ace of Western stars, is owner of one of the largest ranches on the picturesque Hassayampia river, in Arizona. The ranch comprises 12,000 acres. Seven thousand head of cattle and many fine horses have this beautiful spot as their haven.

During the filming of exteriors for his new production, "Tumbling River," Tom visited his spacious domain. Mix is primarily a son of the "great out-of-doors," but due to his photoplay activities, finds little time to spend on his ranch.

Location shots were taken near Prescott and he was able to spend several days riding herd on his immense cattle possessions.

With Tom in this Fox Films production are Dorothy Dwan, William Conklin, Wallace MacDonald, Stella Essex, Elmo Billings, Edward Peil, Sr., Buster Gardner and Harry Gripp.

Madge Bellamy has everything but the wedding gown on. While she looks in the mirror at her pretty face we admire the lingerie. She is appearing in Fox's "Colleen."

Lew Cody And Aileen Pringle In 'Be Your Age'

Lew Cody and Aileen Pringle, Metro-Goldwyn-Mayer's new co-starring team, who have just completed work in their initial vehicle, "Adam and Evil," will next appear in "Be Your Age," an original story by Frederick and Fanny Hutton.

Robert Z. Leonard, who directed "Adam and Evil," will again handle the megaphone in "Be Your Age."

Star and Director Attend Premiere

The opening of Warner Bros. Extended Run Production, "Old San Francisco," starring Dolores Costello, holds out promise of being the most gala screen premiere of the season with Miss Costello, Alan Crosland, her director, and Warner Oland in attendance. The event takes place at the Warner Theatre, June 21.

Miss Costello with her mother and her sister, Helene, arrived in New York on June 10. Warner Oland, who has the principal masculine role in "Old San Francisco," got here the following day, while Director Alan Crosland arrived in the East on the sixteenth.

Heads News Staff

S. R. Sozio, head of Paramount News European staff, was one of the two cameramen to accompany Charles A. Lindbergh on the U. S. S. Memphis on his return trip to the United States.

The Right to Live—

(Continued from page 495)

artificial scarcity of quality pictures in this industry never occurs. Consolidations and mergers may have in mind bringing this about but theatre owners not affiliated with producing companies by the wise use of their buying power—their play dates—can see that the quality pictures of those producing companies, not their competitors, are supported.

This Is the Theatre Owner's Opportunity

A matchless opportunity lies open to theatre owners at this particular time to register their real power and to display their capacity for commanding the respect of their industry. The stronger the organization, the greater the respect. You have seen the necessity for united effort and the benefits that a well-manned, well-financed organization can bring to you. It is up to you men who have been sufficiently interested in your industry to have come here to Columbus today, to go out and do your bit. Each one of you can without trouble or inconvenience to yourself be an organizer for the M. P. T. O. A. in your section. If you know of any theatre owners who have been remiss in the past, who are not actively affiliated with the National Organization, endeavor to bring them into the fold. Have them support it, so it can be of greater benefit and service and mean something definite to yo uand them. In this way the M. P. T. O. A. will be invigorated by your personal interest. It will be given new life and the men you select to lead you will be encouraged to carry on for your greater benefit and protection. You have shown your business ability in purchasing films and building theatres and in your conducting of theatres. Why not show some of this same business ability and good judgment by buying a brick in your national protective home—your national business insurance company—the M. P. T. O. A.?

Do not let the M. P. T. O. A. go to rack and ruin. What has cost so much to build up must be maintained at all hazards. It is as essential to your business life as the very air you breathe. Oh, I wish I had the power of voice and the command of language to arouse some theatre owners out of the lethargy they feel in relation to the M. P. T. O. A.; to open their eyes to its necessity. Support your National Organization; Strengthen your National Organization; Strengthen and support your regional and state organizations so as to properly cope with the Film Boards in your zone, and through the strengthening of the links, the M. P. T. O. A. will be helped.

The man power of the theatre owners of the country is unequalled in the ranks of our Industry. Let us so coordinate its efforts, let us so utilize its latent strength, let us so unify its aims, that the independent theatre owner and the independent producers right to live may never again be jeopardized by any show of organized force directed against it.

This new day, in which the right to live will be established beyond any peradventure of doubt, will dawn as surely as tomorrow's sun. Independent theatre owners and independent producers alike will continue and live—if they realize their opportunities. A united front presented to the common adversary can be achieved by organization, sensible, business-like, loyal organization. Then will matters pertinent to all divergent interests in the industry be handled in a manner which will render them of common, uniform interest. "Open covenants, openly arrived at" will be the rule, and will be discussed freely, frankly and fairly upon a real forum about a round table that is literally as well as slangily "on the square."

God gave to each human being the right to live, to live to the full—what is man that he shall dare dispute that right? In the same measure in which we not only accord the right to live, but help to live will the Almighty bestow upon us the same priceless birthright.

Theatre Owners of America! Yours is the right to live! Reverse the saying "might makes right" into "right makes might!" The M. P. T. O. A. is right; make it mighty also by not only here and now renewing your own allegiance, but by everyone of us pledging himself to bring in others in such numbers that the M. P. T. O. A. of the near future will be fulfillment of the dream of those of us who attended its birth in Cleveland, and who have cherished its welfare to this day. The dream of a unified body—the owners of the motion picture theatres of America: a body which belongs to each member equally and seeks only to serve all members; a body which commands and deserves the respect of an industry; a body which insures each member's right to live! Yours is the right to live. Assert that right!

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Neill Neilly Cast In "Gentlemen Prefer Scotch"

Neill Neilly has replaced Budd Fine as the villain in "Gentlemen Prefer Scotch," a Fox two-reel comedy based on the story by Arthur Greenlaw and Sam White.

Jules White is directing. Nick Stuart and Sally Phipps, who played similar roles in "Cradle Snatchers," portray the Boy and Girl leads.

The picture is being supervised by George E. Marshall.

Perry-Housman Continuing With Comedy Series

Kathryn Perry and Arthur Houseman are continuing their hilarious Helen and Warren married life adventures in "Her Silent Wow," which has just been launched into production.

Jess Robbins is directing, under the supervision of George E. Marshall.

Howard Truesdale plays the part of Father, George Kotsonars is a wrestler and Olin Francis is a motor cop.

Oliver Eckhardt In Fox Comedy

Oliver Eckhardt will play the part of Uncle in the Fox two-reel comedy based on O. Henry's story, "Suite Homes," which is now in production in Hollywood.

Ernie Shields, Anita Garvin, Majorie Beebe and Harry Cornella had been announced previously.

Zion Myers is directing with George E. Marshall supervising.

Thorpe's Rise

Richard Thorpe, who directs several of the Pathe Western stars in features, formerly played leading man roles opposite Constance Binney and other stars.

Latest Comedy

"Baby Brother" is "Our Gang's latest two-reel comedy for Pathe.

Banqueters Cheer Lindbergh Flight, Shown By Pathe News

When Sally Phipps dresses like that how does she expect anyone to listen to her mandolin? She is appearing in Fox's "Cupid and The Clock," an O'Henry comedy.

Rogers Again

Will Rogers continues his filmmaking jaunt through Europe in "Through Switzerland and Bavaria with Will Rogers," just issued by Pathe.

More Than 3,000 Guests of New York City Remain Seated After Feast, to See Epic of the Flying Hero

COLONEL CHARLES LINDBERGH saw a complete pictorial record of his recent air exploits when a special Pathe News reel was screened before 3,500 persons, including Governor Smith, Mayor Walker and dignitaries from practically every walk of life following the welcome home banquet given by the City of New York, at the Hotel Commodore, New York, on Tuesday night, June 14.

In this special Pathe Newsreel was shown for the first time a complete pictorial record of the Lone Eagle's air acomplishments from the time that he left the West Coast until his arrival, and receptions on the Continent, his return and welcome in America, in both Washington and New York. The banqueters cheered every "shot."

Christy Bohnsack, director of Station WNYC, made arrangements for one of the greatest radio-station hook-ups in the history of the radio, and millions of persons tuned in as the flight preparations and receptions were unfolded on the screen, to be described by voice.

Arrangements for the exclusive showing of Pathe News were made through Grover Whalen, Chairman of the Mayor's Reception Committee to Distinguished Guests, the unit which arranged for the City's reception to the world-famous flyer.

Following the fadeout of the Pathe Newsreel, Mayor Walker presented the reel to Captain Lindbergh, through the courtesy of Editor Ray Hall.

A print also was given to the Mayor to be placed in the archives of the City of New York, which is in charge of Albert Goldman of the Bureau of Plants of Structures, as a memento of one of the greatest feats in the history of humanity.

Patheserial In Big West Houses

"The House Without a Key," Pathe serial co-starring Allene Ray and Walter Miller, has to its credit the bringing of two more popular theatres into the serial fold.

This ten chapter film is the first serial to ever play in the Gem Theatre, Des Moines, Iowa, and also the Strand Theatre, Grand Junction, Colorado.

"On Guard" is booked to follow the above-mentioned serial at the Gem in Des Moines.

Famous Cafe Used

A famous Los Angeles night life cafe is the locale of scenes in "Fluttering Hearts," Charley Chase's latest Pathe phun-film.

Marjorie Beebe In Fox Comedy

Marjorie Beebe, the petite red head who scored a hit as a dancing comedienne in "Rich But Honest," has started work in a Fox two-reel comedy, "Why Blondes Leave Home."

The leading male role opposite her is taken by Richard Walling, the talented young man who scored as the juvenile lead in "The Return of Peter Grimm."

Dorothea Walbert and Harry Dunkinson are cast in supporting roles. Gus Meins is directing.

"Tom's Gang" Completed

Final scenes of "Tom's Gang," starring Tom Tyler, were shot this week at the F B O studios under the direction of Robert De Lacy.

Cinema Work On "Blood Ship" Is Completed

Shooting was completed this week on the water-front sequence of "The Blood Ship," Columbia's big drama of the sea, which this company is offering as its first special of "The Perfect Thirty."

While Director George B. Seitz and his all-star cast, headed by Hobart Bosworth, Jacqueline Logan and Richard Arlen, were busy shooting the water scenes along the Catalina Channel, on board the S. S. Bohemia, the Columbia studios were devoting most of their time to the building of the proper settings of the land scenes.

The following well-known actors play the shanghaied sailors in Columbia's "The Blood Ship": Arthur Rankin, Syd Crossley, Chappell Dossett, and Blue Washington. Walter James is the captain and Fred Kohler and Frank Hemphill are his mates.

Ormont to Start Two Productions

Jesse J. Goldburg, president of First Division Distributors, Inc., announced this week at the Chadwick studios in California that Jack Ormont will start production on two specials shortly.

Ormont, who will produce six of First Division's eighteen releases, and Goldburg are selecting casts and directors for these pictures now.

"Comrades," an original story by Ormont, will be started within a week. "Free Lips," second of the two, will also be put into production shortly.

Fat Men Start

Fatty Alexander, Kewpie Ross, and Fat Karr are back from a vacation with additional poundage on their frames and have started work in "Wanderers of the Waistline," first of their third series of Standard Fat Men comedies which will be released again this season by F B O. This will be the twenty-six pictures for the three men, whose combined weight is approximately a ton.

Freeman Wood Signed

Completing the cast of "The Coward," in which Warner Baxter and Sharon Lynn will appear for F B O, Freeman Wood has been signed to play the "heavy."

McCarthy to Remain

John P. McCarthy, who so successfully wielded the megaphone during the production of "Becky," a lavish Cosmopolitan production for M-G-M featuring Sally O'Neil and Owen Moore, is to remain with Metro-Goldwyn-Mayer.

Will Rogers Heads Pathe Stars On Program Released June 26

WILL ROGERS headlines the Pathe short feature program again in one of his single reel travel films, "Through Switzerland and Bavaria with Will Rogers," for the week of June 26.

"Pioneer Instinct," an unusual Grantland Rice Sportlight; "Baby Brother," an "Our Gang" comedy; Chapter Number 2 of the current Pathe serial, "Crimson Flash"; Pathe Review Number 26; "A One Man Dog," an Aesop Film Fable; Topics of the Day Number 26 and two issues of Pathe News, the pioneer news reel, complete a diversified program.

Pathe Review Number 26 offers "The Herring Hurries Home": The finny tribe on the spring upstream pilgrimage; "The Heights of Shenandoah": The Shenandoah Valley, Virginia, the fisherman's paradise, and the summer homes of pleasure-seekers that have now replaced the battlements of Civil War days; "Sir Thomas Noah Goes Yachting": A novelty animated number done with clay figures.

"A One Man Dog" is the latest animated cartoon comedy release of the Aesop Film Fables series.

Frank Borzage, the director of "7th Heaven," and Charles Farrell (male lead) holding Janet Gaynor, who played the Parisian waif in the picture, for your approval and admiration.

Tod Browning Directs Chaney's "The Hypnotist"

Tod Browning, who can boast an extraordinary success as director-author of many of Lon Chaney's most successful films, will again direct the Metro-Goldwyn-Mayer star in a story by himself, "The Hypnotist."

In "The Hypnotist," Chaney will have one of the most unusual roles of his diversified career—that of a Russian peasant caught up in the whirlwind of the red revolt, gaining tremendous power for himself.

"Non-stop Flight" In Washington

Public demand for an aviation picture caused the Central, Washington, D. C., one of the houses on the Stanley-Crandall circuit, to cancel a big booking for Saturday, June 11, the day of Colonel Charles Lindbergh's homecoming, and replace it with F B O's "The Non-Stop Flight," the picturization of the Navy's memorable dash across the Pacific.

The management reports a record-breaking business all day and evening, despite the fact that the greater portion of the populace turned out to greet the returned hero.

Fox Film Goes Into Production

"Bride of the Night" has gone into production at Fox Films West Coast Studios under the direction of Howard Hawks, with Charles Farrell and Greta Nissen in the featured roles. It is based upon "Prince Fazil," an English stage adaptation of Pierre Frondaie's "L'Insomumise."

Others in the cast, besides Farrell and Miss Nissen, are Mae Busch, Vladim Uraneff, Tyler Brooke, Eddie Sturgis, Myrna Loy, John T. Murray, Erville Alderson, Hank Mann and Dale Fuller.

According to an announcement from the offices of Winfield R. Sheehan, "Bride of the Night" will be a big special production. The picture is not included in the 1927-28 schedule of Fox Films because the release policy has not been decided.

Arthur's Contract

George K. Arthur, who has played a wide range of featured comedy roles in Metro-Goldwyn-Mayer pictures, and was recently paired with Karl Dane in "Rookies," the first of a new co-starring series, has signed a new long term M-G-M contract.

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Circulation:—

Over 81% Exhibitor A. B. C. verified--the highest in the field.

Reader Interest:—

Highest percentage of renewal subscriptions in the field--the acid test.

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Lowest rate per thousand verified exhibitor circulation in the field.

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You can't beat it for results. Equipment advertisers who key their advertising are proving it.

MOVING PICTURE WORLD

A Chalmers Publication

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"The Crimson Flash"

Pathe—Serial

Cullen Landis who scored a big success in the army serial "On Guard" is being featured along with Eugenie Gilbert in the newest Pathe chapter-play "The Crimson Flash," directed by Arch B. Heath from a story by George Arthur Gray.

All the ingredients that are dear to the heart of the serial public, such as mystery, thrills, romance and action are supplied in large measure by the story which concerns the theft of an enormous ruby known as "The Crimson Flash" and it is this that gives the serial its title. Rival bands of crooks and several persons whose exact standing in the story is kept in doubt add zest, while their actions aid in maintaining the requisite degree of suspense. In fact the mystery element is unusally well maintained.

Of course, in typical serial fashion, each chapter ends with a thrill and either hero or heroine in a difficult situation, the suspense being carried over to the next episode. A mysterious vase figures largely and the assumption is that it really contains the precious ruby.

Judging from the opening chapters, this serial should prove a hit in theatres where the chapter-play form of entertainment is popular. The excitement is kept up at high pitch and there is not a moment that is not filled with plots and counter-plot, villainy and thrills.

Cullen Landis gives a good account of himself in the role of the mysterious hero and Eugenia Gilbert, with whom serial fans are familiar as the villainess in "Melting Millions" proves entirely satisfactory in the sympathetic role of the heroine in the new offering.

In addition to the identified characters, there are continued references to a master crook known only as "The Ghost" and a secret service operative known as K. 17. The opening episodes show the bringing of the ruby into this country, the theft of the valuable vase and picture the heroine as in one peril after another in the usual serial fashion. The first chapter closes with her facing one of the crook's drawn revolvers, while in another she is set upon by a crook while strolling on the beach and shanghaied aboard a deserted sailing vessel.

"The Road to the Yukon"

Fox—One Reel

This Fox Variety attractively pictures the Canadian trail to the Yukon and much of the footage is devoted to picturesque Victoria, B. C. said to be the most English city outside of England. There are also scenes of the port of Vancouver, a trip through the inland passage, up the Skeena River famed for its salmon and through the thick forests into the totem pole country. An interesting and instructive offering.

"Sleepy Time Pal"

Universal—Two Reels

How too much sleep spoiled a romance is the idea of this Blue Bird comedy featuring Neely Edwards as the sleeper. After a neck and neck race with his rival, he wins the girl and a rain storm causes him to remain overnight. The girl's uncle comes home "pie-eyed" and Neely gets no sleep. At breakfast he falls asleep and en route to the theatre in the rival's car he does likewise. The girl gets disgusted and accepts the other fellow, leaving Neely to his nap. A moderately amusing comedy which has certain elements of novelty but there is a lot of sameness of the action. Consuela Dawn is cast as the girl and Joe Young as the rival.

"What An Excuse"

Universal—Two Reels

Charles King, pictured here, has the featured role in this number of the "Excuse Makers" series of Stern Brothers comedies. This time his prospective father-in-law hires a burly detective to keep suitors away from the girl, meaning Charlie in particular. But he is equal to the attention and eventually they arrange to elope with Charlie disguised as a washerwoman and the girl hidden in a laundry bag. Charlie loses part of his costume and the scheme fails. Then papa thinks he will kid them along by taking the chauffeur's place and letting the couple get started. They put one over on him by placing dummies in the car when he gets out to repair a slight damage and slip away while the car runs over an embankment. Mildly amusing but the gags are of a familiar type

"Died in the Wool"

Pathe—One Reel

MILTON MOUSE is a shepard in this Aesop's Fable cartoon and he kicks a troublesome black sheep out of the fold. The cat conspires with a wolf and a vamping mouse with the result that the flock is led into the wolf's corral, but the Black Sheep frees them and saves Milt. Up to the standard of the usual Paul Terry cartoons.

"Fluttering Hearts"

Pathe—Two Reels

All of the Charley Chase comedies have been good and quite a few of them have been corkers, but we believe that this one is the best of the whole lot. A bare outline of the idea does not do it justice for it reads like a lot of others, but the speed and humor, the gags and pep that have been injected by Director James Parrott, Charley Chase, and Martha Sleeper, pictured here, should keep any audience in an uproar. It even had the hard-boiled reviewers laughing out loud when shown cold in a projection room. Martha's daddy intending to point to a picture of rich Charlie as a desirable suitor shows her a bargain ad. She rushes to the sale and accidentally meets Charlie who with the traffic cop help her in the bargain rush. Charlie then aids her father in getting back an incriminating letter, using a dummy lady as a lure. This scene is a scream as is the bargain rush.

"Rumors for Rent"

Fox—Two Reels

Effective use has been made of a corking good idea in this number of the "Helen and Warren" comedy series. Getting on each other's nerves, Helen tells Warren she is going on a trip but both unknown to each other, land at the same wild party which is raided. Warren is sent to jail and his cell-mate who is hand-cuffed to him breaks jail. Of course Warren has to go along and this leads to an amusing succession of gags growing out of the fact that they are hand-cuffed together. Many of the situations are new and all are laugh-getters. Arthur Housman, pictured here, appears in the role of the husband.

"Barrymore Tommy"

Universal—Two Reels

A rather novel variation of the usual western formula is used in this two-reeler. Fred Gilman, the hero, has ambitions of changing from a cow-puncher to an actor so when the sheriff decides the town is too dead to attract tourists, Fred seizes the opportunity to pose as a bandit and terrorizes the community and the scheme not only brings the tourists but enables him to capture a real Eastern crook who has stolen a satchel of money and eloped with Fred's sweetheart. Of course the girl then decides that she really loves Fred. There is plenty of action of the usual type and the story is kept moving at a good pace.

"Love 'Em and Weep"

Pathe—Two Reels

Mae Busch, pictured here, is Hal Roach's feature star for this two reel comedy which proves to be a fast-moving and mirthful farce that should please the general public. Miss Busch is kept busy in the role of a gold-digger who sees an opportunity for ready cash in the person of an old flame who has since married. Jimmie Finlayson plays this role. He calls on his secretary, Stan Laurel who is also married, to help him out and in the unsuccessful endeavor of the two husbands to get rid of the gold-digger and not let their own wives find out they are kept exceedingly busy, but it all goes for naught when a gossiping busybody sees Stan with the dame and spills the beans. Both hubbies get what is coming to them.

"Pathe Review 24"

Pathe—One Reel

OPENING with a section in Pathecolor showing pelicans flowers and attractive views of Yellowstone Falls, there is an unusual section showing a peep behind the footlights of a musical comedy showing the designing and building of the gorgeous costumes of the girls. The final section entitled "Enchantment" presents beautifully photographed moonlight shots. Altogether, it is an attractive offering.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

San Francisco

Moving Picture World Bureau, Berkeley, Cal., June 15.

HAROLD F. FRANKLIN, the new head of West Coast Theatres, Inc., paid San Francisco a visit the first week in June, accompanied by a party of film and theatre executives from Los Angeles. New policies and activities of the circuit were outlined to local executives and house managers of all theatres operated by West Coast in the Greater San Francisco field and in the Sacramento and San Joaquin Valley at a luncheon conference held at the Palace Hotel. Following a short stay here the party left for Oregon and Washington to look over several houses recently acquired from the North American Theatres Corporation.

Jack Partington, who won fame for his success in the management of the Imperial Theatre, San Francisco, and who has in recent years been staging acts for Publix Theatres in California, has been transferred to New York, where he has been given a prominent place in the production department of Publix Theatres in that city. He will be given the opportunity of staging his own style of band revues featuring Paul Whiteman at the new Paramount Theatre. Fanchon & Marco, who have been staging presentations for West Coast Theatres for several years, will arrange stage acts for the Granada Theatre in addition to acts for the Warfield. Ben Black, for some time orchestra leader at the Granada Theatre, will go to Los Angeles for West Coast Theatres, while Gene Morgan will assume leadership of the Granada Theatre orchestra.

James Barlow, who has conducted theatres at Stockton, Mayfield and San Francisco, has purchased the Larkin Theatre, San Francisco, located in a busy apartment house district.

Recent visitors on San Francisco's Film Row have included Chas. C. Kaufman, Colusa, Cal.; Sam Gordon, Napa, Cal., and Charles Fraler, Tracy, Cal.

Kenneth Hodkinson, district manager for United Artists, left recently for Denver for a conference with Paul Lazarus, general sales manager, who will shortly leave for the East, following a tour of the Pacific Coast territory.

L. J. Schalifer, of the theatre department of Universal, was a recent visitor from New York. Universal recently disposed of its local theatre, the Cameo, to Sol Levis.

Roy King, formerly of the San Francisco Paramount office, has been transferred to Portland, where he has been made ad sales manager. James Myers, formerly ad sales manager at San Francisco, has been given a position on the road as film salesman and has been succeeded in his former position by Al Taylor, late of Portland, Ore.

Robert Cain, formerly of Denver, Col., has been added to the sales staff of the Universal Exchange at San Francisco.

Santa Clara

The Kinema Theatres Corp. has secured a lease on the theatre to be erected by V. A. Scheller at an estimated cost of $200,000.

Campbell

The Orchard City or Campbell Theatre has been acquired from A. C. Saso by S. W. Dobbs and associates.

Solvang

A moving picture house is being erected by Hans Knudsen. The structure is of concrete.

Indiana

Moving Picture World Bureau, Indianapolis, Ind., June 15.

GREAT preparations are going forward for the opening of the new Indiana theatre the week of June 18. The building, which cost $1,500,000, seats 3,500. It was built by the Circle Theatre Company, of which A. L. Block is president, and Robert Lieber, vice-president.

Broad Ripple, a northern suburb of Indianapolis, has its first motion picture house with the completion of a theatre by Dr. Carl Osterheld, owner, who has been associated with neighborhood theatres for several years. The Broad Ripple Theatre, built along the lines of Spanish architecture, will fill a distinct entertainment need all the year round in the community.

The New Irving Theatre in Irvington has recently installed a new pipe organ.

Kings City

Leslie Hables, whose father conducts the Reel Joy Theatre, is making a mark for himself in the athletic world. While still in high school he has set records in the sprints which but few college athletes have equalled.

Henry Bredhoff, of the Hawaii Film Supply Co., Honolulu, T. H., arrived at San Francisco recently on a visit to the mainland. He will attend the convention of the Pacific Coast Advertising Clubs at Portland as a delegate of the Honolulu Advertising Club, of which he is secretary.

Watsonville

The Appleton Theatre, recently taken over by West Coast Theatres, Inc., will be remodeled.

San Jose

The National Theatres Syndicate will remodel its theatre at Second street and Santa Clara avenue, at an estimated cost of $25,000.

Commencing June 1, James L. Foley assumed the duties of superintendent of the Exposition Auditorium, San Francisco, succeeding the late Robert Drady, well known locally as a theatre manager.

Sol Levis, who has conducted the Francesca Theatre on upper Market street, San Francisco, for several years, has taken over the Cameo Theatre, conducted for a long time by Universal.

The Good Will Film Exchange, Turk and Leavenworth streets, San Francisco, has taken over the Peerless Film Service, Inc., and will move the stock of films to its present quarters.

Hannabelle Gordon, cashier for the Pathe Exchange, Inc., left late in May to enjoy a vacation in Yosemite Valley.

George Montgomery, of the Supreme Film Company, of California, came up recently from Los Angeles to pay the San Francisco branch a visit.

Herman Wobber, for years western district manager for Paramount, and for a time general manager of European distributian as well, has arranged to remain in San Francisco and will not return to Europe.

W. B. Laughead and John Taylor, exhibitors of Westwood, Cal., recently transacted business on San Franciscos Film Row, as did also Mrs. T. H. Dixon, of Knight's Landing, Cal.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., June 15.

EXHIBITOR visitors along Film Row the past few days included: John Zwick, Finleyville; Mr. Yeagley, Confluence; Charles Lynch, Meadville; C. A. Hutzel, Southfork; Daniel Collier, Suterville; James Velas, Wheeling; Louis and Arthur DeLuca; Benwood; Charles Lofstead, Masontown; James Retter, California; B. W. Redfoot, Windber; Peter Marakas, Connellsville; Sam Gallo, Donora and William Gray, Monongahela City.

Larry Shine, formerly Accessories Salesman for Universal in Pittsburgh, who has gone to Atlantic City for a few months' stay in quest of better health, writes us that he has secured a position as clerk in the Roosevelt Hotel at the popular seaside resort.

"Bob" Cobe, Division Manager for Tiffany, with headquarters at the Pittsburgh branch, attended the recent Theatre Owners' Convention at Columbus. "Bob" made the trip by train in company with Bud Silverman, general manager of Gould Amusements.

Canonsburg

Mannie Steinberg, manager of the Star Theatre, Canonsburg, is a proud daddy for the first time, Mrs. Steinberg having presented him with a baby girl Monday night a week ago. The mother will be remembered on Film Row as Miss Minnie Rosenberg, formerly booker for the S. & S. exchange. Mother and daughter are doing well.

D. A. Harris and Eugene Connelly, of the Harris Amusement Company, while in New York recently, were interested spectators at the Dundee-Latzo championship fight.

Charles Kranz, formerly manager of the Capital Theatre, New Castle, has taken up his new duties as manager of the Alhambra Theatre, Canton, Ohio, which is operated under the direction of the Silverman Ohio Theatres Company.

William Onie, District Manager for the Standard-Federated exchanges, was a recent visitor at the Pittsburgh branch, and conferred with Manager George Wilson here in regards the new season product.

West Virginia

"Jim Velas," owner of the Liberty Theatre, Wheeling, has sold his State Theatre at Benwood to Louise DeLuca, who for years has conducted the Lansing Theatre at Lansing, Ohio. Mr. DeLuca's son, Arthur, will be in charge of the Benwood house, and both men were in Pittsburgh last week getting acquainted with local exchange men.

Cummings Tri-City Manager

Harry David, district manager of the A. H. Blank-Publix Circuit of Theatres in Illinois and Iowa, has appointed Evert R. Cummings as Tri-City Manager over the Fort Armstrong and Spencer theatres in Rock Island, Illinois; the Le Clare Theatre, Moline, Illinois; the Columbia, Garden and Family theatres in Davenport, Iowa. Mr. Cummings first joined the A. H. Blank-Publix Theatres forces as manager of the Fort Armstrong and Majestic theatres in Rock Island, having piloted his own attractions on the road prior to that. Later he was given the management of the Columbia Theatre in Davenport, Iowa, and it was his success with this theatre that prompted the promotion.

The Tri City circuit of theatres include four "Class A" theatres and two in "Class B."

Canada

Moving Picture World Bureau, Ottawa, Canada, June 15.

THE GAIETY THEATRE, Winnipeg, Manitoba, one of a group of theatres owned by Henry Morton in that city, has announced a 40 per cent. reduction in matinee prices, the adult admission now being 15 cents and children 10 cents. The Gaiety follows a split week policy.

Harold Pfaff has been promoted Toronto branch manager for Educational by O. S. Hanson, Canadian general manager for Educational, Toronto, after having served on the sales force since November, 1922. Previously he had been with First National and Regal Films, Limited.

Pennet and Elliott, Limited, 1108 Bay street, Toronto, Ontario, have been appointed distributors in Ontario for the Pathex motion picture camera and projector.

The whole staff of the Capitol Theatre, Brandon, Manitoba, with the wives of married employes, were the guests of C. S. Ferguson, manager of the theatre, at dinner in the Prince Edward Hotel on Sunday evening. The event was in celebration of the winning of the second prize by Mr. Ferguson in the manager's bonus contest of Famous Players Canadian Corp.

Clair Hague, Canadian general manager of Universal, Toronto, has been quite the cock of the roost locally because of bookings. During the week of June 6 the attractions at the Tivoli and Hippodrome, respectively, were, "The Claw" and "The Love Thrill"; during the week of June 13, the Uptown had "Fast and Furious," while "Beware of Widows" is scheduled for the Hippodrome during the week of June 20. These are three leading theatres of Toronto.

The King Edward Theatre, Halifax, N. S., has been remodelled inside and out and further improvements are being planned to bring the theatre up-to-date. Incidentally, the house has been renamed the Scotia Theatre.

The Capital Theatre, Ottawa, formerly known as the Family, and also the Franklin Theatre, blossomed forth under still another name on May 2 when it was christened the Galvin Theatre by John Galvin, the new proprietor. When it was the Capital Theatre it was operated by General Amusements, Limited. Previous to that it had been the Franklin, under the management of J. M. Franklin, now manager of Keith's. For some years it had been operated as the Family Theatre by the late Harry Brouse.

New Brunswick

Exhibitors of the Province of New Brunswick were uneasy recently over the prospect of the passing of a law by the New Brunswick Legislature prohibiting the admission of children under 16 years of age to any theatre at any time unless accompanied by a male adult. A large delegation waited upon the Provincial Government at Fredericton with the result that Premier Baxter of New Brunswick provided certain relief from the measure, the age limit being placed at 12 years and juvenile patronage is permitted for stated performances. This is the first time that the Province of New Brunswick has had any restriction on child patrons.

Montreal

The formal report of the Montreal Police Court for the fiscal year which closed April 30, included the following details:

Summary convictions for admitting minors to theatres, 42; offences against the amusement tax act, 50; moving picture theatres operating without license, 9; neglect to comply with laws regulating the admission of persons to theatres, 32; neglecting to have posters censored, 11; neglecting to keep aisles open, 17; lack of fire exits, 3—but there were 14,888 cases all told during the 12 months.

Texas-Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., June 15.

THE Lyric Theatre at Dallas, Texas, has been leased by Tol Teeter from Griffith Bros.

The National Theatre Supply Company has appointed Haney S. Soreson as salesman and installation technician at Dallas, Texas.

Fort Worth

The Publix Theatres, Inc., are installing the largest pipe organ ever installed in Texas, in their new theatre now being erected at Fort Worth, Texas.

Famous Players-Lasky Corporation, now Paramount-Famous-Lasky Corporation, have consolidated their Atlanta and Dallas, Texas, district offices, with Harry G. Ballanee as district manager for the entire Southern Division. H. G. Rosenbaum, former district manager at Dallas, will be given a prominent position with the Paramount organization.

The office of Educational at Dallas, Texas, was entered by robbers, who opened the safe but found nothing of value.

Maud, Okla.

A new 1,500-seat theatre is being built by Griffith Bros. at Maud, Okla.

Pauls Valley, Okla.

The Vendome Theatre at Pauls Valley, Okla., has been purchased by L. E. Brewer, who will remodel and re-equip with new fixtures and decorations.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., June 15.

RECENT Minneapolis visitors included George Levine, district manager for Universal, and Cleve Adams, district manager for F. B .O., and former branch managers for Universal in Minneapolis.

Miss Helen E. Roberts, for five years secretary to the manager of the Minneapolis Pathe branch, has resigned to accept an important executive position with a national organization having headquarters at Los Angeles.

Miss Rebecca Stoller is now connected with the Minneapolis Fox exchange. For several years Miss Stoller has been secretary to F. B. O. Minneapolis managers.

O. H. Dutton, middle west district manager for National Theatre Supply Company with headquarters at Omaha, recently spent several days in Minneapolis conferring with Manager Crawmer. Dutton was formerly manager of the U. T. E. supply house branch at Minneapolis.

J. H. Jacobs has been placed in charge of sales in the Twin Cities and key towns for Universal Film Company. Jacobs has been representative for the Minneapolis branch of Universal in North Dakota for the past four years.

Flandreau, S. D.

The Crystal Theatre at Flandreau, S. D., is to be remodeled by its owner, P. R. Matson. The equipment will be moved into a new theatre, the Rex, which Matson will operate as business warrants, and the Crystal will have all new and up-to-date equipment. This move is to block the efforts of Mr. Arnold, who has rented a building at Flandreau for the purpose of opening up a theatre.

C. N. N. Bontecou has sold the Grand Theatre at Howard, S. D., to the American Legion post and is moving to California. Harry Gatenby will be temporary manager of the Grand and Opera House for the Legion.

New York

Moving Picture World Bureau, Albany, N. Y., June 15.

MANY of the Albany film boys, as well as exhibitors, journeyed down to Kingston one night last week to be present at the opening of Harry Lazarus' new theatre. The house had been in course of construction for nearly a year and is one of the finest in this part of the state. Before moving to Kingston several years ago, Mr. Lazarus ran the Pine Hills theatre in Albany. He played the part of host last week and the Albany boys did not reach home until the break of dawn.

Chris Buckley, owner of the Leland and the Clinton Square theatres in Albany, has "adopted" a Near East orphan. Mr. Buckley never said a word about the adoption, but the matter crept out into the newspapers of the city in connection with the Near East Drive. And you can bet your bottom dollar that that orphan will have the best in the world, for Mr. Buckley never does things by halves.

Troy

Jake Golden, manager of the Griswold in Troy, was one time a newspaperman and enjoyed nothing more than putting over a scoop. So when the Elks convention was held in Troy last week, it was only natural for Mr. Golden to slip a word to one of the news companies in New York to send on a cameraman and then arrange to have the film developed at the General Electric Company in Schenectady. As a result of Mr. Golden's foresight, the Griswold as well as Proctor houses in Albany, Troy and Schenectady scooped the others on showing the parade.

Antwerp

W. C. Allen, who has owned and operated the Casino Theatre in Antwerp for the last seventeen years, has disposed of the house to C. E. Taylor, of Cleveland, N. Y., who will take possession July first. Mr. Taylor has been operating a theatre in Cleveland. After spending 365 days a year for seventeen years at the theatre, Mr. Allen admitted last week that he will probably be lost to find something to do after July.

Potsdam

The theatre war in Potsdam came to a sudden termination last week when an agreement was reached by which Sylvester Nicolette will not complete the building which is in course of construction and which was to have been used as a theatre, competing with the Rialto. As a result, the Rialto will be in command of the situation in the town. The building being erected by Mr. Nicolette will be turned into stores and offices.

Hudson Falls

J. A. Fitzgerald, of the Strand in Hudson Falls, has announced a policy of not admitting children under five years of age at the evening shows. The children accompanied by parents or guardians will be admitted during the afternoon, but there were so many cry babies at the evening performances, that Mr. Fitzgerald decided that tots five years down should be in bed rather than at the theatre.

The many friends of Mrs. Walter Roberts, wife of the manager of the Troy Theatre, were deeply grieved last week in learning of the death of her father in New York City.

Romance developed at the Olympic Theatre in Watertown last week when Richard Betts, of Batavia, who came to Watertown about two months ago as organist, claimed Miss Evelyn Hicks, cashier at the Palace Theatre, as his bride. Mr. Betts was employed previously as organist at the State Theatre in Rochester.

Motion picture theatres in northern New York are being quite generally used this month in connection with the high school graduating exercises. The Strand in Ogdensburg will be so used on the night of June 22.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Here's A Good Chance To Throw A Real Picnic And Pay Your Patrons For A Season's Support

HERE is an idea that is better for the smaller towns, but which can be made to work even for the city neighborhood houses. We do not recall the manager who first used the idea, but the stunt has been used and with decided success. It is one of the best goodwill ideas that can be planned, and it will benefit the box office for a long time. It may seem to involve a greater cost than most goodwill stunts, but it should be remembered that it makes more goodwill.

The idea is nothing more than a picnic which, if it is a success from the box office angle, can be made an annual event. Just what sort of a picnic you give depends upon your situation. The small town manager, with no regular picnic ground to fall back upon will have to create his entire plant. The city man may often arrange with an amusement park and have very little actual work to do.

If there is no generally accepted picnic ground the exhibitor should first locate some suitable place. It should have shade trees and running water. It should be on or near a trolley line, if there is one, or near a good road, if there is no trolley.

There should be a level stretch where games may be held, and a full program of games should be run off. Baseball, unless the grounds are very large, takes up too much room, but there should be races for boys and girls according to age, a fat man's race, one or two other events for the adults and a number of novelty events, such as the egg, potato and three legged races.

There should be provision made for the serving of ice cream, lemonade, milk and sandwiches, and this is best controlled by the issuance of coupon tickets. These should be distributed at the house in advance and not at the grounds, though it probably will be necessary to slip some out the day of the picnic. Be sure and provide enough refreshment.

It is not a good plan to permit concessionaires at your own set up. You will be held responsible for all the "grafting" though you may be innocent of any intent to defraud.

On a trolley line it will probably be possible to make a bulk rate for transportation. Where there is no trolley provide plenty of parking space, with a reliable attendant, and a bus line can be improvised for those who do not own their cars.

Where there is a permanent picnic ground the transportation problem is simplified, since the grounds will be accessible. It may be necessary here to permit the usual concessions to run, but the chances are that these will be better regulated than an impromptu "trick."

If there is an amusement park, the labor will be even lighter. Even in New York City it is possible to arrange with the parks for their off days, generally Tuesday and Thursday. The days may vary in different sections, but these seem to be the most generally neglected dates.

The management is glad to make generous concessions. One arrangement made this season was for a combination ticket representing a value of $1.40 to be sold for one dollar. Of this the park took forty-five cents and the rest went to the society handling the event. The ticket included admission to the park and the dance floor; to which a quarter admission was charged, and eight rides. Admission and two or three rides might be scaled down to twenty cents a head. A reasonably generous service of ice cream can be arranged for four or five cents, and a frankfurter thrown in for another three or four cents. For thirty cents a head you can arrange a really worth while event.

In making the deal arrange to pay only for tickets turned in and validate these with your own backstamp to prevent the park from running in extras on you. The park will be willing to make generous terms because it figures on the advertising value plus the additional expenditures that will be made. They pay their concessionaires only for the coupons turned in and they figure on a little additional profit from the fact that not all the coupons are apt to be used.

Close the house for that day, take your entire staff out to help handle the crowd and you can throw a party that will be remembered for a year. Don't use this idea unless you can afford to do it properly, for a poor picnic is far worse than none at all, but a real party will pay for itself many times over in the additional business you will make and hold. Think it over.

Had Strogoff to Fight Roadshow Opposition

Because another theatre in Oklahoma had used three roadshow attractions on end, R. H. Hutchinson, of the Liberty Theatre, used that to put over his own attraction, and he walked away with it.

There had been some feeling about the advanced prices, so Mr. Hutchinson flooded the town with paper and advertised "A roadshow attraction at popular prices," pointing to the showings in New York and on tour to support the statement.

Using as much paper as the roadshows, and backing this with a distribution of 1,000 telegrams, which were given free delivery by the Postal, the proper atmosphere was created, and the picture went over to a capacity opening and a sustained business.

THEY ARE STILL DISCOVERING NEW IDEAS FOR THE FIRE BRIGADE EXPLOITATION
Here are a couple of clickers from the Pantages theatre, Toronto. On the left is a display of extinguishers with an electrical effect fire picture in the center. On the right is one half of a display of models of apparatus made by F. W. Stevenson showing the progress from 1840 to the present day, fourteen models in all.

Another Window-to-Window Stunt That Hit A Town

Rapid Addition Was Co-op Page Appeal

Jack L. Hobby of the Tampa Theatre, Tampa, Fla., appears to have found something new for a hook-up page attractor. He knew that something was needed to get the space from the merchants, and he had an idea that a new stunt would work better than the old ones.

He sold the subscribers the idea of giving emphasis to their store locations and the space in the page was devoted to an announcement of the contest and each merchant advertisement consisted merely of the name and address.

Each merchant contributed a prize of some sort and these were displayed in a borrowed show case in the lobby, well in advance. As there were eight merchants in the stunt, there were eight prizes in addition to tickets.

Each merchant dressed one of his windows for the picture to be advertised leaving a space for a card, getting a display of his own wares, as well. Precisely at eight o'clock the evening before the picture opened, the vacant space was filled with a card carrying several numbers.

The idea was to add these figures and then total the eight results thus obtained, accuracy counting for as much as speed.

Some indication of the popularity of the stunt may be gathered from the fact that a special detail of police was required to keep the traffic open in front of the theatre, with a special policeman at each window.

The stunt is not entirely new but the figures instead of words or articles gives it a new angle. Haste to add the figures and be on to the next window keeps the number of prize winners down to reasonable proportions, for which at least half a dozen numbers should be used on each card.

Makes Novelty Herald Using Two Stock Cuts

The Merrill Theatre Milwaukee, got out a novelty herald on Rookies using stock cuts. This was a colored card 8½ by 7 inches, folded to make a four-pager.

The third page was printed up with an advertisement for the picture, decorated with a snappy cut of a girl in rather short skirts. The front page carried a cut of Dane and Arthur with "You're going to get a real thrill." Just below these lines a space was cut away to show the legs of the girl on page three and the text, "Oh, boy! What a picture this is." Of course the suggestion was that the figure was nude, and the laugh came when the sting was discovered.

This might not work on some pictures, but Rookies appealed to the sporty crowd, and these novelties were passed along and enjoyed a wide circulation. The idea is not new, by any means, but it's a good stunt if you are sure of your crowd and work it on the right sort of picture. It might be a good one to work on Ankles Preferred.

Special Baseball Extra Caught Fans in Detroit

Thirty thousand copies of a two-sided baseball extra were used to put over Slide, Kelly, Slide at the Adams theatre, Detroit. Half of these were distributed at the opening League game of the season by six girl ushers in baseball uniforms, who pervaded the stands. The remainder were distributed by the same girl, and three others who merely wore sashes with the title printed on, to people on downtown streets.

The sheet was regular newspaper size, and gotten up in the same general style, with a red ink streamer and a seven column red ink head reading

Hurler's Sweetheart
Saves Game and Team

There was an imaginary report of the opening game and a rousing story for the farce, with some fillers, on the first page. The back carried a crossword puzzle from the press book, with ticket prizes for solution, an advertisement for the picture and three trade advertisements, which at 75 cents an inch paid the cost of the stunt and yet gave a sporting goods store, a jeweler and a taxi company a circulation of 30,000 at a ridiculously small price.

The stunt was worked by Bernard G. Clare, of the Kunsky Enterprises, and a M-G-M exploiter.

SIX STRAIGHT SHOOTERS IN A KANSAS CITY BALL PARK

The Royal theatre staged a women's ball throwing contest at Muehlebach field and all the reporters came. They could not very well help mentioning Slide, Kelly, Slide in the stories. Some of the girls were real pitchers.

Once More

It has been several months since the capsule stunt has been reported, but C. Clare Woods used it for Knockout Reilly at the Colorado Theatre, Pueblo.

To avoid folding, he used slips one-half inch wide by four long. One side was printed with: "Here's the dope. See Richard Dix in Knockout Reilly at the Colorado Theatre, Tuesday, Wednesday, Thursday."

The other side was printed with a ten point lower case "dope" in bold type. No matter how you rolled it up the word showed through the capsule, for it was repeated thirty times on each strip.

This used to be a popular stunt, but it has been in the discard of late, though it still gets the business.

Writes Introduction For Dane and Arthur

W. E. Bishop, a M-G-M in Kansas City, sends in an advertisement for Rookies, which was placed in a regional, but which should work equally for any exhibitor who wishes to launch the new comedy team in his theatre. Getting the first showing over is the hard part, and this Bishop copy should help. It runs:

What—
Ham and Eggs are to a restaurant;
Pork and Beans are to Heinz;
Corned Beef and Cabbage are to Jiggs;
Alexander and O'Farrell are to St. Louis Cardinals;
Gilbert and Garbo are to lovers of romance:
—that's what—
Karl Dane and George K. Arthur
Are to lovers of genuine comedy.

In the original the setting is a large "What," with 24 point and eight point bold in combination for the follow lines, "Ham and Eggs" for example, being in the larger face and the remainder of that line in the ten.

Something like this will do much better selling than the most elaborate argument without comparison. Of course the baseball line should either be localized or omitted.

Pitched a Pup

Instead of the usual machine gun nest, which seems to be standard with military plays, Charles R. Hammerslough used a pup tent for Rookies at the Broadway Theatre, Newburgh, N. Y. To bring out the comedy angle he stuck a pair of compo board feet from the flaps, painted to represent the hobnail army issue and lettered for the title. Inside the tent a phonograph played "Oh, How I Hate to Get Up in the Morning."

The combination did a lot of extra selling.

A Charming Lobby Worked On The Magic Garden

TOM MIX HAD A HORSE AND EVERYTHING IN DETROIT

This special display was to put over The Outlaws of Red River and all the Mix releases. The white hat in the foreground was presented by Mix to Ty Cobb last month at the local park. Charles Cohen did it for the Washington.

Mysterious Sand Was Big Seller For Sunya

Adapting an old idea got W. S. Perutz a good sales novelty for The Loves of Sunya at the Lincoln Theatre, Lincoln, Neb.

Employing the ever-useful pay envelopes, he printed these with the statement that they contained "Mystery Love Sand," supposed to have come from the Sahara, and to possess occult power.

The directions read: "Throw the Love Sand contained in this envelope over your left shoulder and repeat slowly three times, 'Sunya! Sunya! Sunya!' Paste the envelope on your mirror. In seven days remove the envelope and you will see the one who really loves you —provided you have seen Gloria Swanson in The Loves of Sunya, etc."

As we recall it, the original idea was based on a love test and was put out by the Regent Theatre in New York City. You pasted the sheet to your mirror and if it fell off within three days your best beloved was a cheater.

Either form makes useful novelties and will make more than usual circulation. Mr. Perutz seems to have combined two or three ideas into one new form. It can be worked on innumerable titles.

Framed Novel Prologue For The Fire Brigade

Hooking in with the local department gave a neat prologue for The Fire Brigade at the Rialto Theatre, Rock Springs, Wyo., as part of the campaign planned by Thomas A. Berta.

A practical fire alarm box was placed before a street drop in one and a fireman instructed a child how to turn in an alarm. On the exit of the youngster he continued with a brief talk on the need for knowing how to send an alarm and on fire prevention.

As he left the stage the child returned, now wearing a nightdress, and turned in an alarm. A short sequence from the film, showing the reception of the alarm, was screened, and then the screen was taken up to show the exterior of a burning building with various phases of rescue work, while the trap drummer almost broke an arm trying to get in all the noise effects at once, and red flares were used off stage to heighten the effect.

Before this a M-G-M exploiteer gave an address to the school children on fire hazards and prevention, and as Mr. Berta is a Lion, that club also listened to the exploiteer. There was a street run the opening day, an extinguisher agent helped along with his advertising and ticket prizes were offered for new replies to the question as to why firemen wear red suspenders.

Waved at 'Em

Up in Newburgh, N. Y., a local hair dresser not only donated a prize but advertised the contest to put over a picture.

The prize was offered for the best criticism written by a woman on the picture, and consisted of a permanent wave. Three thousand circulars were put out, the hairdresser figuring that the advertising value of the connection with a picture would be worth the cost of the wave.

Used a Local Event to Advertise The Marines

Cushing, Okla., has an annual style show for gowns and automobiles. The business section is decorated, the stores are dressed with the newest fashions, and the latest model cars are paraded. No use bucking the free show, so Hiram Dunkin, of the Dunkin Theatre, arranged to sell his coming attractions with his co-operation instead of fighting for special business when it was not to be had.

The show section was three blocks long, with the Dunkin at one end and the American, a sister house, in the center. The marquise of the latter was utilized as a band stand, with a lighted 24-sheet for Tell It to the Marines just above the musicians. The Columbia, a dark house, just across the street, was used for a display of the paintings and other material supplied on the picture. The Dunkin, at the end of the "ring," was also decorated and lighted. The result was that the out-of-town crowds all went home with the idea that the Marines was about the only thing left to see.

The local school always gives its school play the night of the show, and here, again, Mr. Dunkin came in with a curtain talk, and word was passed to the scout masters to talk it up to their troops.

It turned a total loss into a decided gain.

A College Stunt

Just before a college election, T. W. Erwin, of the Majestic Theatre, used a straw ballot to sell a midnight matince on Mr. Wu.

He widely advertised the ballot to the fraternity and announced that the result would be given at the matinee. Not only were the students permitted to ballot as they entered the house for the special show, but all of the fraternity houses were canvassed and the results telephoned in, the gross poll being shown on the screen.

As the contest promised to be a hot one, the stunt not only made extra business but linked Wu to the most talked of news of the moment.

AN ATTRACTIVE LOBBY ADVANCE FOR THE MAGIC GARDEN

Devised by W. H. Bedwards, of the Majetic-Gardens, Grand Rapids, Mich. It not only advertised the coming attraction, but it made an attractive picture to draw then in for the current features.

If You Need Suggestions Try the Y. M. C. A. Pool

JOHN J. SCANLON'S DISPLAY FOR MR. WU IN TORRINGTON, CT.
This is a narrow inside lobby and to get display without frames the cards have been angled from the walls. Lanterns and parasols help to give an oriental atmosphere, with a strong banner at the distant end of the space.

Got a Suggestion in the Y Swimming Pool

Taking a swim in the Y. M. C. A. pool in Tampa got an exploitation idea for Jack L. Hobby, of the Tampa Theatre. He was with a friend who dabbles in the occult, and in a discussion of the isms the friend used a bath towel to fashion a turban.

As the friend was a Spaniard with a swarthy complexion, Hobby talked him into posing as a Yogi in the lobby of the theatre a week before the showing of The Love of Sunya.

Being up in the study, the man could talk intelligently of the occult and as he gave out horoscopes, he did not lack for an audience. He could not have been hired for any other form of ballyhoo and probably it would have been impossible to hire anyone who could have done as well. It just happened to appeal to the mystic, and so Hobby got a wonderful play-up for the Swanson picture and put it over to big money.

Of course the stunt can be worked after a fashion with any glib talker, but it is far more convincing when the interest of some student of the occult is engaged.

Most women are intensely interested in fortune telling, whether they confess it or not. Get them interested in a picture like Sunya and the men will have to bring them.

Appealed to Teachers

The week before he played The Music Master, E. P. Briggs, of the Rialto Theatre, Colorado Springs, made a screen appeal to music students to leave with the cashier the name of their teacher.

Some fifteen names were obtained in this manner and these teachers were notified that on the opening day their pupils would be admitted for ten cents on presentation of a signed order from the teacher if they came to the first showing.

It pleased the teachers and got about a hundred children to go out and plug for the picture.

Mixed But Good

In Schenectady, N. Y., the State Theatre got things a bit mixed in its exploitation for Rookies, but it put the picture over just the same.

A sergeant with a bugle chaperoned a private on KP, the latter carrying a pail of potatoes which he peeled and passed out to the women who gathered around. The sergeant played the bugle calls, to the great interest of ex-service men who never saw a musical sergeant before

Might be a good idea to revive Edgar Hart's clever idea from Behind the Front. Edgar used a KP on that picture but loaned him to restaurants, which cut out the cost of the potatoes.

Got Animated Sign At a Trifling Cost

Roy L. Smart, of the Rivoli Theatre, Greenville, S. C., worked a smashing stunt for Evening Clothes and did it at little cost. It can be worked for any light picture and will sink in any title.

Mr. Smart had a shallow box made with compo board sides and back. The front was a pane of glass and the top and bottom were covered with wire screen.

Against the back of the box were pasted cutouts of Menjou, stills and lettering. The box was raised on legs high enough to accommodate an oscillating fan, the space being draped in.

In the bottom of the box were placed confetti and finely cut cigarette papers, the latter being used because the confetti was a trifle heavy.

As the fan swung to and fro it sent a current of air up through the box as it came to center, and the papers were blown to the top of the compartment. As it passed to either end of its travel the wind column was diverted and the paper fluttered toward the bottom, only to be sent to the top as the fan came back. The result was a constant motion that most passersby found fascinating. It requires no great mechanical skill to rig the box and fan, the material may be inexpensive, and the idea can be brought out every month or so, if given a new twist. It's a great stunt for snow titles through the summer, when only white paper should be employed.

Raced for Collegians

In addition to the cup for the most popular athlete of the local military school at Milledgeville, Ga., M. L. Curry, of the Colonial, offered a sweater and ticket prizes in a foot race for high school boys between the ages of 13 and 16, the sweater being donated by a local merchant.

The girls were sold on a different angle. Mr. Curry let them see George Lewis in the first of the series and they are buying their own for the rest of the run.

BICYCLES FIGURE LARGELY IN STROGOFF EXPLOITATION

In this instance the boys raced between Albany and Cornwallis, Oreg., the picture being played at the Whiteside theatre in the latter place. Each boy was bannered "Michael Strogoff, Secret Courier." The bus also was bannered.

Publix Pupils Show Their Skill as Ad Builders

Publix Students Plan Theoretical Displays

During the recently ended term of the Publix Training School for Theatre Managers, the students were required to produce advertising displays for selected pictures. Each student was given a press book on the same picture and required to turn in two displays of a definite size, sometimes a one and a two or a two and a three. These were sent to the printer and handled precisely as they would be in a newspaper plant. The results were decidedly interesting and we regret that we cannot give space to a larger selection.

Most of the men seemed to be inclined to experiment with trick line and rule work, some of it rather too fantastic for the best results. One of these is shown in the centre cut of the layout given here. Some of these spaces used eight or ten trick boxes, which, of course, were entirely too many. In the three panels used here we think that a little bold face could have been used to good effect. The panels are a little too light. Too much lightface is as bad as too little. This space probably gained attention, but it did not sell as well as either of the others because too much reliance was placed on form. You have to make three complete jumps to get the minor items and they are displayed in such a fashion that you are not particularly impressed. The title comes up well, but looks a bit stiff. There is too much white space to give a proper return.

In the example on the left the portrait cut is routed to eliminate the neck and so give more space to stretch the title across. This also seems to give the face more value, as compared with the full cut on the right. Here the support is well played up and the minor features are given a more orderly line-up. However, it probably would have been better to have used a boldface upper and lower for the star and title, using one of the lighter bolds. There are too many all-capital lines here, though they are held short, and so more easily read than they would have been in wider measure.

The third example, on the right, uses the same cut, but in full. It gives a better emphasis to the star name, but not quite so much to the title, though this is a small loss since the layout is so orderly. The sales argument aims at novelty to connect with the top line, but this seems a bit detached from the play. This seems to be the common fault. None of the three aims at selling the play through direct mention. One sells the star and the other two a novelty idea. Here the paneled sub-program shows up by far the best of the three, but here, again, there is a lack of color. The films should not be dismissed in two lines while four are taken for organ and orchestra and the comedy and Sportlight should have been named.

But the work is of a good average quality, and some of the later efforts completely eliminate these faults. A set made shortly before graduation shows a wonderful improvement over this work.

John F. Barry has a genius for teaching, and has turned out some fine layout men, who are not specialists in advertising, but make this merely one phase of a well developed technique of management. When the next class opens; the date of which is still unsettled, we are going to try and reproduce these tests as they are made. Their improvement will form an interesting study.

Even this mid-term work will compare very favorably with the average, and some of the graduates are stars, witness the work of F. K. M. Plessner, which we reproduce occasionally, and who was one of the first class.

Splits Two Mats For A Better Combination

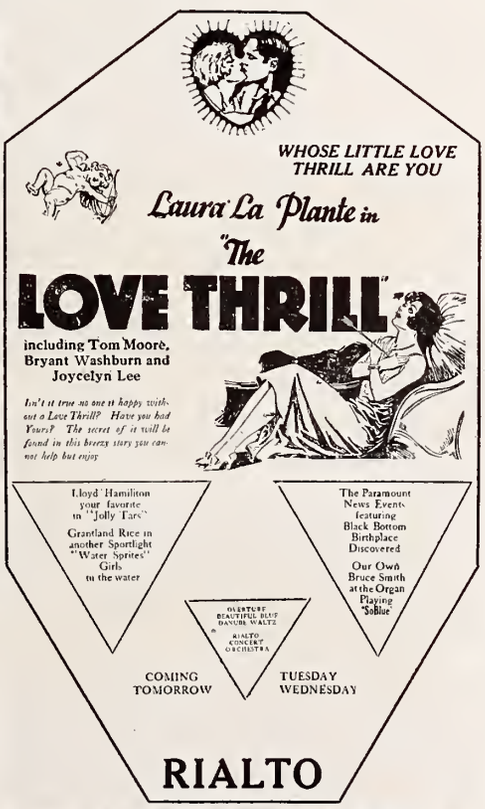
Here is the top of one of M. W. Larmour's recent ads at the National Theatre, Graham, Texas. This is made up of part casts from two mats and provide him with a pictorial top to a weekly ad. Having only a weekly paper, he has to run the full program, but generally he illustrates only one of the spaces, feeling that this will carry the rest.

MR. LARMOUR'S TOPPER

This works well where the copy is well written. The cut is mostly attractor, to distinguish it from the commercial advertising, and once the eye is attracted to the space, it can be held for the talk, if the talking is well done. It might not work so well for a labored announcement, but Mr. Larmour does not write that style of advertising.

Love in the Diamond Is a Kelly Attractor

Until you read the title, this cut in the display of Loew's State Theatre, Boston, looks to be merely an odd design, but when you have read about Kelly you realize that it really


WHOSE LITTLE LOVE THRILL ARE YOU
Laura La Plante in
"The LOVE THRILL"
including Tom Moore, Bryant Washburn and Joycelyn Lee
Isn't it true no one is happy without a Love Thrill? Have you had Yours? The secret of it will be found in this breezy story you cannot help but enjoy
Lloyd Hamilton your favorite in "Jolly Tars"
Grantland Rice in another Sportlight "Water Sprites" Girls in the water
The Paramount News Events featuring Black Bottom Birthplace Discovered
Our Own Bruce Smith at the Organ Playing "So Blue"
COMING TOMORROW
TUESDAY WEDNESDAY
RIALTO

EVER HEAR OF LOVE INSURANCE?
LAURA LA PLANTE
in
THE LOVE THRILL
with TOM MOORE
Take a Policy from your Sweetie, and insure your heart against love at first sight. They're all falling for Laura.
COMEDY WITH LLOYD HAMILTON
PARAMOUNT NEWS CHINESE REVOLT
GRANTLAND RICE'S SPORTLIGHT
ORGAN SOLO BRUCE SMITH PLAYING "SO BLUE"
OVERTURE RIALTO ORCHESTRA PLAYING "BLUE DANUBE"
SHOWING
MONDAY—TUESDAY—WEDNESDAY
RIALTO

THREE EXAMPLES OF THE WORK OF THE STUDENTS OF THE PUBLIX T RAINING SCHOOL FOR MANAGERS

Slanted Rule Work Makes A Nice Cheap Attractor

is a baseball diamond with the bases neatly defined. It gives a good shape and then doubles the value by being appropriate.

LOEW'S STATE
BEGINNING MONDAY, MAY 9th
William Haines
in
"Slide, Kelly, Slide"
The Screen's Modern Baseball Romance and Comedy. A Laugh in every foot and sometimes a Tear for Good Measure.
A Metro-Goldwyn-Mayer Picture and Stage Showing on Broadway at 7:
Here at Regular LOEWSTATE Prices
TODAY
Doors Open 2:30
NORMA SHEARER
and LEW CODY in
"THE DEMI BRIDE"
WENDELL HALL
Radio and Record Star
Tommy Christian's Orchestra
Hal Chase Comedy and Big Vaudeville Show
Stage Interludes—
Mr. & Mrs. DAVID MURRAY
Creators of Styles and Steps. America's Classiest Ballroom Dancers
AND
TOMMY CHRISTIAN'S ORCHESTRA
Second and last week of the Dynamic Syncopators in a New and Novel Surprise.
NEWS—COMEDY—ORGAN
Matinees 30c—Evenings 40c and 50c Except Sat. Eves., Sundays and Holidays

A DIAMOND CUT

In the sales talk there is a covert suggestion of Casey in "The screen's modern baseball romance," but it's a bit too subtle to get over to many, though it is good sales talk even where the allusion is not understood. This is less than five inches deep over two, but it not only gets over the picture and the supporting vaudeville show, but it gives plenty of space to the Sunday feature. And it is done in all type; which was considered to be an impossibility in Boston until Loew's started something.

This is a good arrangement of the type, but the outstanding feature is the better selling done through the use of an oddly shaped attractor. Boston does not give good results with halftones, and though the screen is newspaper style, rapid press work militates against the effect Presses have to be speeded up to get out the edition and the press work suffers. This being the case, it seldom pays to use screen cuts. Even the line cuts should be as open as possible.

These Slanting Rules Are Real Attractors

Just what can be done with intelligent use of rules is shown in this two threes for the Liberty and Doan Theatres, Cleveland. Each house pays for a three inch single and gets the value of double the display. The rule work employed here gives additional display to the space and has a reader value that would not be obtained with twice the area set without rules.

The entire attractor is those two pieces of slanting rule. They give character to the entire space, and pull the eye in their direction the moment the glance rests upon the page. Vertical rules would not have the same effect. These rules are in an unusual position. Your eye is accustomed to the usual rule paneling and would not notice these pieces were they perpendicular, but because they slant off, your eye goes straight to that space to investigate and the stars and title are so linked to the rule that even a passing glance takes them in.

The picture has played the Stillman and has been sold through both newspaper and verbal advertising. All that remains is to tell that the picture is still to be seen, and where.

There is an additional value to these slanting rules. They form a sort of optical illusion and give the suggestion of size. Unless you are accustomed to judging widths if you saw

GOOD RULE WORK

this space apart from its page your first thought would be that it was a three column width and proportionately deep. In other words, slanting these two rules gives an apparent increase that for all practical purposes is as valuable as an actual increase, though the increase does not appear on the space bill.

This would have been even better with a little more space between the three star names. Another six points of space between the two would have shoved the lettering only six points toward either top or bottom, and would have magnified the height of the lettering through giving them more individuality. Often a little planning will give more than a larger space investment.

Gets Plenty of Type In a Limited Single

This Rochester single column is less than three inches deep and yet it provides ample space in which to announce The Winning of Barbara Worth, with the author, the stars and the sub-feature. It is shown in the original size. In most singles the effort seems to be to achieve the largest and blackest face possible. Here a twelve point bold is used to very good effect and the entire advertising story is told, with ample room for the house signature and address.

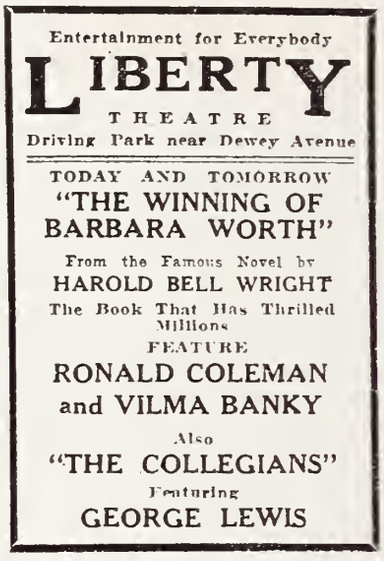
The Liberty does not even use a special plate, but trusts to the enlargement of the initial and final letters to get distinction. This can be done nicely where the letters are fairly square. It does not work as well were either letter slender. "Rivoli" would not look as well thus set because the "I" would be disproportionate to the "R," but where the two letters have equal value, there is nothing simpler.

One thing to be observed, where a type signature is used, is the square cut letter. There should be body to the lettering. Light, fancy, letters should be avoided in favor of something more substantial, which does not necessarily mean Railroad Gothic. There is plenty in between.

Here it will be observed that the best display for the stars, author and title come from the use of six point lines in between, which use the space without detracting from the appeal of the larger lines. Of course white space would be better still, but here the desire to add some information justifies the use of light lines that do not materially detract from the display. This is an excellent example of how to put much in small compass.

Open Design Helps Sell a Gibson Drama

Some of the Hoot Gibson displays carry so much detail that you are unable to figure what



ONLY FORTY LINES

it is all about, but this three column for Hey! Hey! Cowboy! is free from this defect and there is much more sales appeal in this clean drawing, as used by the Garden Theatre, Baltimore. The display suggests an interesting episode, and you want to see what it is all about.

A CLEAN DRAWING

The cut is helped along by some high powered sales talk at the bottom of the space. It is the sort of talk to appeal to the buyer of western pictures, and it clicks over. The layout is more open than some of the Garden's displays, and it all combines to fight for better than usual selling.

Midnight Money

Milton H. Kress, who has not been heard of much recently, worked a midnight matinee for The Fire Brigade at the Grand Theatre, Columbus, Ga., and to insure a good attendance, he gave the receipts to the Firemen's Relief Fund. They drove everyone in and made a knockout out of what might have been a slimly attended showing. Kress got the house share on the regular showings from the verbal advertising thus obtained.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Circus Ace"

Combination Circus Story and Western Makes A Thrilling and Amusing Vehicle for Tom Mix

ALTHOUGH THE TITLE "The Circus Ace" might so indicate, Tom Mix in his newest picture for William Fox has not deserted the sage brush for the sawdust arena, he still remains a cow-puncher and the circus angle is introduced by the girl who is a parachute jumper and tight rope walker.

The lure of the circus and the action and excitement of a western are combined in this offering with a plentiful sprinkling of comedy and enough of villain-get-the-girl type of melodrama to provide ammunition for the punch climax. It is well up to the standard of this star's releases which means it is O. K. for the host of Tom Mix fans and the general public and a picture that will immensely please the youngsters.

No one looks for strict consistency in a picture of this kind which is built primarily to furnish fast-moving entertainment so it is not surprising to find improbabilities in the story of Tom's romance with his circus queen. Tom meet his fate when a balloon goes sailing over the ranch and seeing a girl jump with a parachute, he rides to her rescue. He finds that everything is "all wet" when the parachute lands in a tank of water. Later, during the circus parade he shoots at a number of toy balloons and frightens the elephant on which the girl is riding. Once more he rides to her assistance and with his trusty lasso performs a tree limb rescue of the lady by yanking her from the back of the runaway elephant. By this time he has aroused the ire of the circus manager and when his henchmen chase Tom, he climbs all over the big tent, falls through a weak spot onto the tight rope and with the girl lands in a net, the crowd wildly applauding thinking this is a part of the act. Of course there is a rich villain who is after the girl, he frames Tom for a murder and lands him in jail, but after a lot more excitement Tom gets out in time to reach the villain's ranch, give him a sound thrashing and rescues the girl, so all ends happily.

This picture is filled with novel touches that get away from the cut-and-dried western atmosphere but still retains the punch and action of a western. For instance, there is the balloon stuff which is exceptionally well handled with some striking parachute effects. The runaway elephant jogging down the country road in place of the familiar horse or buckboard is a pleasing innovation and there is a combination of thrills and good comedy in Tom's chase over the tent and fall into the net. The same is true of his rescue from the jail. A con man that he has befriended takes his pet kangaroo into the jail office and while the animal boxes with the deputies and knocks them out, this light-fingered gent steals all of the guns, and Tony plus a rope results in a hole being torn in the side of the jail.

Tom is his usual genial likeable self, Tony of course figures largely in the action and Natalie Joyce is excellent as the girl. All the other roles are well-handled and "The Circus Ace" should prove a good box-office attraction.

William Fox Presents
Tom Mix in
"The Circus Ace"
A Ben Stoloff Production
CAST:

Tom Terry	**Tom Mix**
Millie Raleigh	**Natalie Joyce**
Kirk Mallory	**Jack Bastou**
Jasper	**Duke Lee**
Gus	**James Bradbury**
Clarence	**A Kangaroo**
Circus Man	**Stanley Blystoue**

Length—4,810 Feet

Fate continues to throw Tom, a cowboy, and Millie, a circus queen, together in odd ways. Mallory, jealous, frames Tom, who breaks jail in time to rescue her from Kirk, so Tom and Millie find happines together. Action western with good stunts and amusing comedy.

"Running Wild"

W. C. Fields Comes Into Strong Favor With a Thin Story But Many Big Laughs

Adolph Zukor and Jesse L. Lasky Present
W. C. Fields in
"Running Wild"
With Mary Brian
A Gregory La Cava Production
A Paramount Picture
CAST:

Elmer Finch	**W. C. Fields**
Elizabeth	**Mary Brian**
Jerry Harvey	**Claud Buchanan**
Mrs. Finch	**Marie Shotwell**
Junior	**Barney Raskle**
Mr. Harvey	**Frederick Burtou**
Amos Barker	**Frauk Evans**
Arvo, the Hypnotist	**Ed. Roseman**

Length—6,368 Feet

Elmer Finch is henpecked at home and browbeaten at the office. His second wife favors her son above his daughter and constantly compares him with her first husband. Elmer is hypnotized into the belief that he is a lion, and effects a complete transformation before the hypnotist can undo his suggestion. A spirited comedy.

STRIKING out along independent lines gives W. C. Fields a chance to gag his material in "Running Wild" and the result is the best comedy he has offered since he came over to the screen. It fits him, because it is made to measure, and there is enough sure fire stuff to keep the laughs building up to a knockabout but whirlwind finish. Working on this line will bring the comedian more surely into favor than a screen version of some stage success. Fields is not an actor. He is a comedian and must be supplied with gags.

There is little but gagging in this familiar theme of the man who is henpecked by his second wife. Instead of getting drunk, he is hypnotized when he blunders onto a theatre stage in an effort to escape an irate storekeeper whose window he has broken.

Told that he is a lion, he knocks the hypnotist out and charges from the theatre. Before he can be overtaken and wakened, he has righted all his wrongs, and since the job has been well begun, he keeps it up, with a subdued wife, a tamed stepson and even an admiring employer.

This is one of those stories where situation rises superior to logic. If it is funny, it's sufficient. And it is funny, from the first sequence in which the comedian does his daily dozen with the headphones on down to the final scene where he chases his stepson down the street.

There is fifty feet of fun in "crack walking," there is humor in the rabbit's foot that for twenty years has failed to bring him luck. The audience yells when he collects a bill from the man who but lately threw him out of office and they shriek when in making his exit he pulls the door from its hinges in opening it. They are delighted when he gets the whip hand over his wife and ecstasy when he goes into executive session with the pampered stepson.

There is an amusing sequence in which he

steals a police buggy as the quickest means of getting home, and uses the pavement and the sidewalks interchangeably.

There is nothing brilliantly new, but it is a rapid succession of old reliables, well linked, and well directed. Playing in a clean make-up, Fields is more acceptable than in the more trampish dressing of earlier roles, and while he still lacks complete ease in screen roles, he seems more at home than in any previous picture. He dominates the situations and holds them up.

Mary Brian is charming in a conventional role, and brightens the few scenes in which she appears. Claude Buchanan is the juvenile in the very limited amount of love making, and Marie Shotwell is convincing as the domineering wife. Barney Raskle, as the spoiled child could easily have become an affliction rather than an entertainment, but he stays on the safe side. The others contribute in various degrees as their roles permit, but it is a Fields play from start to finish and he does not stale in spite of his prevalence.

It is sound amusement for the average patron, clean, fast and funny.

"The Unknown"

Lon Chaney Adds Role of an Armless Wonder to His List of Fine and Unique Characterizations

IN "THE UNKNOWN," a Metro-Goldwyn-Mayer production written and directed by Tod Browning, who is responsible for several of this star's successes, Lon Chaney adds another to his long list of superb and unique characterizations.

Designed especially to fit his unusual talents, this picture presents Mr. Chaney as a crook who poses as an armless wonder to escape the police, as he has a double thumb on one hand. Detected by the father of the girl he loves, he kills him and determined that no one else shall win her, he has both his arms amputated when he finds the girl abhors the touch of a man's hand. Returning, he finds the other fellow has won her and in revenge tries to kill him but loses his own life.

There is no gainsaying the fact that this story is exceptionally tense melodrama that grips the interest and facinates the spectator, but it is decidedly gruesome. Chaney's large following, however, has been educated to expect him in such roles, and certainly he has never given a finer performance. The manner in which he is shown using his feet as normal persons do their hands is remarkably well done and his facial expressions are wonderful—he uses no eccentric make-up in this role.

The settings and entire atmosphere are in keeping with the mood of the story. Joan Crawford and Norman Kerry render efficient support, but as usual with a Chaney production, Lon is really the whole picture.

Metro-Goldwyn-Mayer Presents
Lon Chaney in
"The Unknown"
With Norman Kerry and Joan Crawford
A Tod Browning Production
CAST:

Alonzo	**Lon Chaney**
Malabar	**Norman Kerry**
Estrellita	**Joan Crawford**
Zanzi	**Nick De Ruiz**
Cojo	**John George**

Length—5,517 Feet

Alonzo, to escape the police, poses as an armless wonder. He loves Estrellita, who has a horror of men's arms, and, to avoid discovery, has his arms amputated only to find she is to marry Malabar. In revenge, he tries to cause Malabar's death, but loses his own life. Melodrama.

"Vanity"

Gorgeously Mounted Satire of Vain Wealth With Tense Melodramatic Punches Stars Leatrice Joy

A STORY WHICH HURLS stinging shafts of satire at the vanity of a girl of the idle ultra-rich set and introduces lurid melodrama when she stepped out for a bit of adventure on the eve of her wedding, is "Vanity" a Producers Distributing Corporation production starring Leatrice Joy.

Due to the superb performance of Leatrice Joy in the leading role and the exceptionally fine direction of Donald Crisp, this picture despite its unconvincing story and the slowness of movement between the big situation will probably prove a good audience attraction. Miss Joy proves an ideal type for the role and gives an interesting and convincing performance both as the haughty society goddess, the more elemental woman cornered by two brutes who are fighting over her, and as the thoroughly chastened girl.

Mr. Crisp has so smoothly motivated the story that many of its implausibilities are glossed over, he has sumptuously mounted the picture, with considerable "DeMille" atmosphere skillfully put over the folly of vain wealth and injected exceptionally tense drama in the melodramatic scenes. Charles Ray has little to do as the hero and is completely overshadowed by the excellent performance of Alan Hale as the villain. Although it subordinates the hero's role there is a refreshing element of novelty in the manner in which the girl is saved without his aid, and the drama is heightened by the contrast of her fight for her honor while he is at a bachelor dinner.

C. Gardner Sullivan Presents
Leatrice Joy in
"Vanity"
With Charles Ray and Alan Hale
A Donald Crisp Production
A Prod. Dist. Corp. Picture
CAST:

Barbara Fiske	**Leatrice Joy**
Van Courtland	**Charles Ray**
Dan	**Alan Hale**
Mrs. Fiske	**Mayme Kelso**
Ship's Cook	**Noble Johnson**
Tess Ramsay	**Helen Lee Worthing**
Butler	**Louis Payne**

Length—5,923 Feet

Fastidious Barbara, on her wedding eve, bored with society, visits yacht of Dan, a bully. After terrifying adventure she escapes when Dan and his savage cook kill each other and is glad to find peace in marriage to Van. Exciting melodrama.

"Dearie"

Irene Rich Gives Unusually Fine Portrayal of Mother Role in Touching Heart-Interest Story

A DAPTED FROM A STORY by Caroline Wells, "Dearie" Irene Rich's newest starring vehicle for Warner Brothers is a heart interest drama of a modern mother's love for a thoughtless and ungrateful son.

Faced by poverty and rather than take her boy from college, Sylvia Darling stifles her pride and sings in a cabaret where she makes a hit and is known as "Dearie." Flushed with egotism the boy writes a novel which is turned down by a dissolute publisher whose attentions "Dearie" has tolerated. She goes to ask his aid and her son unaware of all this follows and accidentally shoots his mother and then denounces her when he learns she is "Dearie." He learns his lesson and his mother finds happiness in forgiving him and marrying a good man.

With the exception of the unexpected turn in the climax which provides an effective if rather unpleasant punch, the story is rather lacking in suspense as the general trend can be easily foretold. Due principally to the genuinely fine performance of Miss Rich who puts a wealth of feeling and mother-love into her performance, never overplaying but making it tug at the emotions, the story holds the interest and should please the majority of spectators. In the rather thankless role of the son, William Collier gives a good portrayal and Anders Randolf is fine as the publisher. Richard Tucker, usually seen in heavy roles, does well in a sympathetic one, and Edna Murphy is attractive as the boy's sweetheart.

Warner Brothers Present
"Dearie"
Starring Irene Rich
Based on story by Caroline Wells
Directed by Archie Mayo
CAST:

Sylvia Darling	**Irene Rich**
Stephen Darling	**William Collier, Jr.**
Ethel Jordon	**Edna Murphy**
Samuel Manley	**Anders Randolf**
Luigi	**Richard Tucker**
Paul	**Arthur Rankin**
Max	**David Mir**
Manley's Friend	**Douglas Gerrard**

Length—5,897 Feet

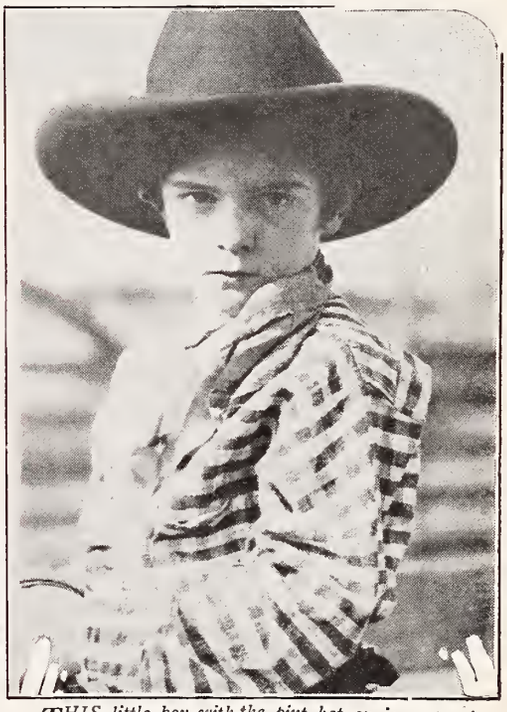
Sylvia, to educate her son, sings in night club and becomes famous as "Dearie." In avenging himself on publisher who turned down his novel, the boy, misunderstanding, accidentally wounds his mother and denounces her, but repents and is forgiven. Stirring mother-son drama.

Spring Is Here Tra-la Tra-la

ECHO takes the air while Narcissus chases her vainly. Or is it merely Dorothy Gulliver's, Universal featured player, interpretation of "The soul of a burnt onion." We prefer to think of her as Echo.

BEAUTY—such as the beauty of Barbara Kent, Universal player, has been the cause of tottering empires, chewing gum, and theatre ticket agencies—but we are afraid that Barbara's potent charm plus bellows will never push the waves back.

THE dim reflection mirrored back to our admiring eyes is that of Dione Ellis, who is appearing in Fox's "Cradle Snatchers." Behind her and placidly smiling is Dorothy Phillips. What we can't dope out is: Is it a bathing suit or lingerie.



THIS little boy with the pint hat on is a star in his own right. Frankie Darro is his name and he scaled the stellar heights through the F B O Pictures Corporation. Many critics have nominated him the cleverest child actor on the screen.

IT would be just our luck if a sandstorm broke right now. Madeline Hurlock, charming Mack Sennett-Pathe comedienne shielding herself from the sun's admiration. But, thank goodness—not ours.

ANOTHER startled sleeper. Vera Daniels is the girl and she is appearing in Gotham's "Quarantined Rivals." Although she doesn't know—John Miljan is hiding under the bed.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

DON MIKE. Star, Fred Thomson. Pretty good Saturday picture but the people would rather see him in 100 per cent. American westerns—knock 'em down, drag 'em out—where the kids raise the old roof boards. Tone good, appeal 75 per cent. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

HANDS ACROSS THE BORDER. Star, Fred Thomson. Have shown practically all of Fred's to date and while this one was fair it was by no means up to the standard of all the others. We are not panning it, but it did not get the response of the others. The story was weak, and nearly all night scenes, and very dark. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

HER HONOR, THE GOVERNOR. Star, Pauline Frederick. Boys, here is a dandy picture. It did not draw for me, but the picture is there just the same. Play it. Draw regular class from town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

LONE HAND SAUNDERS. Star, Fred Thomson. A good western but not outstanding, nor the best one Thomson has made. Thomson is a good bet for small towns and better than the average western star. Appeal 85 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MOULDERS OF MEN. Star, Frankie Darro. This is a worth while picture. Good acting. The leading lady and Frankie were very, very good. Tone good, appeal fair. Sunday, special yes. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OUT OF THE WEST. Star, Tom Tyler. Drew a good crowd and pleased. A cowboy-baseball picture that is a good bet for the baseball season. Played this shortly after Slide, Kelly, Slide, and made good. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

A POOR GIRL'S ROMANCE. Worse than poor. Just plain terrible, or maybe awful. Mitchell Conery, Columbia Theatre, Renssalaer, New York.

RED HOT HOOFS. Star, Tom Tyler. Good action western that pleased. One night to good house. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

REGULAR SCOUT. Fred Thomson is very good, but not good enough that F. B. O. should raise the price as they are trying to do. Tone good. Sunday no, special yes. Draw college, resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

ROSE OF THE TENEMENTS. Star, Shirley Mason. Very good picture. Tone good, appeal 100 per cent. Sunday yes. Draw college and resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

ROSE OF THE TENEMENTS. Star, Shirley Mason. This is a good average picture. Nothing big. Just "average" (whatever that is). Draw from town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

TARZAN AND THE GOLDEN LION. This is a very good Saturday picture for the small town. Pleased all, but did not draw as expected, which I think was largely due to the fact that they had no one in the cast who was well known. With a big action star in the lead in this picture it would have been a knockout. Appeal 80 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

The Index to Reports from January to June appears next week. Together with the previous Index in December issue, this gives you a complete index to every report on a galaxy of box office bets, some of which you may have missed. And, maybe, a few gentle warnings!

First National

CLASSIFIED. Star, Corinne Griffith. A good picture, worth seeing. Tone good, appeal fair. Sunday yes, special no. Draw farming, merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PALS FIRST. Star, Lloyd Hughes. A very good picture. Suitable for any audience. Hughes well liked here. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre, Allentown, Pennsylvania.

TWINKLETOES. Star, Colleen Moore. Our first from F. N. for some time and it is a very nice little picture. Our town doesn't like crook and underworld drama, so we played up the juvenile slant and dance hall sequence, and satisfied most all who attended. Tone fair, appeal 90 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Fox

AUCTIONEER. Very good picture: George Sidney excellent. Will back up all you say about it. Moral tone will satisfy your most exacting patrons. Draw town and farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

CANYON OF LIGHT. Star, Tom Mix. A real Mix western with plenty of everything and does not lack anything. Tone, appeal good. Sunday, special no. Draw working class, city 13,500. Admission 20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

FLYING HORSEMAN. Star, Buck Jones. A very good western that should appeal to all. Would be a good Boy Scout picture. Tone, appeal good. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GREAT K. & A. TRAIN ROBBERY. Star, Tom Mix. A good program picture with plenty of action. A little far-fetched, but it seems to be what the fans want. Good paper. Tone O. K. Appeal 80 per cent. Not a special. Draw from small town. Guy C. Sawyer, Town Hall, Chester, Vermont.

GREAT K. & A. TRAIN ROBBERY. Star, Tom Mix. Played this with serial, House Without a Key, and had a good crowd. Some of the story is pretty weak, but the western crowd and kids dont seem to notice this. For instance, in the last part of the picture, Tom goes into the den of thieves and captures about twenty and makes them swim right over to the Sheriff, without a gun. Tone good, appeal 90 per cent. Sunday, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

LAST TRAIL. Star, Tom Mix. Like all the Mix pictures, they will please the country trade, but the town won't have it. Just an average western. Tone O. K. Appeal good. Sunday yes, special no. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

NO MAN'S GOLD. Star, Tom Mix. This is our first picture from Fox in seven years, all due to their demanding we should run several features not wanted in order to get Mix. Must say we are glad their policy has changed, for this one was sure a good western picture. By all means buy it. Draw farm, town class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

RETURN OF PETER GRIMM. Star, George Sidney. Excellent picture, high moral tone and registered fine with my crowd. I class it as a special and know it will hold up. In fact, we increased our admission prices to that of specials. Draw town and farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

Metro-Goldwyn

ALTARS OF DESIRE. Star, Mae Murray. Fair, and gave satisfaction. Tone good, appeal 90 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

BATTLING BUTTLER. Star, Buster Keaton. Pretty good comedy that seemed to please. Played this on Decoration Day and had a good crowd. Second night fell down. Tone good, appeal 75 per cent. Sunday yes, special questioned. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

BLARNEY. Star, Renee Adoree. This picture did not draw well: the story had plenty of publicity in it, but the punch to put it over was lacking. Tone good, appeal fair, Sunday yes, special no. Draw mixed class. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

EXIT SMILING. Star, Jack Pickford. The only picture we have ever shown in this house that people walked out on. In my experience if you dont want to kill the business stay away from showing this one. It's terrible. Not even program. Sunday, no. Draw neighborhood class, big city. L. R. Markum, Ritz Theatre, Indianapolis, Indiana.

FIRE BRIGADE. Stars, Charles Ray, May McAvoy. A good bet. Don't miss playing it. Pleased a hundred per cent. In small towns tie up with fire department and they will help put it over. Tone, appeal good. Sunday, special yes. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

FIRE BRIGADE. Star, Charles Ray. This is the best fire picture that I have seen. The firemen helped on this but business was poor, I think on account of advancing our prices. I am too near Syracuse to advance my prices. After this I do not expect to buy pictures that cannot be run at regular prices. Tone good. Special yes, with regard to

above. Draw from farming community 1,000. Admission regularly 15-25. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

LOVERS. Stars, Ramon Novarro-Alice Terry. Good picture. I believe if they would put these two stars in a modern American story they would go wonderfully. Tone O. K. Good appeal. Sunday yes, special no. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, Correctionville, Iowa.

ROOKIES. Van and Gang, so that you—and other distributors—may know about the great show, Rookies, M-G-M sold at a program price that's by far the best comedy feature of the year—bar none! (And that's covering a lot of territory.) Rookies introduces a new comedy team, Karl Dane and George K. Arthur, in seven reels of laughter that made young and old howl and ask for more. Some subtitles pretty awful—but at that, that's what made the picture. Acting, direction, continuity, photography, A-No. 1. To the boys who have it bought—you're lucky. And the others should get in touch with M-G-M and buy it. Remember Lloyd's Safety Last? (So different). Well, Rookies is in the same class; both as a money-maker and entertainment. The strength of the Lion is sure in this one. It clicked. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SCARLET LETTER. Star, Lillian Gish. Very well acted picture but it is too slow and drawn out. Did not draw very well. A small town audience will not appreciate this picture. Tone, appeal good. Sunday yes, special yes, with regard to above. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SLIDE, KELLY, SLIDE. Stars, William Haines, Sally O'Neil. I bought this on account of its title. I cannot express my opinion better than to quote from the press sheet. "In this is woven an intimate story of baseball; the story of a young 'busher' who learns to pitch, makes the big team, becomes a star—gets the 'swelled head' thereby—then learns the greatest lesson of life It is just life itself, told amid the surge and thunder of the great American game." A mighty good picture that pleased. Tone fine. Special no. Draw from farming community 1,000. Admission 15-25. L. E. Parsons Parsons Hall (300 seats), Marcellus, New York.

TELL IT TO THE MARINES. Star, Lon Chaney. Good picture. Pleased everyone. A good story with a good cast and lots of action. Don't be afraid to play this one. Tone, appeal good. Sunday, special yes. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

TEMPTRESS. Star, Greta Garbo. Antonio Moreno does some good work supporting Greta Garbo, who is fine if your people like her. I don't. This story is strong in spots and could be boiled down a reel or two to good advantage, but it's good entertainment, anyway. Tone fair, appeal 90 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

TEMPTRESS. Star, Greta Garbo. A swell little picture, Greta, is my opinion on this and then some. The fight with the whips is very good. All in all, a very good picture. Tone O. K. Appeal good. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finns Theatre (525 seats), Jewett City, Connecticut.

TIN HATS. A very good war comedy picture which pleased everyone. Tone good, Sunday yes, special no. Draw railroad, mining class. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

UNHOLY THREE. Star, Lon Chaney. This is a very good crook picture. The print was very good and the side show scenes pleased the crowd very much. Tone O. K. Appeal 80 per cent. Sunday yes, special no. Draw all classes, town 431. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

VALENCIA. Star, Mae Murray. Only a fair picture and not up to her standard. Will please the average movie fan, but will not cause much talk or get much favorable comment. Appeal 75 per cent. Sunday, special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WANING SEX. Star, Norma Shearer. The best Shearer to date. Pleased our audience one hundred per cent. Had packed house for fourth run in city. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS

Paramount

ALOMA OF THE SOUTH SEAS. Star, Gilda Gray. You have all read many fine reports on this one and I cannot add anything different. Enough to say that it is a fine production and the brown colored part sets off the tropical scenery to perfection. All the good reports you have read are true. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

CAMPUS FLIRT. Star, Bebe Daniels. Here's a real show and one that needs no further good comments. Tied up with the Seniors but didn't make a cent, as they raised the price and kept them away. Tone good, appeal 100 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

CANADIAN. Star, Thomas Meighan. Poorest Meighan picture we ever played and we have run every one he has made for the last five years. We had only a medium crowd that did not enthuse much. Have noticed adverse criticisms on Meighan pictures of late: although all have given us good satisfaction except this one. Hope the next one is better. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

GOOSE HANGS HIGH. Star cast. This picture is a little old, but it will please your audience. The story is very true to life and will bring a tear now and then. Book this picture at Christmas time and step on the advertising. Tone O. K. Appeal 95 per cent. Sunday yes, special no. Draw all classes, town 431. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

HOTEL IMPERIAL. Star, Pola Negri. I believe this to be this star's best picture, but it did not go over with us. Tone good, appeal fair, Sunday yes, special no. Draw neighborhood class, big city. Admission 15-25. L. R. Markum, Ritz Theatre, Indianapolis, Indiana.

IT. Star, Clara Bow. I was a bit disappointed on this one: while it was very good, still it was no sensation, as they would have you think it is. I would class it as an extra good program picture. Tone O. K. Appeal good. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

IT. Star, Clara Bow. One of the best pictures of the year and will please everyone. You can play this as a special and go the limit on it. This is an easy picture to put over. Good appeal. Sunday, special yes. Giles Master, Strand Theatre, Gallup, New Mexico.

LET IT RAIN. Star, Douglas MacLean. A fairly good comedy which will please patrons who like this style of picture. Did not draw very well for us. Tone good, appeal fair. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widener, Opera House (492 seats), Belvidere, New Jersey.

ROUGH HOUSE ROSIE. Star, Clara Bow. Excellent business. Tone fair. Draw from town 9,237. Admission 10-25-35. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.

SPECIAL DELIVERY. Star, Eddie Cantor. Very good comedy. Pleased everyone but did not draw well. Tone, appeal good. Sunday yes, special no. Draw neighborhood class, big city. Admission 15-25. L. R. Markum, Ritz Theatre, Indianapolis, Indiana.

SPECIAL DELIVERY. Star, Eddie Cantor. I don't believe this pleased as well as Kid Boots and isn't to be classed as the picture that Kid Boots was, although it is very funny and will please. Tone O. K. Good appeal. Sunday yes, special no. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

WOMANHANDLED. Star, Richard Dix. Nothing much to this one: never did think much of Dix in these kind of pictures. Will do if anybody likes comedy. Tone, appeal good. Sunday yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

Pathe

ATTA BOY. Star, Monty Banks. Short and snappy. Good, clean entertainment. Our patrons responded fine. Nothing big, and you will need additional subjects to round out a program, but it is entertaining. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

CALL OF THE WILDERNESS. Star, Sandow (dog). Very clever dog, and pretty. Registered O. K. Nothing big and will need short subjects to complete. Too many dogs and horses in pictures now, and none get the applause they did previously. Draw town, farm class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

RAMBLIN' GALOOT. Star, Buddy Roosevelt. A fair western, nothing to brag about. Will do for just a western. Tone good, appeal fair. Sunday, special no. Draw working class, city 13,500. Admission 20. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

Producers Dist. Corp.

DICE WOMAN. Star, Priscilla Dean. A good program attraction but not worth featuring. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FLAME OF THE YUKON. Good, rating 75 per cent. Fight in last reel too long. Don't see why, but producers are bound to string out the fights. Admission 10-20. L. J. Gallagher, Home Theatre (125 seats), population 250), Gallaway, Minnesota.

PALS IN PARADISE. Star, John Bowers. A corking good story by Peter B. Kyne. Patrons well pleased. Print good, business fair. Tone, appeal good. Sunday yes, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPEEDING VENUS. Star, Priscilla Dean. An action story that pleased a very poor at-

tendance—due to general business depression, no fault of the picture. Print good. Fair appeal. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Rayart

MORAN OF THE MOUNTED. Star, Reed Howes. Good Rayart Mounted Police story. Plenty of action. Print new. Tone, appeal good. Sunday, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

United Artists

THE EAGLE. Star, Rudolph Valentino. I thought Valentino was dead. He sure was a "live one" for me in this picture. I believe every Italian for three miles came to see him in this picture. Appeal great. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GIRL I LOVED. Star, Charles Ray. Almost any community has a group of James Whitcomb Riley lovers. This picture from one of his best known poems is old, very old, but it is one of the best pictures we have run from United Artists. If you haven't had it, get it. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

SON OF THE SHEIK. Star, Rudolph Valentino. Since Valentino's death the public is very anxious to get that last look at him. This picture very good and brought a very good attendance. Appeal very good. Sunday, special yes. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

A WOMAN'S WOMAN. Star, Mary Alden. This is not a super special by any means, but it has a compelling story for married folk and if you can get them to it they will eat it up. The title is bad and it is not a new picture; but it is good and you can buy it right. Tone fair, appeal 90 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Universal

BUCKING THE TRUTH. Star, Pete Morrison. Another program western that went over very well. This is better than the average. Even the heroine does a little scrapping herself, which tickled the crowd immensely. Draw town, country class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

MYSTERY CLUB. Star, Edith Roberts, Those who saw this picture still say it is a mystery; plot not thoroughly explained in the finish and too deep for my crowd. Print good. Fair appeal. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OUTSIDE THE LAW. Stars, Chaney-Dean. Very good underworld story. Acting excellent. Tone none, appeal 90 per cent. Sunday, special no. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

PRISONERS OF THE STORM. Star, House Peters. An outdoor story that is sure to please any type of patronage. House Peters is always a good bet with me; we don't work him too much. Tone, appeal good. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RED HOT LEATHER. Star, Jack Hoxie. Oh, boy! This is an action western for you who have the action houses. Hoxie sure does some riding in this one. Print good. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ROLLING HOME. Star, Reginald Denny. Very good picture but no business, due to hot weather and general business depression. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RUSTLERS RANCH. Star (lead) Art Acord. Art may be a good cow man but he has a lot to learn about acting. Does not get any snap into his work. Could improve? Ye Gods! No story and not much for picture. Tone. appeal none. Star Theatre, Grand River, Iowa.

SENSATION SEEKERS. Stars, Dana-Gordon. Here is one you may want to let alone. No good. Tone none, appeal here 25 per cent. Sunday, special no. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

SIX SHOT ROMANCE. Star, Jack Hoxie. Jack is not "too bad" in his stuff, but think he is capable of producing a lot better stuff if it is cowboy brand. He is fairly pleasing in his pictures but not top notch by any means. Tone, appeal fair. Star Theatre, Grand River, Iowa.

SKINNER'S DRESS SUIT. Reginald Denny has made a lot better ones than this. Got a fair amount of laughs out of it but not enough. Yes, the name Denny pulled them in and we did a good business. Film in good shape, but too much of it. Story not up to standard. Tone just fair, appeal fair. Draw from farming community of 450. Admission 10-35. Star Theatre (200 seats), Grand River, Iowa.

SPANGLES. Star, Marian Nixon. Fine as a program picture. Tone fair, appeal 90 per cent. Sunday, special no. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

Warner Bros.

THE BRUTE. Star, Monte Blue. This was poor. Draw general class, city 12,000. Admission 10-25-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

FINGER PRINTS. Star, Louise Fazenda. Our first with Louise, but not our last. She has the gift of humor—boiled down to showable directness and minus the many close-ups that sometimes mar a comedy-drama. This is a thriller and comedy combined and you should have it. Fair tone, appeal 90 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

HILLS OF KENTUCKY. Star, Rin-Tin-Tin. Extra good. Good tone. Draw from town 9,237. Admission 10-25-35. H. V. Smooths, Vine Theatre (600 seats). Mount Vernon, Ohio.

HOGAN'S ALLEY. It's old, but if you haven't shown it you've missed something. Our lodge ran this as an anniversary special with a full house of free patrons—and say! Noise. They nearly raised the roof. It is one "wang" of a comedy. Tone fair, appeal 90 per cent. Sunday special no. Drew all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

THIRD DEGREE. Star, Dolores Costello. A good program picture. Can't say much as to photography; too much of an eyestrain. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

Why Friend Hedberg Laid Off

"Dear Van and 'Gang': Probably you have already heard that Melville was flooded May 17. Lost our piano and organ and all seats on lower floor, also lost all household goods. Break in levee occurred at 2:30 A. M., so we had little time to save belongings. Will send in tips as soon as we reopen, in about sixty days."—H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana. Am sure we all join in sympathy and good-luck wishes to an old standby of Our Gang—VAN.

Miscellaneous

HOLLYWOOD REPORTER. This type of picture I usually run on Saturday nights and this was a poor one, as I have found some Columbias to be. Had several walkouts. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

MAN IN THE SHADOW. Star, David Torrence. An extra good picture that should please any type of patronage. Print good. as was tone. Appeal fair. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WORLD WAR. (American Legion Film Service). A very good official war film. Well gotten up, and good photography under the circumstances. Appeal 100 per cent to Legionaires. Sunday yes, special maybe. Draw from small town. Guy C. Sawyer, Town Hall, Chester, Vermont.

Short Subjects

AESOP'S FABLES. (Pathe-cartoon). Best short subject cartoon today. Always a hit: both young and old sit them through. We always get good prints, too. Draw general class, city 90,000. Charles Epler, New Allen Theatre, Allentown, Pennsylvania.

HOUSE WITHOUT A KEY. The serial starts off very good and if it compares with The Green Archer. I'll have no kicks. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

I DO. Star, Harold Lloyd. This is a snappy two reel comedy. Run this comedy and put your patrons in an uproar. Tone O. K. Appeal 95 per cent. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

Concerning Columbus

(Continued from page 496)

Massachusetts; Louis Rome, Maryland; L. B. Wilson, Kentucky; Fred Dolle, Kentucky; Jack Miller, Illinois; Joseph M. Seider, New Jersey; Fred Wehrenberg, St. Louis, Mo.; William M. James, Ohio; Nathan Freedberg, Western Pennsylvania; J. W. Maxfield, Florida; D. A. Harris, West Virginia; Arch Hurley, New Mexico; Steve Bauer, Wisconsin; Fred J. Pickerell, Oklahoma; Jules Michaels, New York; I. Weinberg, Virginia; Leon Rosenblatt, New Jersey; J. P. Phillips, Texas; C. H. Metzgar, Indiana; John Schwalm, Ohio; Rudy Sanders, New York; H. B. Wharton, Arkansas.

Others, besides those named, who may be said to have been prominent in furthering the work of the convention, are: C. M. Pattee, Kansas; Charles Picquet, North Carolina; S. Charninski, Texas; W. Z. Spearman, Edmond, Oklahoma; H. M. Richey, Michigan; Frank J. Rembusch, Indiana; George Guthrie, Oregon; A. P. Smith, Iowa; John Alderdice, Western Pennsylvania; Richard Beachlie, Kansas, and H. M. Cole, Texas.

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ROCHESTER, N. Y.

A Modern Vanity Fair

VAIN? Yes. But nice. Leatrice Joy appears as a San Francisco belle in P. D. C.'s "Vanity." And appears to a decided advantage, say we. Charles Ray and Alan Hale are in the picture, which was directed by Donald Crisp.

JANET GAYNOR has excellent reason to smile. First, because she was acclaimed for her artistry in Fox's "Seventh Heaven," and second, because of her elevation to staradom. Her next is "Two Girls Wanted."

WE wish we were a barnacle. Sally O'Neill, M-G-M player, takes "Felix the Cat" for an outing to the beach on the rocks near Ocean Park, California. Sally is our idea of the embodiment of pulchritude.

JACKIE COOGAN evidently does not believe in a safe and sane Fourth. At any rate, he shows himself to be the same prankish Jackie. He is appearing in M-G-M's "The Bugle Call," which Edward Sedgwick is directing.

MARY DUNCAN is the newest addition to the Fox coterie of beauts. She is to appear in "Come to My House."

DOLORES COSTELLO returns to New York after two years, as a star. She is appearing in Warner's "In Old San Francisco."

LOIS MORAN, now a Fox star, who will appear in "I Don't Want to Marry." Matrimony would take the count if she didn't.

MARY BRIAN is playing in Paramount's "Running Wild." W. C. Fields is also one of the wild pedestrians in this film.

BETTER BUSINESS BUILDERS

not once or twice a month

but

EVERY WEEK

Good Will Gets More Business Than a Flashy Front

TWO DOLLAR SEATS for forty-cent admissions. Rather than see patrons depart disgruntled. That was Marcus Loew's way. Still is. That's why he has over three hundred theatres. He says the patron is alway right. Then he lives up to it. His employees do too.

B. B. B.

Michael Kavanagh tells about this. Mr. Kavanagh has handled many a two-dollar top picture on Broadway. He knows Mr. Loew's methods and in his feature back of this color sheet tells you how the small theatre as well as the large can build better business.

B. B. B.

Don't let hot weather kill your income. A breeze with entertainment is better than a breeze secured while staring at white, hot roads or glaring beaches. Put the breeze inside your theatre and invite your patrons to forget it's summer.

Let's Get Together

By HARRY RUBIN

Manager of Projection, Publix Theatres.

MOVING PICTURES are the backbone of the moving picture theatre program. Cut them out and what have you? Too often it seems that an exhibitor's inclined to neglect his best patronage builder, the backbone of his show.

B. B. B.

The exhibitor spends care and thought on selecting his pictures. He spends time, thought and money selling the picture from the box office angle. But he forgets that care, that time, that expenditure, end their effectiveness with the run of that picture unless he also makes his projection sell the house.

B. B. B.

Good projection has everything to do with the favorable reception that is accorded a picture. Poor projection can kill all the expenditure and work on a run if the first audience fails to react and to enthuse. It can completely nulify later efforts.

B. B. B.

It would seem, then, sound business judgment to insist upon the best possible projection. But this insistence should be accompanied by an understanding sympathy with the man who projects the picture. Accord his needs a hearing and fulfilment, then require of him study and understanding of his profession and results on your screen. You will get them.

B. B. B.

And results on the screen will mean an easier campaign on the next picture and all future pictures.

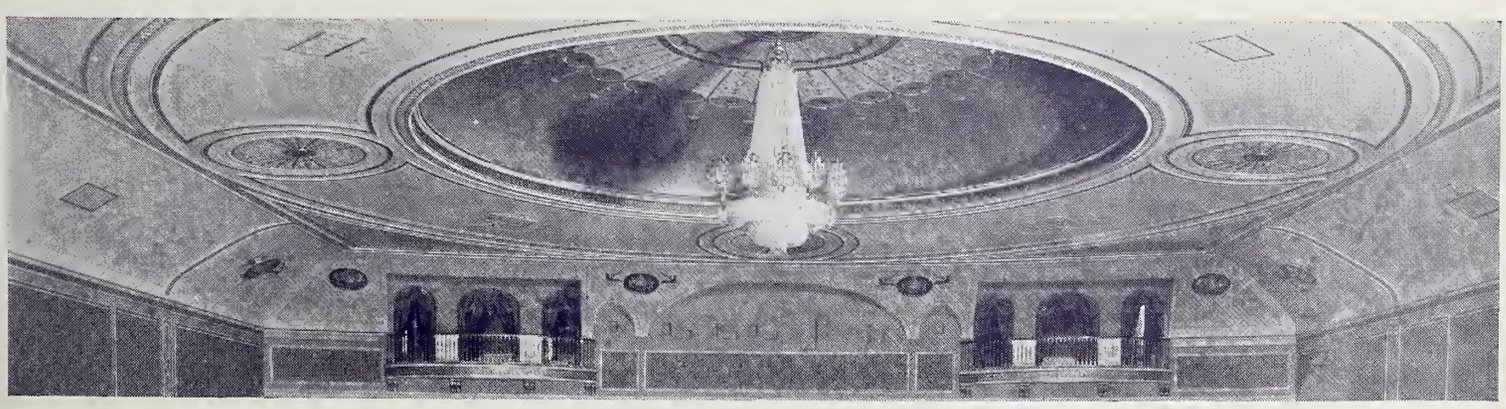
Mr. J. F. Dailey tells you about this summer patronage builder in a very thorough talk about ventilating and cooling in summer—as well as during the balance of the year.

B. B. B.

It makes your patrons hot to watch fast, acrobatic dance routine in summer. They want dainty cool stage settings and deliberate but charming action in presentations. O. T. Taylor offers this week in Back of the Curtain Line another of his practical presentation features, just as adaptable to the smaller theatre as to the biggest of them all.

B. B. B.

Did your projection light ever forget to burn? F. H. Richardson, in Better Projection back of this color sheet discusses this matter. He has other things to talk over to managers and projections. Every heading tops a real business building matter.



Spacious, simple, effective is this ceiling of Loew's Inwood Theatre, New York. A cool, summer effect is maintained in the lighting and appointments.

A PAIR OF ACES

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HANDBOOK OF PROJECTION

In Two Volumes

VOLUME I

Into Volume I is incorporated all the fundamentals of projection including the closely allied subjects of *electricity and optics.*

Every subject is profusely illustrated with diagrams and pictures. In the front of the volume is a unique index divided by prominent main heads and subheads under which appears a generous list of appropriate, practical questions together with the page or pages upon which the answers will be found.

Some of the many subjects to be found in this edition are: *Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Fuses, Insulation, Lenses, Light Action, Optical Terms—their meaning, Picture Distortion, Projection Room, Practical Projection, Resistance as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.*

VOLUME II

This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject.

An idea of the subject matter covered in this volume may be had from the following: *Arc Controllers, Brinkert Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dowsers, High Intensity Lamps, (Powers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motiograph, and Baird, Reflector Arc Lamps—Powerlight, Peerless, Motiograph, Morelite, Strong, and Hallberg, Screen surfaces—their characteristics. Transformers, etc.*

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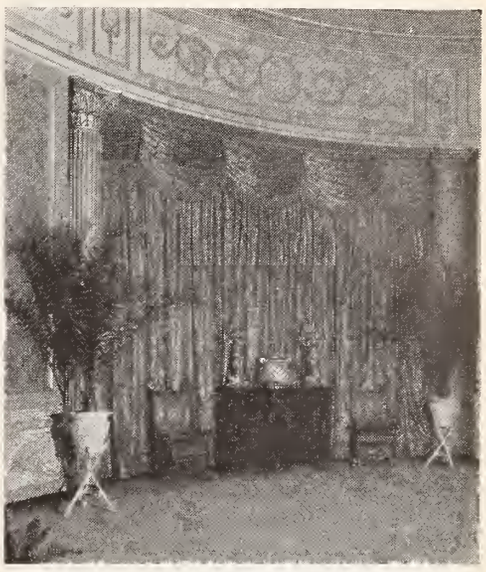
Marcus Loew Sets Good-Will Highest of Theatre's Business Makers



A glimpse of the business building grand foyer of Loew's Grand Theatre, New York

By MICHAEL KAVANAGH

The Man Who Has Handled All $2 Tops on Broadway for Metro-Goldwyn-Mayer

MERCHANTS who deal in solid, necessary articles, made to give their customers good service for years, can, if they are so minded, get along without the good-will of their clients. Not so the theatre man, whose merchandise is good service and entertainment. Good-will is the basis of his stock in trade and it is adherence to this rule of theatre policy which has made Mr. Marcus Loew successful.

People who come to a theatre (and this is especially true of the small town theatre), come not only because they have a desire to see the picture which is showing, but also because they like the theatre and everything connected with it.

A theatre staff may have anywhere from one to more than a hundred people working on it, but only two of those persons, not including the orchestra and presentation players, have anything to do with the picture itself. They are the manager and the projectionist. The rest of the staff deals only in good-will.

The experiences of the larger Broadway houses may be of great value to other showmen in learning how to gain and hold the coveted good-will of the public. The following rules have been gathered from experience in handling the two-dollar top productions of the Metro-Goldwyn-Mayer company on Broadway, including such enormously popular successes as "The Big Parade," "Ben Hur," "La Boheme," "The Merry Widow," "Mare Nostrum," "Tell It to the Marines," "The Fire Brigade," "Slide, Kelly, Slide," as well as the first few pictures ever shown at top-prices.

Restful, inviting, the patron of the Hillside Theatre, Jamaica, L. I., New York, finds this mezzanine an unspoken invitation to "come back soon."

Hints on the gaining of good-will are of the simplest, advocate no complicated system, nor military precision in the handling of ushers, but rather the good old-fashioned principle of courtesy, first, last and always. Marcus Loew's motto is the best for any enterprising showman to follow, "The public is always right."

The following anecdote may serve as an example of this precept. One day the writer was standing in the lobby of a theatre of which he was temporarily manager, speaking to Marcus Loew. As they stood there, four patrons came down from the top gallery, to which they had paid an admission charge of forty cents apiece, and demanded their money back on the basis that the visibility from the gallery was not all it should be. Mr. Loew immediately stepped forward, asked the cashier what seats were vacant, and on learning that the only seats in the house were four box seats at two dollars apiece, lead the complaining party to those seats. "I'd rather," he said, "lose money than have those people go out of this theatre with an idea that we weren't willing and ready to entertain them." Perhaps it is this one principle of, "The public is always right," that Mr. Loew can point to as being a cornerstone of his success.

Let us study this subject of gaining good-will from the very beginning. And, the very beginning is the advertising, exploitation and publicity which first attracts the patron to the theatre. Good-will is never attracted by an imperative command—so be careful of the good taste and dignity of newspaper advertising and publicity. An ad can be a top-notcher, with the drawing power of an electric magnet, without being vulgar. Take care to see that this, your first contact with the public, is as courteous as the cashier who receives their money.

In exploitation and ballyhoo this principle of courtesy and good taste holds good, with certain exceptions. The very word ballyhoo conveys to the ordinary mind something rowdy and in bad taste. And, bad taste, shrieking colors, ear-splitting sirens, are perfectly appropriate to a ballyhoo as long as the element of humor is included. A little humor can cover

a lot of rough stuff. That's always a good thing to consider.

But, bear in mind, also, that some shows don't need ballyhoo exploitation. Imagine having a barker on the sidewalk calling the crowds in to see "Ben Hur." The ecclesiastical pulpits are the places from which to publicize a religious subject. Make friends with the clergymen in your neighborhood.

Your lobby is your counter, and don't think that you have done everything necessary when you have finished dressing it. The writer may be found in the lobby of the Astor Theatre, night after night, selling the public on the idea that "The Big Parade" is a good show and that he's doing everything in his power to make their purchase of a ticket pleasant and easy. He works the line at the box office—not leaving that delicate job to the ministrations of a disinterested usher—telling the patrons which seats are on sale and for what evening it is possible for them to reserve tickets. If it is an important thing for the manager of a Broadway house, playing an accepted hit, to do this, you may be assured that it is doubly as important for the manager of a neighborhood theatre to be out in his lobby during the busy hours, expediting the purchase of tickets, and depending on the class of patronage, making friends with his customers. The lobby is the most important sector in the battle for goodwill.

And here's a tip if you are selling reserved seats on a two-dollar top attraction: keep the tickets out of the hands of speculators.

To insure this for the run of "The Big Parade" at the Astor Theatre, Marcus Loew installed a new system for selling tickets. Patrons can buy tickets for "The Big Parade" as many weeks ahead as they choose—there is no time limit—and in this way they buy the tickets at box-office prices and not at the exorbitant charge of the speculators.

The ushering of patrons to their seats should be handled in the nature of an act of courtesy and not as a military manoeuver on the part of the ushers. The grandiose air of a royal court is all very well in its place—but its place is Buckingham Palace and not in the average American motion picture theatre.

Teach your ushers to be polite, helpful and friendly (but not familiar). There is a middle path for ushers—neither the extreme of "There's a seat, kiddo," nor yet, "Just a moment, sir, we shall find you a seat, sir, just a moment, sir."

And, impress on all ushers that there must be no arguments with patrons—all complaints should go to the head usher, or, even better, to the manager or assistant manager of the house.

Here is a sure-fire plan for keeping the house staff courteous: pick good people to begin with, teach them their duties, and then leave them alone. Keep your eye on them and correct any faults you find, but otherwise leave them alone to do their duties as well as they can. A proof of the success of this plan is the fact that there has been absolutely no labor turnover at the Astor Theatre during the run of "The Big Parade," a matter of two years. Nor has there been any trouble at all between the employees, neither backstage nor in the front of the house.

The veteran theatre man will realize what an achievement this is. Only contented employees can greet the public with the necessary smile and fund of patience.

After the patron has been shown to this seat he turns his attention to the picture—if he can, too often there are annoying elements in the audience itself. Try to keep these persons from even purchasing a seat, if this is impossible, and it is often impossible to detect troublemakers and drunken persons. Have your ushers approach such persons when they have created some sort of disturbance and offer them their money back to leave. Be patient even with these persons—and never let your removal of them from the audience assume the aspect of a small riot. Keep your head and use it when dealing with such persons.

Marcus Loew, whose dictum, "The Patron is Always Right," has contributed greatly to his present control of more than 300 Theatres

Two types of patrons that the theatre man has especially to guard against are the Romeos and Juliets and the lads who imagine themselves to be Romans in a Sabine village, if you get what we mean. The ardent "neckers" and "petters" present a difficult problem.

In their own minds they can see no harm in what they are doing, and it is difficult to approach them and request them to leave for such a harmless breach of the peace, and yet the "back row bunch" may be offensive to the more Puritan minded among your patrons and liable, perhaps, to get you into trouble with anti-vice and children's protective societies.

One delicate way of handling this problem is for the ushers to carry little cards on which are printed, "Love is blind, but those around can see," and give them to anyone who gives an undue exhibition of affection in the theatre. The humor in the little message usually puts a good face on the procedure.

To take care of the men who annoy women in the theatre it is a good custom to have the ushers watch the audience and whenever they see a woman rise and change her seat to go and question her, and if it is found that she has left her former seat because of annoyance from some man, have the usher call a policeman and take the man into custody. It is favorable publicity for your theatre to be mentioned in the news as having aided in placing such a person where he can do no harm.

In general the safe rules to follow in gaining the good-will of the public are these: attract them with clean-cut advertisements, give them good shows, good music, have your cashier sell them tickets courteously and quickly, have the ushers bring them to their seats politely, terminate every dispute between a patron and an employee in the patron's favor, and guard your patrons from all manner of annoyance. Care in gaining the good-will of your public means money in the well-known box office.

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Moving Air Can Be Made To Blow Dollars Into Your Box Office

A corner of the airy Portchester Theatre, New York; Douglas P. Hall, Architect.

By J. F. DAILEY

Vice-President, Typhoon Fan Co., and Member American Society Heating and Ventilating Engineers

That ventilating and cooling equipment in theatres is a necessity, is now obvious. It is within the memory of practically every reader of this article how unhygienic and physically revolting the conditions of the old time moving picture show places were. Those were the days when "10 minute intermission please to change reels" was flashed on the screen, at which time the "bouncer" would walk down the aisle and spray perfume over the heads of the audience. That combination of closeness of the air, foul odors, and the cheap perfume was sufficiently repugnant to cause, even now at mere mention of it, an acute feeling of nausea.

To be sure, in the summer the exit doors were opened for a few moments during the intermission, but on still, stifling days, it takes a good deal more than open doors to get good breath of air. Wall fans became popular because they created something of an air-improvement. But these wall fans didn't help much. They merely churned up the air which was becoming stuffier from the perspiration moisture and body odors, and also unbearably warmer because of the enormous heat given off by so many people in the same enclosure. It is a fact that sufficient heat is given off by a theatre full of people to raise the temperature of the theatre to over 50 degrees in zero weaher.

Is it at all surprising then that as soon as motion pictures became an established fact, the health authorities began their investigations, and though their recommendations were far short of ideal, sufficient legislation was enacted to stimulate considerable activity on the subject. What at first appeared to be an enforced expense of the theatre owner developed into one of the most effective means of booming his business, especially in the summer. This situation gave impetus to the cooling and ventilating industry and trained engineers began the scientific study of the whole problem.

Out of these studies were evolved the systems of cooling and ventilating used in theatres today. These systems may be classified into two types, 1, the lower temperature method, and 2, the breeze method.

REFRIGERATION METHOD

The first or lower temperature method embraces a system of refrigeration which takes the heat out of the air, just as, to put it conversely, a radiator system in the winter is designed to put heat into the air. By means of refrigeration, the interior of the house can be maintained at any desired temperature independent of the conditions outside in the street. If equipment is installed to control the humidity, it is possible to defy all the climatic outrages of the summer.

If the heating system for the winter is conjoined with the cooling and ventilating plant in good engineering style, it is possible, thus, to condition the air of any interior to make it most comfortable for the human body all year round.

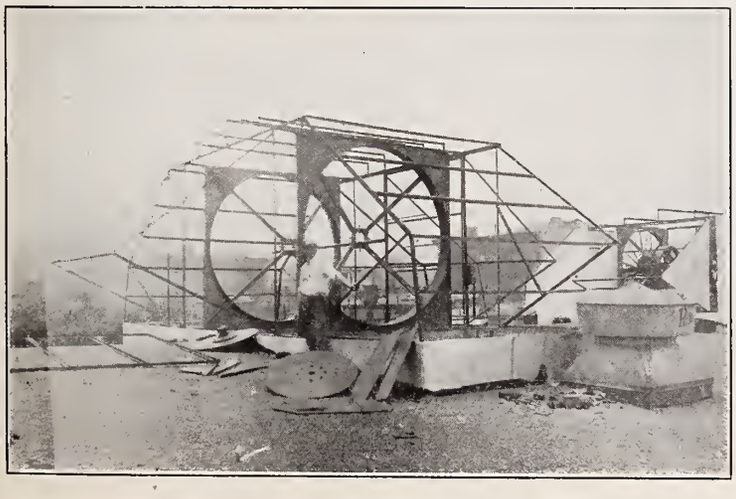
With accessories like air washers for dust particles, air filters for smoke and other colloidial matter held in suspension in the air, ozonizers to replenish the air with active oxygen and to destroy foul odors, etc., it is possible, outside of the beneficience of sunshine which is not permissible in the theatre, to make perfect weather with the purest air, regardless of nature's whim and the evils of a congested civilization.

The manufacture of synthetic weather is already an accomplished fact in some of the largest theatres and also in many industrial plants where production efficiency and the nature of the processes depend on the exact control of temperature and humidity.

But it is expensive. Even a superficial consideration of the factors involved will reveal this cooling and ventilating system to be of such magnitude as to be available only to the few very large theatres.

Consider the equipment necessary for this system. The ice making machine weighs from a few to many tons. For the huge compressor and the big motor of about 200 horsepower, substantial supporting foundations are required. Besides the large power consumption for these machines considerable care and attention must be given them. A great quantity of piping is necessary for the cooling coils. Pipe fittings, expansion and pressure valves, etc., are further necessary items.

An important part of the equipment is the structural steel for the cooling towers. Considerable cost is entailed in the air washers, the large dehumidifiers, air filters, fans and motors. The control instruments are not to be overlooked. And without the big blowers, the



Part of Summer Business Building When a Breeze Maker is Installed on Your Roof

system cannot function. These must be of proved efficiency and durability and require good-sized heavy duty motors to operate them.

In connection with all this more or less complicated machinery, there is the electrical work such as wiring, switches, releases, starters, etc. In order to preclude any disagreeable conditions during possible shut-down or repair of the refrigerating plant, it is advisable to install an auxiliary compressor or relay.

Perhaps one of the biggest items of equipment and installation costs is the duct work. The sheet metal ducts distribute the conditioned air to all parts of the house and then form the channels through which the "spent air" is sucked back to the blower. They are like the arteries which conduct the fresh blood from the heart to every part of the body and like the veins which conduct the spent blood back to the heart to be revived.

If the planning and layout of the theatre has not allowed for the installation of a cooling and ventilating system, it readily can be seen that a considerable amount of alteration to the building would be necessary. And it is not always a simple matter to alter. Occasionally obstructions are insurmountable. Very often much has to be sacrificed by way of appearance, artistic effect and valuable space.

In any case, the installation means extensive excavations and tunnel work. Also considerable room is required for the refrigerating machines and especially the cooling towers. Because of its weight and the possible effects of vibration, the ice machine should be installed in the basement of the building.

From the above cursory description of the equipment and installation involved in adoption of the refrigeration method for cooling and ventilating, it would seem that there is a correspondingly high cost in its operation.

There is, in the first place, for about a 10 to 12-hour performance run in the theatre, 400 to 800 gallons of water is used every minute if the cooling tower is omitted. Second, the power consumption of the system is enough to run some of the largest machine shops. Third, among the help necessary for the operation and maintenance, at least one licensed engineer is necessary and in some states required by law. In other words, it will cost $500 to $600 a week or at least $25,000 a year to run the plant. This figure does not include insurance, depreciation, interest on investment, etc.

The cost of the entire installation for a 1,000 to 2,000 seat theatre will range between $50,000 to $100,000 and will go as high as $250,000 to $300,000 for some of our largest theatres. Many exhibitors would rather put this money into building or acquiring other theatres.

That this system offers ideal conditions for cool comfort of theatregoers in the summer is unquestioned. But, it is not profitable except for the large houses having the higher admissions. And the number of these theatres constitute less than 10 per cent of the total, it is understood.

Breeze Method

How then are the 90 per cent of theatres cooled and ventilated? Principally by the breeze method. By the breeze system, cooling and ventilating can be made practical as well as effective. This method produces a continuous gentle movement of fresh air throughout the house, the cooling effect on the person being the same as if he were taking an easy drive in a roadster on some state road out in the country. The breeze carries away the moisture evaporating from the skin and therefore promotes quicker evaporation. Evaporation of any liquid requires heat and the heat naturally is supplied from the nearest available source.

That means that the moisture, in evaporating, takes heat from the skin, thus producing the cooling effect on the body. And so it is that a breeze with a temperature of 90 degrees actually feels cooler than still air of 80 degrees.

Equipment to produce cooling breezes should be so designed and installed that maximum efficiency and satisfaction may be derived therefrom. The breeze-making machines themselves are of the blower type and the disc mutiblade fan type. Both have distinct applications. Depending on the structural conditions of the theatre, cooling and ventilating may be made most efficient with disc multiblade propeller fans alone or a combination of blowers and fans.

Blowers are used where the space to be cooled and ventilated is so far removed from the source of fresh air or where there are obstructions of such a nature that ducts are required to conduct the air to the space. The sheet metal ducts or long chutes, especially when much turning of corners is involved, offer considerable resistance to the passage of air. Blowers are designed to force air under pressure to overcome resistance and hence are applicable in this case.

Where direct draught ventilation is permissible, this is true for most theatres, disc multiblade fans are used The fresh air comes in the screen end, sweeps through entire length of the theatre, and goes out by the lobby doors and other adaptable exits, carrying with it the heat, odors, and perspiration vapors. Thus the entire theatre acts as a duct, which eliminates the expensive sheet metal work otherwise necessary.

From exhaustive tests and experience, it is shown that a properly designed disc multiblade fan consumes less than half the power of a blower and occupies half the space for the same volume of air. Of real importance in ventilation is the characteristics of the fan to have its rotation reversed by merely throwing the switch the other way. That means that where and when it is necessary to exhaust the foul air, the same fan installation may be employed, where as in the case of blowers, a double installation would be necessary.

Reversing Feature Valuable

Reversing the operation of the system is a feature of certain cooling and ventilating equipment known in the trade under the name of Typhoon. A variable speed motor and regulator for ten speeds are part of the equipment. By running the multiblade fan in reversed di-

(Continued on page 541)

The cool Colony Theatre, New York, (Eugene De Rosa, Architect), snaps up summer crowds—an usher has reported that a patron emerging into humid Broadway, said, "I forgot it was summer."

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"The Song of the Wanderer"

Another Attractive Presentation from O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

A short time ago we received from Villa Moret, Music Publishers, a brief synopsis of the scrim presentation used by Al Brown, Organist, at the Granada Theatre, Chicago, featurning the "Song of the Wanderer." This week we offer our version of this scrim novelty, which follows, as closely as we could make out from the rather meager description furnished us, the Granada presentation by Al Brown, to whom we extend credit for the idea. We also wish to state that Mr. Brown, through his Granada scrim novelties, popularized the organ-scrim-novelty ideas; ideas which have been taken up by wide-awake managers everywhere. We have several requests for detailed plan and routine on this particular offering, and we feel certain that managers who take advantage of the service offered by the publishers of the "Song of the Wanderer," in the way of slides, and who work along the lines suggested in this presentation will find the result so pleasing and inexpensive that they will look forward to other popular songs planned for organ-scrim-novelties.

As we did not personally see the Granada presentation we do not claim that the setting herewith is the same as that conceived by Mr. Brown, but rather that the setting, as well as the routine, is along similar lines.

(Note: On request, right and left will hereafter designate as viewed from the auditorium; seeing the setting from the producer's point of view instead of the stage manager's.)

THE ROUTINE. Houselights dim—announcement slide flashed on drapes which open on plain scrim, masked with a leg drop of big trees. Chorus of "Wanderer" is played with slides on scrim after which Blue and Red lights up slowly back of scrim revealing a gypsy camp in a clearing in the wood. Lights up in lantern hanging inside wagon, and under firelogs. On the set, left, a big redwood tree; center, a covered gypsy wagon and right, a small house perched on a hummock. Several gypsies are gathered around the campfire in the foreground. A girl, fortune teller, sits on the steps to the wagon. Deep pink spot, overhead, on man dressed as wanderer, pack on the ground at his feet, singing verse and chorus of "Wanderer." Finishing, he hopelessly turns

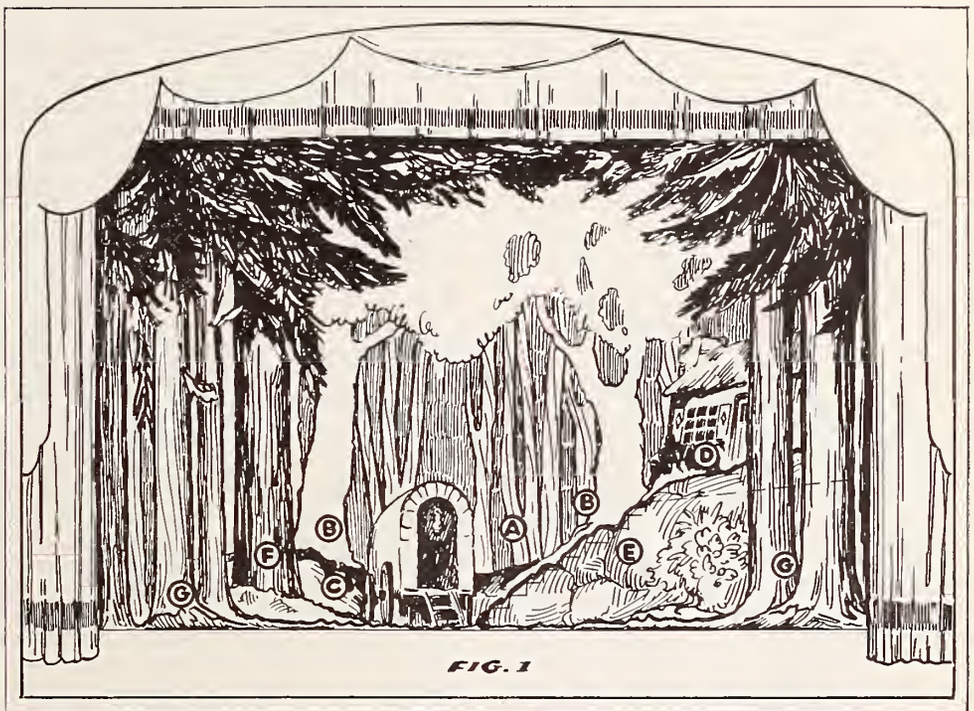


FIG. 1

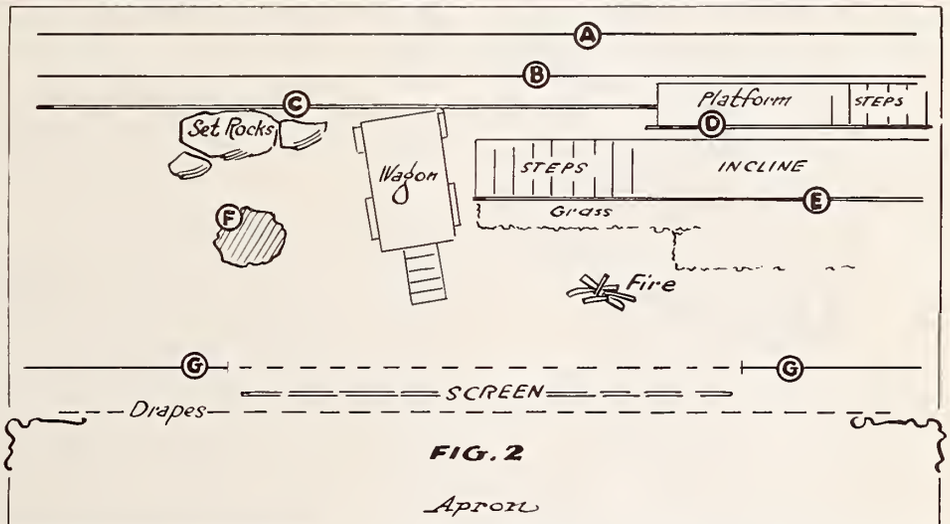
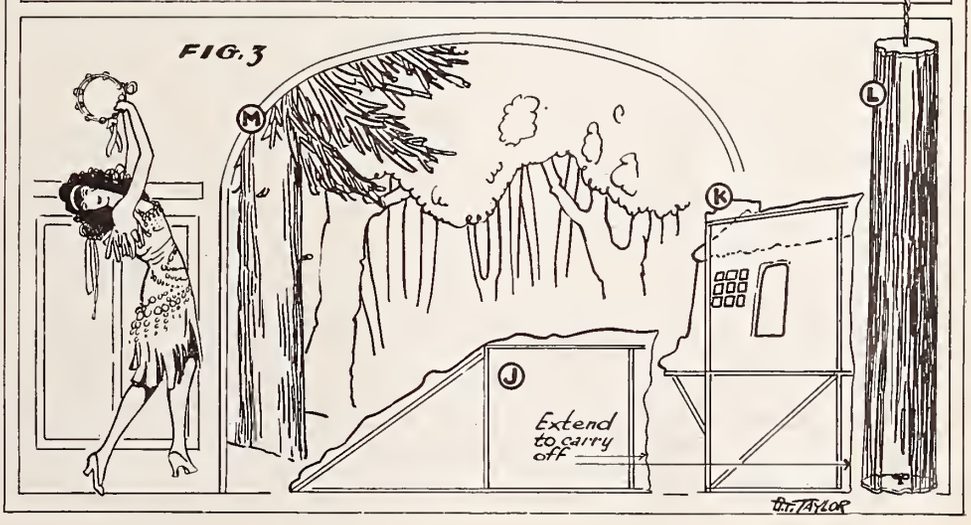


FIG. 2

Apron



away and sits down by girl, who tells his fortune, while violinist plays short number, slow and in a minor key; "Zieguenerweisen" fits perfectly. Red spot from right on violinist during solo. The singer stands up, puts his pack on the back and walks left, followed by deep pink spot from right. At the big tree he stops and glances back. During this action lights, green and red spot, come up on girl standing at window in house. The singer sees her as though a vision and stops to sing the last sixteen bars of the chorus of "Wanderer"; lights dimming on girl after eight bars and out on singer at finish. All lights dimming to out behind scrim as drapes close. The organist plays throughout the entire presentation, interpolating accompaniment to violin solo.

THE SETTING. Figure 1 and 2. Consist of the wood drop, A, in front of which hangs a cut wood drop B. Special drops in keeping with the balance of the setting are desirable but not essential. As a matter of fact, a good stock woods, with two or three profile trees, wings and a border will do very well; especially if some natural shrubbery and greens are added to fill out or dress the set. The house, D, may be set or flat. If the latter, box in the platform to prevent spill light from spots on girl striking any other part of the setting. K, fig. 3, shows construction details of flat or profile house made of wall board or muslin over framework. The raking piece, E, figs. 1 and 2 is also shown in detail in figure 3, J. The steps and include back of raking piece are not essential but suggested for effective entrance of the "wanderer" or others of the cast. The ground row C, is also of frame and muslin or paper construction. Make the big tree F in the same manner as cloth columns are made; viz., cut two wooden circles with uneven edges for top and bottom; tack cloth to the circles, following around the uneven edges. Fasten bottom circle to floor and pull top circle up on a line until taut. See L figure 3.

An old delivery wagon, camouflaged with a canvas covering, and with steps attached to the rear end, is just the thing for gypsy wagon. A number of large and small set rocks; natural or artificial greens such as ivy, salad, scotch broom, evergreens, ferns etc. will add a touch of realism to the scene.

Two suggestions for masking the scrim setting are shown, either of which is effective. The first, as shown in figure 1, consists of a leg drop of big trees,—or wings and a foliage border. The second, M, figure 3, is an arched leg drop. The scrim hangs back of the masking and the slides are projected directly onto the scrim. The painting of the wood masking and foreground pieces should be along standard lines where stock scenery is used as part of the setting. If the entire set is of new construction modern or futuristic ideas may be applied, such as doing the entire setting in strong colors, used in flat mases; with shading and highlighting produced by contrast in color tones rather than blending.

Procure some good prints of paintings done in vivid colors and "chart" your color scheme on the sketch. This will be found a splendid aid to effective coloring of the setting as a whole.

THE COSTUMES. Gypsy costumes are obtainable from any costumer. They are also very easily made as the range in style is wide and the costumes may be from the simple blouse and skirt with bright red sash to a fancy costume of satin and spangle. The men's costumes likewise are simple or elaborate as fancy may dictate. White, open neck shirt; black, rather tight trousers; bright red sash, and bandanna kerchief tied around, and over the head as a head covering, makes a satisfactory costume for the violinist. The wanderer could be in corduroy trousers, flannel or khaki shirt and bare-headed.

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As Broadway Does It

The Weekly Patronage Building Programs Displayed in What the Penn-State Movie Fan Terms The Show Window of America.

CAPITOL Theatre, N. Y.

Appeal to every taste was chosen by Major Edward Bowes in the program surrounding the feature, "Tillie the Toiler." Wagner's "Rienzi" overture furnished appeal to concert music lovers, brilliant musical score abetted by a vari-lighting on stage and Grand Orchestra, colors in harmony with vivid musical arrangement, orchid, white, green and red, the keys around which lights were blended. Victor Herbert's Princess Pat song, "Neapolitan Love Song," next had the stage, with atmospheric vista on back drop and draped, brightly striped curtains drawn back at sides to reveal vista, second chorus bringing in a tango routine by ballet corps: lighting kept down front on soloist until tango when ballet, softly lighted, got into action. The orchestra used the heavy, Indianese type of accompaniment for a scenic, Pageantry of India. This was followed by the piano duo, on stage, opening in front of a cut drop center of which was cut in large circle, lower edge above piano top line; as duo went into first number, "To Spring" (Greig), played in a special arrangement, not the straight but a dance-tempo arrangement, lighting came up back of cut showing through circle atmospheric set tree, apple and cherry, in blossom. Draw curtain closed in on end of number, to reopen on same general setting for second number, in which lighting came up behind circle to show heavy transparent silver cloth backing, lighted front and back in harmonizing tones that gave a novel setting for dancer on platform back of circle, built up to level of bottom of circle, so dancer was plainly visible all over the house. At end of this number encore was given, by piano duo against the unlighted drop, pianists spotted and cross flooded, from house and wings. Appropriate orchestral accompaniment was given the Magazine. Just preceding the picture feature, the climax of the stage work came with "Flighty Dolls," a cleverly arranged routine of novel dances and pantomimic character work by a dog in which character John Triesault worked in and out of various doll dances on full stage with plain lighting throughout, the setting being somewhat conventional in design but charmingly executed to show the inside of a large shop with ornamental window, very wide, at center back, conventional crescent moon and stars showing through on blue backing. Following dolls and dog in introductory routine, baby dolls came on in kiddie cars, novel and receiving applause; after which "Valse Poupee" and "Marionettes" were given, introducing more or less usual dance routines for ballet and Chester Hale girls, culminating in what was programmed as the "Lindbergh Special" wherein the dolls, which had been at various points of the routine working as one, as if on a string, in a long line, are suddenly terrified by the advent of the Aviator in his aeroplane, and as the first doll falls forward, the whole line consecutively crumples and crashes as curtains close in.

STRAND Theatre, N. Y.

Joseph Plunkett held down the presentation end to allow Ted Lewis the climatic position with the feature, Tender Hour unprologued. The presentation comprised an orchestral prelude followed by a Ballet Fantasy styled "The Love Letter" for which curtains drew aside to disclose the scrim dark, faintly luminous, then lights brought up behind scrim to disclose dancers, routine atmospheric and pantomimic dance being flood and spotlighted in amber and white against a dimly disclosed atmospheric drop, the design of which was not pronounced enough to be observed. Following this the orchestra appropriately played through the Magazine, after which Ted Lewis brought things up to the encore point and had to give it. Feature followed.

Publix Presentation
Paramount Theatre

Winter Nights An Arctic Fantasy
By John Murray Anderson

Opens in one with a drop of icicles and snow. Male quartet in white and cloth of silver sing "Winter Night."

Drop flies to set in three continuing the same idea. Six girls in white and silver, short skirts, white tights and trunks, do a step dance in unison. On exit stage is taken by two clowns in a French musical act. Back scrim is faded to disclose coloratura soprano on pedestal, placed so that she seems to be ten feet tall, the dress being fashioned on the pedestal. Sings Prosch's "Theme and Variations" for the twentieth time this season. Scrim is raised for song. Comes down and is faded out. Eccentric dancer does imitation of Edna Covey in her imitation of Pavlowa in The Swan. Billed as "The Wild Duck." Clowns come back for a comedy whistling number in imitation of talkative birds. Girls back. Back scrim comes up and girl on pedestal is pushed down stage. Girls spread mantle from side to side of stage. Clowns and eccentric dancer stand in to make picture. Curtain. Eccentric dance mildly successful. Clowns a real hit. Solo fair.

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Wants to Know Why His Lights Forget to Burn

ROBERT DeHAVEN, Ventnor City, N. J., who signs himself "Operator, Ventnor Theatre, though I am a bit doubtful as to whether he operates the theatre or not. I think another man does that, and that he is the motion picture projectionist at the Ventnor, writes as follows:"

"Would like your opinion as to the following. Have two projector arc lamps connected in series, using 22 amperes at 50 volts from a 25 ampere 55/100 volt Continental generator. At times when everything seems all right and both arcs are burning normally in series, they both suddenly go out.

It is not caused by keeping the carbons too far apart, nor are they blown out by a draft of air. There are no loose connections anywhere. The commutator and brushes are clean. Understand, this only happens once in a while. The only thing I can think of is a drop in the power line voltage. May I have your opinion?"

I don't know what may be wrong, but don't believe it is a line voltage drop. That surely would not come so suddenly that you would have no other indication except the arcs going out; also your incandescents would dim down if there were such a heavy drop.

I know nothing about the Continental generator or its peculiarities. Why do you not get equipment which this department has examined, had thoroughly tested and given its approval? It would be much the better plan it seems to me. That is one of the protections this department offers you.

You say you have a 50-volt arc. That is a bit low I think, and there might be a tendency to mushroom—form a mushroom shape on the positive carbon. However, if this is not true, then you might experiment with an arc a bit shorter.

It is true, also, that if the no-load voltage of your generator be a little low, then there would be a tendency to loose the arc very easily.

I don't really know what is wrong. It may be a fault of some sort, other than low voltage, in your generator. I know absolutely nothing about the Continental, hence cannot form an opinion concerning its possible shortcomings. Can any of our readers offer Friend DeHaven a suggestion of value?

Here's Some Plain Talk For the Stand Still Gang

WHEN anything in human affairs reaches the point of stand-stilling it is found that stand-stilling is not that at all, but it is slow retrogression. That this is just as true of motion picture projection as of anything else, who will question.

Motion picture projection should not reach that stage for a long, long while. It should, of course, never really reach it, but right now it has only just well started on the grade of advancement. It still is regarded in too many quarters, and by many times too many men as consisting merely in the operation of a machine, or mechanism.

That this is untrue I have contended, and do still contend, for the simple reason that projection is really one part mechanical and electrical, to ten parts optical, and optics is one of the most complicated, difficult things I know of to handle well and efficiently.

That this is true you may understand when you consider that you may do a number of wrong things electrically and mechanically, and still get a very good picture on the screen, though it will be gotten there inefficiently, of course. The moment you do just one wrong thing optically, however, you start seriously to gum the works.

Then, too, motion picture projection can only be rightly considered as embracing everything which has to do with the finished result on the screen. That is evenly and exactly true, is it not? And if it is true, what various things do directly affect "your" picture? Stop and think!

Is it not a fact, for instance, that auditorium lighting affects it, and may affect it very, very seriously? And if that is true IS IT NOT UP TO YOU, AS A MOTION PICTURE PROJECTIONIST, TO BE ABLE TO ADVISE THE MANAGEMENT INTELLIGENTLY ON AUDITORIUM LIGHTING, INSOFAR AS IT AFFECTS PROJECTION? And can that possibly, by any stretch of imagination, be included under the head of "machine operating." Can it?

Certainly not, you almost automatically reply, but there comes the old stock statement: I don't get paid for knowing such things, and the management don't ask me about them, anyhow. It won't even listen to me if I talk about them.

Which is true, BUT there is a reason, and a very good one, too. You don't get paid for knowing such things, for the excellent and sufficient reason that you DON'T know them, and the management very well knows you don't. The management won't listen to you because it very well knows you have little actual expert knowledge of them. IS THAT NOT TRUE?

Do you think the management of the Lancaster Theatre, Boston, Mass., won't listen to and give careful consideration to its projectionist, Arthur Gray, about the lighting of its auditorium? If you do think so you are very much in error.

And why will it listen and be guided by him?

Why, brother, simply because the Lancaster management is aware of the fact that ARTHUR GRAY KNOWS WHAT HE IS TALKING ABOUT. It knows that Arthur Gray has studied every phase of motion picture projection. It not only listens to what Arthur Gray says, but also IT PAYS HIM FOR KNOWING.

And what Arthur Gray has done YOU can do, but you can't do it by sitting back lazily and saying it can't be done. The "I can't" man never has and never will get much anywhere. He draws the union minimum scale while he lasts, but in the course of events he is quietly dropped, sinks into the natural level of the "I can't" men and that's that. And when I say "minimum union scale" I means the scale for the class of house in which he is placed by the union. He may even be a "Broadway man" for a time, and if so while he lasts the buttons on his vest will be under an abornmal strain. He will think he has "arrived" at the very apex, not realizing that he has only reached the foot of the real hill.

Men, let us all shove together on the car of progress, and push motion picture projection out of the rut in the dirt road, onto the concrete pavement of progress and on up the hill of advancement, until it stands at or near the summit, respected for what it is, namely, one of the most important wheels in the gear train of the motion picture industry.

"Better Projection Pays"

Bluebook School

Question No. 587—What should be the brush tension-pressure against the commutator of a D. C. generator, and what is the practical effect or effects of too much or too little tension. How may the projectionist test brush tension accurately?

The foregoing is a practical question proposed by John Doe, Chicago, who says: "Brother Richardson, I am asking this because I don't know, and am unable to find any complete, reliable data concerning this matter."

Well, John, you are exactly on a par with the editor on that. All the data I can find is that published in "Carbon Brushes," by the late J. S. Speer, president, Speer Carbon Company, published away back in 1906, and of slight value now. I shall ask the Hertner Electric Company and J. H. Hallberg to answer this question for us, though if any of you have reliable data on the subject, or feel able to offer anything of value, send it along. I shall ask no other question this week.

Wants Illinois License

A man who says he is a "starter with only four years' experience," who lives in a small city in Illinois, asks how he can secure a license.

I am not certain, but think the state of Illinois does not issue a motion picture projectionist license. The City of Chicago does issue one, though how thorough the examination it is necessary to pass to secure one is I don't know. Usually such examinations are fairly stiff on electrics, but somewhat weaker than an old maid's tea on the really big thing—projection optics.

Bluebook School Answers 573 and 574

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note: Brother Harry Dobson is with us again. He is one of the old stand-bys. A fine fellow, a real motion picture projectionist and a capable man. He sent in correct answers to question 569 to 573, inclusive, but they were received too late to give credit the weeks those questions were answered. Why not Bennewitz, Fell, and a lot more of the old-timer school men get back into the game. Come on, boys, the water is fine!

Question No. 573: Explain what will happen if a test lamp be connected from neutral to ground and why it will happen.

W. C. Budge, Brooklyn, N. Y.; Harry Dobson, Toronto, Ont.; C. H. Hanover, Burlington, Ia.; Charles E. Curle, Chattanooga, Tenn.; Laverne Burbank, Flint, Mich.; T. R. Roand, St. Louis, Mo.; G. L. Doe, "Bill" Doe, John Doe and one who facetiously signs himself "Doughy Doe," all of Chicago, Ill.; George Lawrence, Jr., Sackville, N. B.; T. Y. Fullerton, Des Moines, Ia.; D. G. Henderson, Quincy, Ill.; T. R. Bankerton, Wentzville, Mo.; Gilbert Atkindon, Cleveland, O.; Chas. C. Colby, Santa Fe, N. M.; Frank Dudiak, Fairmont, W. Va.; Albert Hancock, Dallas, Texas; A. L. Tomkins, Ft. Worth, Texas; A. D. Henley, Seattle, Wash.; Albert Cook, Denver, Col.; F. D. Henley, Vancouver, B. C.; G. R. Hahn, Memphis, Tenn.; F. D. Orenbach, Truesdale, Mo.; H. L. Baker, Johnstown, Pa., and Thomas Billings, London, England, all answered this one correctly.

Just in honor of his return I have selected the answer of Brother Dobson for publication, though for that matter they are all pretty much the same. He says:

Were one to test from neutral to ground of an Edison 3-wire system, using an ordinary incandescent globe of the lower voltage of the system, there would be no result. The lamp would not light, because the metal of the neutral is already grounded—connected to ground—and the current from any ground of an outside wire would seek the permanent ground by reason of the fact that it would have less resistance than would the filament of the lamp.

That is the answer generally accepted as correct, yet as I wrote it, I am not so certain it is necessarily always right. Suppose for some reason the resistance of the ground from the permanent to the point of leakage is quite high—higher than the resistance of the test lamp, and the lamp be connected to the ground where there was slight resistance between its connection and the point of leakage. The lamp might light under those conditions. Probably they would never obtain. Certainly they never should, but they might just the same, but Dobson's answer is correct, nevertheless, since such a condition would be in the nature of a freak.

Question No. 574—What possible effect might result from placing the rheostat in the neutral of an Edison three-wire circuit?

In addition to those named above, N. R. Quigley, Oklahoma City, Okla., and William Turner, Pontiac, Michigan, answered this one right. The answer of Brother Curle is used for publication by reason of the excellent diagramatic illustration accompanying it. He says:

Placing the rheostat in the neutral of an Edison three-wire system may cause a great variety of effects. Should a ground develop in the rheostat itself, or on the carbon arm, the effects may be anything from a slight increase in current, up to the point where the rheostat resistance is entirely eliminated from the line, causing the fuse (opposite the neutral) to blow whenever the arc is struck. The effects can best be explained by the following sketch. A shows a ground in the rheostat where one coil is eliminated. B shows a grounded carbon arm where the entire rheostat is eliminated.

Transverter is Still Proving in Big Demand

The Hertner Electric Company are maintaining their very rapid sales record on new Transverters. Regardless of the conditions throughout the country new theatre erections seem to continue unabated and together with replacements, an ever increasing number of Transverters are constantly being installed.

A few of the recent theatres ordering Transverters are as follows: Tibbets Theatre, Coldwater, Michigan; Grant Theatre, Philadelphia, Pa.; H. C. Coffee, Amarillo, Texas; Hunt's Casino Theatre, Wildwood, New Jersey; New Theatre, Lexington, Virginia; Jefferson Theatre, Roanoke, Va; New Norwood Theatre, Norwood, Mass; State Theatre, Kalamazoo, Mich.; Capitol Theatre, Passaic, New Jersey; Monta Vista Theatre, Cincinnati, Ohio; Ancient Order of Pilgrims Auditorium, Houston, Texas; Ritz Theatre, Tolleston, Indiana; Zarah Theatre, Great Band, Kansas; Novelty Theatre, La Follette, Tenn.; Strand Theatre, Tupelo, Texas; Pharr Theatre, Pharr, Texas; Family Theatre, Gary Indiana; Pearson's Theatre, Clayton, New York; Yale Theatre, Cleburne, Texas; Bernard Eagle Home, Cincinnati, Ohio; Bonnie Kate Theatre, Elizabethton, Tenn.; Paramount Theatre, Kokomo, Indiana.

Second Incognito In For Bluebook Schooling

WELL, I'll be editorially darned! Here comes an answer to Bluebook School questions Nos. 575 and 576, with this note: "My Dear Mr. Richardson: In submitting answers to the Bluebook School questions I trust there will be no serious objection to the writer being anonymous, or to the using of a pseudonym of one already in the school."

I permit anonymous answers to Bluebook School questions for one reason, and one only, viz: there are still men in projection rooms who are so thoroughly back-number and dumb that they sneer at those progressive enough to take part in such a thing as the Bluebook School and these solid ivory domed truck driver "projectionists" can and often do make it unpleasant for those more progressive than themselves.

They could not by any possibility make it unpleasant for me were I a projectionist in their city or town, because I would listen to their bleating, consider the source and tell them, not too politely, to go chase their dear selves. Not all men, however, feel themselves able to take that stand. In fact, very, very many really progressive, high grade men cannot do it, and I have permitted the use of nom de plumes to enable them to take part in the work of the school without having it made unpleasant for them.

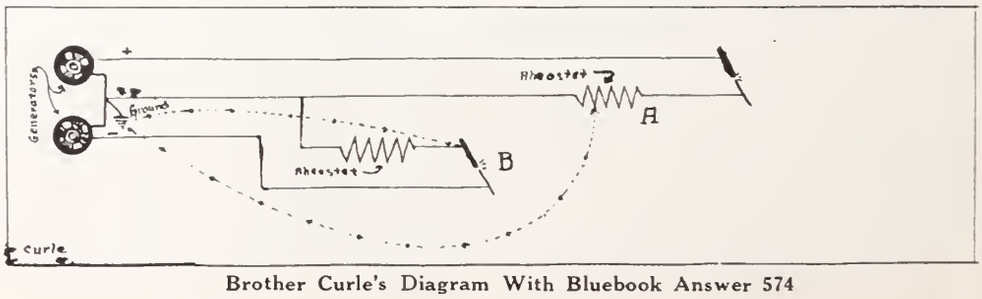
I think "Hanover" is an assumed name. In fact I am sure of it, because though he is one of the oldest "scholars" in the school, I have never been able to reach him, though I have printed requests for his theatre or home address. He has never given a street or theatre address.

So all right, Hanover No. 2! Welcome to our city, and if you're as good as "C. H. Hanover" you'll be a real acquisition. We already have had five or six "Does" from Chicago, and I think quite a number of the newer "scholars" have followed the Hanover and Doe lead. Not certain of it, but think so because several letters written to various Bluebook "scholars" have been returned by friend P. O., with the significant legend on the envelope: "Unknown" and some from small towns too.

Dennison With Sentry

Earl Dennison who, as you all know, has for a long while been with Paramount, where he has done much excellent work in improving upon the handling of film and its repairing, has severed his connection with that corporation to accept a position with the Sentry Safety Control Corporation.

The Sentry is high class apparatus. Dennison is a high class man—what more could any one wish. Incidentally that Sentry apparatus should be installed on every theatre projector in the country, and I don't mean maybe either. It safeguards both the audience and the property of the theatre. In the end it pays for itself by lowering insurance rates.



Brother Curle's Diagram With Bluebook Answer 574

New Halberg Apparatus Builds Exhibitors' Regard for Pioneer

IT IS now going on the sixth month since J. H. Hallberg announced the introduction of his new Reflector Arc Lamp and special Motor Generators made for the operation and control of Reflector Arcs. Notwithstanding this comparatively short period of time, exhibitors have taken a great deal of interest in Hallberg, business building product, not only because of the reasonable price which was put on the Hallberg Reflector Arc Lamp when it was introduced, but particularly because of the special and exclusive points of merit embodied in the design and construction of his lamp.

Those exhibitors who have been active in the business during the past eighteen to twenty years will remember the Hallberg A. C. Economizer, Motor Generators, and other specialties which were brought out from time to time from the Hallberg Laboratory and then placed before the exhibitor. It is a fact that all Hallberg apparatus has possessed merit and has been especially efficient for the purpose for which it was intended, advertised and sold.

Probably 50% of the projection rooms in the United States and in many other parts of the World have apparatus installed and still in service bearing nameplates from the House of Hallberg. It is therefore, perhaps not surprising that since J. H. Hallberg has opened his new show room that he should meet with gratifying response from the exhibitors, as evidenced by a letter dated May 2nd, 1927, from Ralph W. Kinne, Manager Ideal Theatre, Springfield, Vermont, which is herewith quoted:

"Perhaps you will be interested to know that the Reflector Arc Lamp, with stereopticon attachment which we purchased from you about six weeks ago is giving perfect satisfaction, at a saving of about 25 amps. at the arc.

"The stereo attachment is perfect and a great improvement over ordinary lamp house stereopticons.

"We now anticipate buying another of these lamps within the next few months.

"Wishing you success with these lamps, I am"

and here is another from Mr. C. H. Skinner of S. & M. Sales Co., Utica, N. Y., dated May 10th, 1927, as follows:

"The demonstration lamp you sent us arrived O.K. and it certainly is a nice put up lamp.

"We have had it in operation in several theatres and the results were very satisfactory.

"We are sending you an order for two more lamps and a generator which you will kindly rush.

"You can count on us as a Hallberg Booster."

Mr. Hallberg has hundred of letters just as good as the foregoing on all classes of apparatus which he has installed in the past and from now on there will be published from time to time information setting forth the satisfaction enjoyed by the purchasers of his Reflector Arc Lamps, Motor Generators and other specialties.

Circulars and instructive bulletins are cheerfully sent to all of those who desire to keep up with the time in high efficiency projection.

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,628,250. MOTION PICTURE APPARATUS. William J. Knorre, Spokane, Wash., assignor of one-half to Grover C. Ealy, Spokane, Wash. Filed June 12, 1926. Serial No. 115,630. 3 Claims. (Cl. 116—67.)

The combination in an attachment for motion picture apparatus with an annunciator and its actuating means.

1,629,029. FILM-TAKE-UP DEVICE WITH BRAKE. Frank E. Garbutt, Los Angeles, Calif., assignor to Famous Players-Lasky Corporation, New York, N. Y., a Corporation of New York. Filed July 25, 1925. Serial No. 46,155. 2 Claims. (Cl. 242—55.)

In a film winding device, the combination of: a rotatably supported shaft; a winding reel on which a film may be wound, mounted on said shaft to rotate therewith; means for frictionally driving said shaft, a swingably supported pulley over which said film extends in a manner to support said pulley, said pulley being moved when the tension of said film changes; a rod pivotally associated with said pulley; a guide member into which said rod extends, said guide member having an upper end which said rod may engage and a lever to which said guide member is attached, said lever being swung when said rod exerts a force on the end of said guide member; a brake drum rigidly secured to said shaft; and a brake shoe attached to said lever, said shoe being operated by said lever in a manner to engage said drum and to permit said winding reel to be rotated at such a speed that said film will be maintained at a uniform tension.

1,630,049. PHOTOGRAPHIC SHUTTER. Carl Bornmann, Binghamton, N. Y., assignor to Ansco Photo-products, Inc., Binghamton, N. Y. Filed May 16, 1924, Serial No. 713,774. Renewed Mar. 31, 1927. 7 Claims. (Cl. 95—59.)

A photographic shutter including blades, actuating means therefor, and a diaphragm having a light defining aperture and an irregular opening and provided with a finger piece, said irregular opening co-operating with said actuating means for controlling the speed setting of said actuating means in accordance with said aperture.

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PATENTS
William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
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No better tickets can be had at any price

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

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Skouras' Summer Is Safe From Business Killing Heat

With the first test of the Ambassador Theatre's $150,000 cooling system the patrons of this big house are assured of comfortable conditions even on the most torrid days of the coming Summer.

According to Skouras Brothers the three outstanding features of the "perfected" refrigerated air cooling plants of the Ambassador and Missouri Theatres in St. Louis are: First, 99 per cent. of the dirt and foreign objects is removed from the air by a thorough cleaning. Second, the air is washed and sprayed in water of a temperature of 40 degrees—a process that removes excessive humidity and eliminates the clammy moist air that exaggerates one's feeling of heat, and third, the cool air is forced into the theatre through the ceiling. In this way the cool air is evenly distributed over the balcony and lower floor and the cool draughts on the feet so frequently noticed when air ducts in the floor are used are not evident.

National Expands Service With Added Departments

The National Theatre Supply Company seems to be going after things in earnest and with a vim that never before has been observed in theatre equipment circles. This condition is indicated by the several new departments that have been added recently and the type of men being placed in charge of them at the general offices as well as the district and branch offices throughout the United States.

Mr. A. Pernetti, for several years very prominently identified with the organ industry and with Geo. Kilgen & Sons, has been placed in charge of organ sales and service in the Mid-West division.

The new department will also handle the sales of a player organ which is now being distributed by the National Theatre Supply Company.

A scenic, drapery and floor-covering department has also been formed for the Mid-West division and has been placed under the direction of P. L. Landis, former member of the original Sosman & Landis studios in Chicago. Mr. Landis is quite well known in the theatre industry and through experience is splendidly qualified to assume his duties with National. He also will maintain offices at the National headquarters and will look after the interests of the company both by personal contact with the trade and through specialists in scenery and stage-craft, house draperies and floor-coverings, working under his direction and located at the various branch offices.

A new scenic studio has been outfitted in Chicago, with Mr. William Lemle in charge. Mr. Lemle is also a former member of the original Sosman & Landis Co. While the National Theatre Supply Company has no financial interest in the Lemle Studios, it has assumed distribution of the entire output of the latter.

Rockhill Opens to Show A Real Business Maker

Kansas City, Mo.—The Rockhill Theatre, Forty-sixth street and Troost avenue, opened its doors Sunday night, more than 3,000 persons witnessing the first two nightly performances. Free parking space and a refrigerated cooling system are features of the new theatre, which is a suburban house.

At left is Mr. P. L. Landis, who heads a new scenic, drapery and floor covering division; at right, Mr. A. Pernetti, in charge of organ sales in the Mid-west for National Theatre Equipment Co.

Mr. Theatre Owner—

WHY GAMBLE WITH THE LIVES OF YOUR PATRONS?

You spend thousands of dollars for the comfort and convenience of your patrons. Why not spend a few cents a day to assure their absolute safety from fire and panic hazard?

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Air Gets Business

(Continued from page 534)

rection and at reduced speed, excellent exhaust is obtained.

For the theatre owner, it becomes a matter of economic expediency to be able to use the same installation in the sumer for forcing cool air into the house and in the winter, to exhaust the stuffy air out of the house. In many respects, therefore, the disc, multiblade propellor fan has consequential advantages over the blower, but the latter has a definite engineering status by virtue of its characteristis to create air pressure, and should be included in the deliberations of the ventilating man when he lays out the job.

Layout is Crux of Problem

The layout of a cooling and ventilating system is the crux of the whole problem. For, while the efficiency of the individual units of equipment may be excellent, an unintelligent planning and installation may render the equipment useless and prove a disastrous investment for the theatre owner. In other words, only engineers who have specialized in theatre ventilation should be entrusted with the job.

First of all, the amount of air necessary to produce satisfactory cooling is calculated. This is done by computing, from the number of seats, the height and width of the theatre, and the particular climatic conditions, the volume of air required to effect as many air changes per minute as needed. In general, a complete air change every minute gives good results and and is the basis for figuring the equipment.

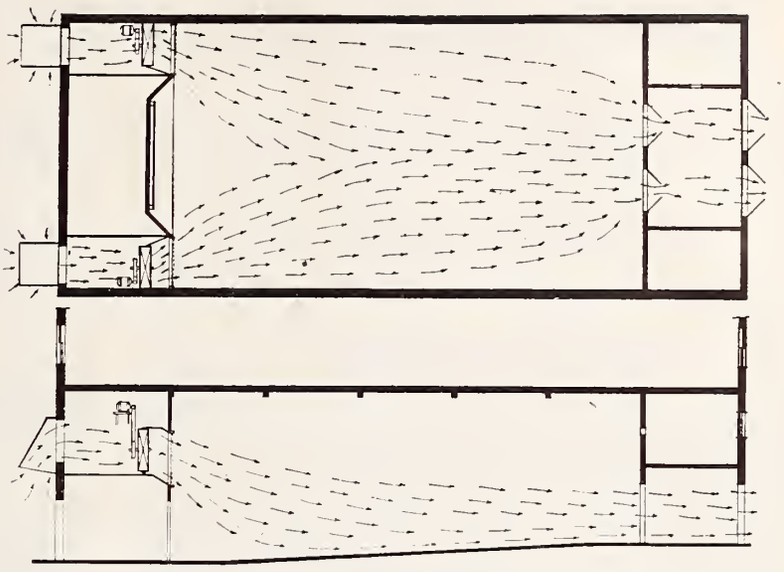
For a theatre of 300 seats, the fan should be six or seven feet in diameter located at the stage end. Instead of a single fan, a twin set of 4-foot fans may be used if such a unit fits the structural arrangements of the house better. A twin set has the advantage over two separate fans in that they are operated by a single pulley, shaft and motor. A 500 seat theatre requires two 6-foot units, a 700 seat house two 7-foot units. The 1,000 seat theatre, in general, takes two 7-foot and two 5-foot fans. Above this seating capacity, the particular conditions of the theatre determine the type and the layout. Balconies, ceiling heights, necessity of extra exhaust equipment may also make a combination of fans and blowers the logical layout. In any event the equipment should be adequate and adequacy can only be figured by a thoroughly experienced theatre ventilating engineer.

The next problem is the location of the breezemakers. Wherever the conditions warrant, the source of the freshest air available is the right location. This may be on the roof, the attic, or it may be more efficacious to install on the side walls. In other words, here again the qualifications of the engineer comes to the fore, because it is the whole system, including equipment, that produces results. The accompanying illustrations furnished by the Typhoon Fan Company, are graphic representations of the functioning of efficient system.

Further factors requiring the most meticulous attention for a perfect system are the arrangement of the breeze deflectors, the shape and practicability of the openings, the pattern and character of the grilles, the design and composition of the air chutes, the sturdiness and economy of the penthouse for housing the fans, the quality and type of motors, electric wiring, starter regulators, and a host of other items. All of these factors, then, must be thoroughly digested before installation, if the theatre is to have a system of which it can be proud.

The entire Breezemaking system for cooling and ventilating will range in price, on the average, from $1,500 to $7,000. The cost of operation is negligible since there is practically no overhead, no licensed engineer is required, very little power is consumed and, as a matter of fact, the house porter can give it the little attention necessary.

There are sound economic reasons why a theatre may not have a refrigerating system but there is little or no excuse for a theatre to lose business in the summer because of the lack of good cooling and ventilating system, especially when the Breeze System requires so little in money and offers so much in effectiveness.



This is a practical use of the Breeze method of cooling and ventilating as indicated by Typhoon Fan Company

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Mighty often new, modern decoration will turn the tide again. Textured walls—those beautiful rough finish Spanish orother "period" effects—are easy to get.

Just have your local painter-decorator do your house over in *Textone*, the plastic paint. Any tone—any texture—over any surface. It's the simplest, easiest, most economical way to get the new, popular effects.

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Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,546
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,585
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,900
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Thens and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	5,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476

Short Subjects

Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Fighting Hearts	June 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls

FIRST NATIONAL

Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,220
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,422
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,849
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,338
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631

FOX FILM CORP.

Features		1926	
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,828
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,494
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,997
Midnight Kiss	Comedy drama	Aug. 7..	5,023
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,362
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Complete Life	O. Henry comedy	July 3..	2,000
A-L Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	Jnly 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Rnses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattau			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6.849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5.915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5.690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4.757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford Brian)	College comedy-dr	May '5.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	7,347
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,977
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6.657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8.750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160

PARAMOUNT

		1926	
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	Jnne 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Nanghty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,760
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,680
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23..	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama.	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Pup's Tale	Mayer "Sketchbook"	Oct. 30..	1 rl
More Ways Than One	Sportlight	Oct. 30..	1 rl
Nuremburg	Mayer "Sketchbook"	Oct. 30..	1 rl
Raggedy Rose (Mabel Normand)	Hal Roach comedy	Nov. 13..	3 rls.
A Harem Knight (Turpin)	Sennett comedy	Nov. 13..	2 rls.
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4.. 3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4.. 2 rls
Through Thick and Thin	Terry cartoon	Dec.	4.. 1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4.. 2 rls.
Hitting the Rails	Terry cartoon	Dec.	4.. 1 rl.
Bars and Stripes	Terry cartoon	Dec. 11..	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11..	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18..	2 rls
School Days	Terry cartoon	Dec. 18..	1 rl
Top Notchers	Sportlight	Dec. 18..	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25..	2 rls
	1927		
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1..	2 rls
Telling Whoppers	Our Gang	Jan. 1..	2 rls
Musical Parrot	Terry cartoon	Jan. 1..	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8..	2 rls
With the Wind	Sportlight	Jan. 8..	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8..	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15..	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15..	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15..	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22..	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22..	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22..	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22..	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22..	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29..	....
Sink or Swim	Terry cartoon	Feb. 5..	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5..	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5..	2 rls
Sporting Knack	Sportlight	Feb. 12..	1 rl.
Smith's Customer	Smith Family com.	Feb. 12..	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19..	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19..	2 rls.
Pathe Review 6	Magazine	Feb. 19..	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26..	1 rl
Crowd Bait	Sportlight	Feb. 26..	1 rl
Seeing the World	Our Gang comedy	Feb. 26..	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5..	2 rls
In the Rough	Terry cartoon	Mar. 5..	1 r
Tit for Tat	Terry cartoon	Mar. 5..	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12..	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12..	2 rls
Mail Pilot	Terry cartoon	Mar. 12..	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12..	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19..	2 rls
Weatherproof	Sportlight	Mar. 19..	1 rl
Pathe Review	Review	Mar. 19..	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19..	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2..	2 rls
Frost Line	Sportlight	Apr. 2..	1 rl
A Small Town Princess	Sennett comedy	Apr. 2..	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9..	2 rls
Rival Sex	Sportlight	Apr. 9..	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9..	2 rls
Pathe Review 12	Magazine	Apr. 16..	1 rl
Magician	Terry cartoon	Apr. 16..	1 rl
Ten Years Old	Our Gang	Apr. 16..	2rls
Keep Off the Grass	Terry cartoon	Apr. 16..	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16..	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16..	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23..	2 rls
Pathe Review 13	Magazine	Apr. 23..	1 rl
Medicine Man	Terry cartoon	Apr. 23..	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23..	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23..	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23..	2 rls
Pathe Review 14	Magazine	Apr. 23..	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2..	2 rls
Pathe Review 16	Magazine	May 2..	1 rl
Love My Dog	Our Gang	May 2..	2 rls
Broke in China (Turpin)	Sennett comedy	May 2..	2 rls
Honor Man	Terry cartoon	May 2..	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2..	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9..	1 rl
Pie Eyed Piper	Terry cartoon	May 9..	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9..	2 rls
Bubbling Over	Terry cartoon	May 9..	1 rl
Agile Age	Sportlight	May 9..	1 rl
A Fair Exchange	Terry cartoon	May 9..	1 rl
When Snow Flies	Sportlight	May 14..	1 rl.
Pathe Review 20	Magazine	May 14..	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14..	2 rls.
Tabloid Editions	Sportlight	May 21..	1 rl
Horses, Horses, Horses	Terry cartoon	May 21..	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21..	2 rls
Tired Business Men	Our Gang comedy	May 21..	2 rls
Pathe Review 21	Magazine	May 21..	1 rl
Eve's Love Letters	Hal Roach comedy	May 28..	2 rls
Smith's Fishing Trip	Smith Family	May 28..	2 rls
Pathe Review 22-23	Magazine	June 4..	1 rl
Digging for Gold	Terry cartoon	June 4..	1 rl
Hunting for Germans	Will Rogers' trip	June 4..	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4..	2 rls
Flying Feet	Sportlight	June 4..	1 rl
Chills and Fever	Sportlight	June 4..	1 rl
Curled in the Excitement	Sennett comedy	June 11..	2 rls
Hard Cider	Terry cartoon		

Features	Kind of Picture	Review	Feet
	1927		
Burnt Fingers	Melodramatic mystery	Feb. 12..	5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19..	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26..	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5..	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5..	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19..	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2..	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9..	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16..	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23..	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2..	6,903
Don Desperado (Maloney)	Punch western	May 9..	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9..	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14..	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21..	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21..	6,563
Alaskan Adventures	Alaskan Trip	May 28..	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4..	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4..	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11..	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11..	4,512

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25..	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30..	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22..	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,093
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11..	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9..	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16..	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23..	6,738
Pals in Paradise (star cast)	Kyne mining story	Nov. 29..	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4..	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18..	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1..	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.15..	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29..	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19..	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9..	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9..	6,303
King of Kings	Biblical drama	Apr. 23..	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9..	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14..	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21..	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4..	7,107

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,259
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4..	5,303

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	550
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9..	1,000
Berth Mark	Carrie of Chorus	Oct. 9..	2,000

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STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)..	Drama	July 24..	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Speoial)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..	6,022

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,600
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..8 rls.	
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120

UNIVERSAL

Featnres			
		1926	
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Tronble (Morrison)	Action western	June 19..	4,304
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies In the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252
Short Subjects		1926	
Snookums' Outing	Newlyweds comedy	Nov. 13..	2 rls
Martin of the Mounted (Gilman)	Mounted police	Nov. 20..	2 rls
Fighting Strain (C. Witzel)	Western	Nov. 20..	2 rls
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..2rls	
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..1 rl	
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..1 rl	
Last Lap	Collegians No. 4	Nov. 29..2 rls	
A Close Call	Gump series	Nov. 29..2 rls	
Honeymoon Quickstep (Lake)	Comedy	Dec. 11.. 1 rl	
Around the Bases	Collegians series	Dec. 11.. 2 rls	
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18.. 1 rl	
Rooms for Rent	Andy Gump comedy	Dec. 18.. 2 rls	
Too Much Progress in Piperock	Tuttle western com.	Dec. 18.. 2 rls	
Buster's Sleigh Ride	Buster Brown series	Dec. 18.. 2 rls	
Fighting Spirit	Collegians series	Dec. 25.. 2 rls	
Buster's Picnic	Buster Brown series	Dec. 25.. 2 rls	

	Kind of Picture	Review.	Feet
		1927	
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl

WARNER BROS.

		1925	
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,973
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15..	6,570
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	Inly 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..10,018	
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..10,049	
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar.12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218

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Exhibitors Daily Review.

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IN THIS ISSUE

Europe Aims At Early Domination of Home Theatres
Publix May Lop 200 Houses Off Circuit of 700
Lichtman Elected President of Motion Picture Club

MOVING PICTURE WORLD

VOL. 86, No. 8 JUNE 25th, 1927 PRICE 25 CENTS

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4	BEERY-HATTON	"GENTLEMEN PREFER BLONDES"
4	POLA NEGRI	"UNDERWORLD"
4	THOMAS MEIGHAN	"JESSE JAMES"
3	EMIL JANNINGS	"THE WAY OF ALL FLESH"
4	ADOLPHE MENJOU	"HITTING FOR HEAVEN"
4	FRED THOMSON	"TILLIE'S PUNCTURED ROMANCE"
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1	W. C. FIELDS	
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26 KRAZY KAT	26 INKWELL IMPS

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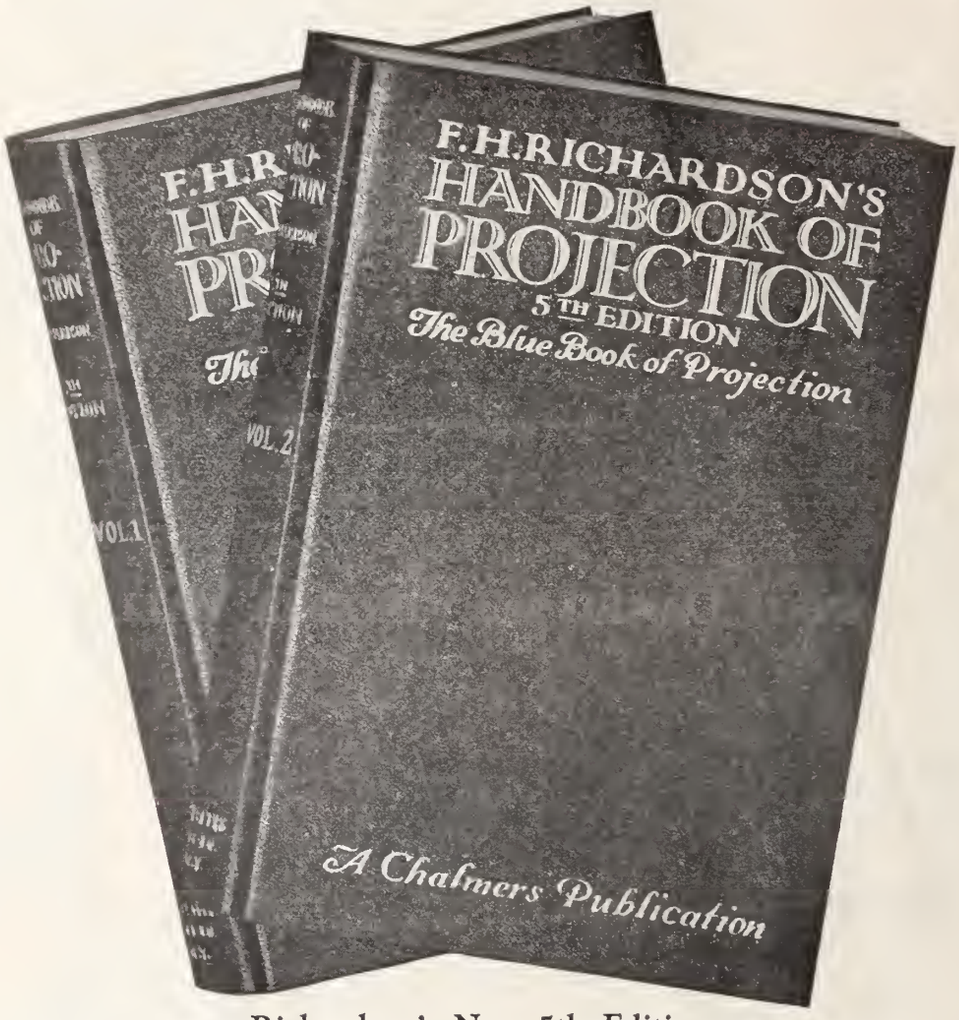

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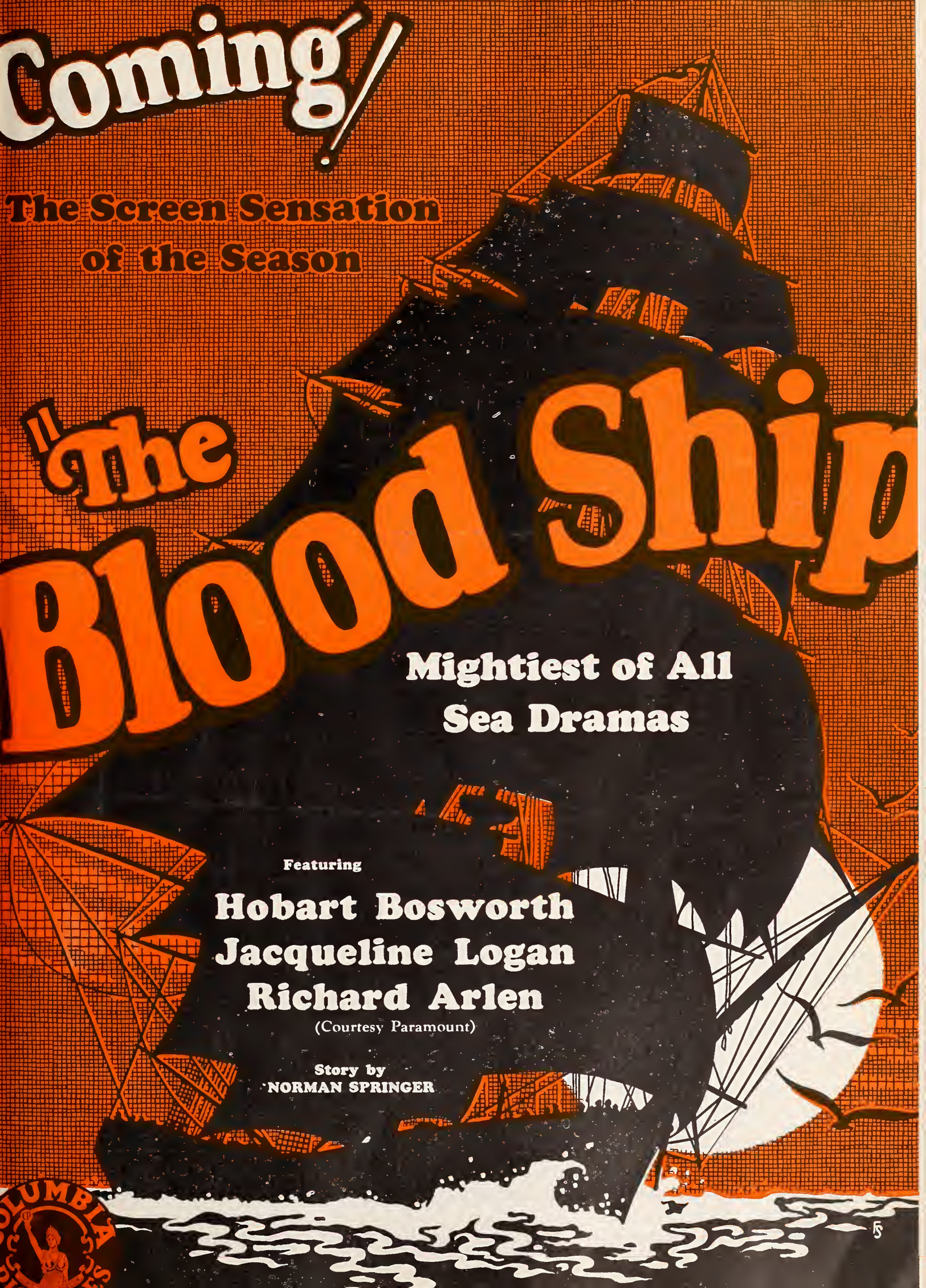
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(No. 535—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

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ITS TRIUMPH AND ITS TROUBLES ARE AS PERSONAL TO HIM AS his very own.

TO HIM, UNIVERSAL IS NOT A SOULLESS, COLD-BLOODED CORPORAtion but a living, breathing, human personality.

THEREFORE, WHEN A COMPARISON OF THE NEWLY ANNOUNCED product of all the companies was made and it was found that Universal has out-distanced the whole field in the box-office appeal of its pictures, a genuine, national cry of delight went up and its echoes will not die down for a long time to come.

WHAT A MOMENT, MY FRIENDS!

WHAT A MOMENT TO THE UNIVERSAL ORGANIZATION, TO MY associates and, if you please, to your humble servant!

CAN YOU IMAGINE WHAT AN INSPIRATION THIS IS TO EVERY MAN in the Universal family? Can you possibly picture what a spur your hearty applause is to our efforts?

THINK WHAT IT MEANS. THE OLDEST BIG PICTURE COMPANY IN THE business, instead of growing stale and habit-ridden, sets the pace for the whole industry!

WHY HASN'T UNIVERSAL FALLEN BEHIND? WHY HASN'T IT BECOME old fogey in its notions? For the very simple reason that we have always kept an even balance of experience and youth in our personnel.

UNIVERSAL HAS BROUGHT MORE NEW IDEAS INTO THE BUSINESS than any other company. It has never been afraid to "try anything once". It has never forgotten that this is a business demanding novelty—something new and different all the time. While others have theorized ponderously about the necessity of young blood and new ideas, Universal has never stopped adding those very things to its vital forces.

SO, IT IS SOMETHING OF AN ACHIEVEMENT, IN THE FACE OF KEEN competition, to have produced the ideal list of pictures for the biggest season in the history of picturedom. That's what we offer you now—the ideal list.

BUT IT IS EVEN MORE OF AN ACHIEVEMENT OVER A LONG SPAN OF years to have held the affection and personal interest of the exhibitor to such an extent that he is delighted to the very bottom of his heart to know that Universal again "has 'em all licked".

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Last Minute News From Everywhere

MOVING PICTURE WORLD

Vol. 86 New York, June 25, 1927 No. 8

THE SAME?
The film man who thought Pons-Winneke was the name of a new German star, is the one who tried to corner the sprocket hole market in 1907.

ANTI "BLUES"
New political organization formed to oppose candidates favoring "blue" laws. This ought to make some folks we know see "red." Canon Chase, for instance.

Lasky Asks 10 Per Cent. Reductions In All Paramount Salaries Over $50

Wage Cut Will Slash $5,000,000 Off Production Budget of $20,000,000, Is Estimate

By Tom Waller

(*Special wire to Moving Picture World, Hollywood, June 22.*)

PARAMOUNT can "go on in this way no longer," and rather than close the studio or curtail the production schedule, a special committee of its executives has decided to meet a "grave situation" by asking "every employe of the company receiving more than $50 a week voluntarily to accept a reduction of 10 per cent." This is the substance of a signed statement by Jesse L. Lasky which will be read by over 1,300 Paramount Famous Lasky studio employees when they receive copies of their house organ tomorrow.

The statement is one of the most startling and frank that has ever been released in Hollywood. At this early writing, before it had been made public property, few reactions could be obtained. It was gathered that such a wage cut will slash close to $5,000,000 off a production budget in the neighborhood of $20,000,000.

The World learns that already Zukor, Kent, Lasky himself and a few other high Paramount officials are turning back into the company coffers 25 per cent. of their salaries as such.

Word had reached Hollywood during the past week of a secret meeting of members of the Hays organization held recently in Manhattan, during which it was said the subject of all round salary slashing received definite consideration.

That Paramount is the first of this group to manifest the outcome of that meeting is the belief of several unusually well informed sources here. Metro-Goldwyn-

(Continued on page 564)

Scrap Impends

The M. P. T. O. of New Jersey was holding its annual convention as Moving Picture World went to press. The early sessions presaged a scrap before the delegates leave Asbury Park for their respective homes, but, like the national convention, all the early fire may disappear. National President Woodhull, Julian Brylawski and M. J. O'Toole spoke the first day.

Alabama Bill Designed To Tax Transient Shows

A new Alabama bill, if passed, will heavily tax unfair competition to established theatres. It aims to protect regular film, vaudeville and legitimate houses by taxing transient shows $100 a week "where the seating capacity is less than 300; $150 a week when it reaches but does not exceed 500, and $200 weekly when it is 500 seats or more."

This would hit transient carnival, vaudeville and motion picture shows.

Zierler Sails

Samuel Zierler sailed Thursday night to place Excellent product in Europe. He will do some extensive touring.

Monosson with Sovkino

Leon Monosson has succeeded Leon S. Zamkovoy as American representative of Sovkino, which distributed Russian films in the U. S. Monosson was associated with the Amtorog Trading Corp. Zamkovoy has returned to Russia.

Seymour Joins Kennedy

James W. D. Seymour, Harvard University director of publicity since 1923, has become associated with F B O as assistant to President Joseph B. Kennedy.

Europe Aiming at 70 Per Cent of Home Film Trade

U.S. Imports Decreasing Says Correspondent

By Harry Knopf

The change in the status of European film production brought about during the last few months is of great importance. It is no mere accident that the number of American films imported during the second half of 1926 decreased so considerably.

In Germany, especially, this decrease is sharp, for only really splendid pictures are able to achieve success here; middling productions failed to draw and the German distributors, in turn, stopped acquiring them.

This attitude towards the American film is in no manner due to hostility but rather the result of natural conditions of growth and taste; nor is it confined to Germany. It is gradually spreading over all of Europe. According to the latest statistics, Austria, for instance, imported but three-fourths of the customary number.

At the same time, production is increasing in those European countries which previously enjoyed a very limited film industry. With-

(Continued on next page)

London Cable

(From London Bureau of Moving Picture World, June 22.)

The English trade welcome to Marx and Becker foreshadows a joint production of feature films. The Exhibitors' annual conference discusses the Films Bill studio shortage and abolition of the entertainment tax. At the latest sitting the Films Bill passes clauses 13 and 14 with an amendment permitting renters to combine for the purpose of fulfilling the quota. The amendment disqualifying exhibitors as renters was defeated.

Paramount, Columbia Phonograph, Organizing Great Radio Network

Though no confirmation is possible, it is more than likely that Paramount, the Columbia Phonograph Co., the Judson Concert Management and Major J. Andrew White, former WJZ announcer, will combine in organizing a radio network of at least 12 broadcasting stations.

The plan is to dramatize first-run films and exploit phonograph records on the radio. The opening date may be Sept. 4. The network would take in nine key cities in the East and Middle West, including WOR in Newark, WMAK in Lockport, N. Y., KMOX in St. Louis and WLW in Cincinnati.

The name chosen is United Independent Broadcasters Association. About $5,000 an hour would be charged for advertising. The rate for the Red Network of the National Broadcasting Co., which includes 25 stations, is $5,000. WEAF'S rate, when that station is used in conjunction with associated stations, is $480 an hour; alone, $600 an hour.

Berlin Cable

(From Berlin Bureau of Moving Picture World, June 22.)

All picture houses are playing revivals and the summer business is very bad. General Director Klitzsch of Hugenberg - Ufa leaves Berlin the end of July and sails for the States, visiting Paramount. First National has selected the world rights of "Theresa Roquin," the famous Zola Novel. This will be the first story for Friedrich Zelnik. The Berlin Capitol is the first playhouse here to install modern refrigerating and ventilating system done by Borsig Werke. Ludwig Klitzsch, general manager of Ufa, was elected first president of the Spitzen group.

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VOL. 86 NO. 8

Hoffman Alleges Chills In Ill-Fated Delmonte

Samuel G. Hoffman, who leased the Delmonte Theatre, St. Louis, famous "white elephant" theatre, found himself licked in two and a half weeks because, he alleges in court, the Delmonte Investment Co. supplied so little heat that patrons wore their wraps. Circuit Judge R. W. Hall of St. Louis will pass on the matter of heat, cancellation of the lease and a $10,000 claim for damages.

Hoffman was to have paid a minimum rental of $140 a week. The defendants have made a counter-claim for rent. Many theatre men have failed with the Delmonte, the largest one-floor house in the world.

George Curtis Dies

George Curtis, well known theatrical manager and comedian of Duquoin, Ill., is dead as the result of accidentally drinking water which had a cleaning fluid in it. The accident occurred in Centralia. He was 45 years old.

New Lieber House Opens

Robert Lieber, chairman of the Board of Directors of First National opened his beautiful new Indiana Theatre in Indianapolis on June 18. Many notables attended.

Decide on Quota

Victoria, in Australia, will enforce film censorship from July 1. Every program must contain at least 2,000 feet of British film, including 1,000 made in Australia. All distributors must be licensed. American film men have anticipated this action.

Joins Tiffany

Sid Katz appointed eastern division manager of Tiffany Productions. Formerly he was assistant sales manager of F. B. O.

Europe Grows Stronger

(Continued from preceding page)

out a doubt, important developments are to be expected here.

A renaissance of the European film industry is setting in. Germany will certainly strive to conquer new fields following the present little entr'act which, compared with the intensity of its past production, falls a little below scale.

In France prominent directors and actors are again at work on solid, above-the-average productions. England, too, is beginning production on a large scale which will result in a short time in the production of exportable films. Italy is producing good pictures, and the Scandinavian industry is in the process of reorganization.

As for the Russian film, the near future will clearly tell in what direction it will develop. Among the new states, Czechoslovakia must be mentioned first; it has already found a market for its productions as well as having established the industry solidly in Prague. Austria, too, will find its way out of the present crisis and proceed to new production.

It safely may be prophesied that, shortly, at least 70 per cent of the demand for good pictures for projection in the cinema theatres of Europe will be supplied by Europe itself. Conversely, non-European competition for this market will have to face this new balance.

Charles Schaefer Dies; Was a Chicago Pioneer

Charles J. Schaefer, pioneer Chicago theatre owner, died last week on his sixty-fourth birthday. He was the oldest of four brothers who entered the motion picture business in 1907. Peter J. Schaefer became vice-president of Jones, Linick & Schaefer; Fred W. and Frank G. Schaefer centered their attention upon theatre building upon the northwest side, but Charles Schaefer built, owned and managed the Keystone, Garfield and Lyceum Theatres at the time of his death. He also was instrumental in building and managing the Gem, Royal, Imperial and Premiere Theatres.

Mr. Schaefer leaves a widow, Linda Anderson Schaefer; a daughter, Mrs. Marie Bailey, and two sons, Walter F. Schaefer of Detroit and Charles P. Schaefer of Chicago. He was a Mason and a member of Garden City Lodge, No. 141, for more than forty-three years. The funeral was held Saturday at noon from the residence, 2322 Commonwealth avenue.

Pigmy Picture Completed

Harry Chandlee, film editor and title writer, has whipped the Smithsonian Expedition picture of New Guinea into shape and it is being viewed by the trade. Pathe and First National are said to be especially interested. This film, titled "People of the Peaks," was made by Dr. Matthew W. Stirling, head of the expedition; Stanley Hedberg, historian, and Richard K. Peck, cameraman. It features intimate views of pigmies and hitherto unexplored regions. Some of the aeroplane shots are marvels of beauty.

Ontario Contest Begins

Famous Players Canadian Corp., Ltd., has undertaken a "Screen Opportunity Contest" in 30 of the leading theatres in Ontario to select a young lady who may become to Ontario what Norma Shearer is to the Province of Quebec. The winner will be sent to Hollywood with a chaperone for a screen test.

Gen. G. E. Tripp Dies

Brigadier General Guy E. Tripp, chairman of the board of directors, Westinghouse Electric and Manufacturing Company, died on June 14 in the New York Hospital, New York. His death was due to complications following an operation.

"Alias the Deacon" at Roxy

"Alias the Deacon," the Universal Jewel production of the stage play by John B. Hymer and Leroy Clements, had its premiere this week in the Roxy Theatre. It got good notices.

N. Y. Incorporations

New York State incorporation, last week were: Famous Italian Pictures Corp., $50,000; Samuel Freedman, Isidore Brody, Julius Levine, New York City; Sansaw Productions, Inc., $100,000, Joseph Santley, Great Neck; A. M. Wattenberg, L. E. Bresser, New York City; Whitney Productions, Inc., $50,000, John W. Green, Baldwin, L. I.; Clarence J. Elmer, Verner M. Whitney, New York City; Christian Anderson Fairy Tale Films, Inc., $5,000, Gunnar Sommerfelt, Finn Hannevig, Sylvia Hackman, New York City; Bellrose Amusement Corp., vhifj Gertrude Hoffman, Philip Maron, Robert Eliasberg, New York City; Zakaro Film Corp., $1,000, Anna Sisman, New York City; Sylvia Halpert, Ethel Beaver, Brooklyn; Garvey Theatres, Inc., Utica, $50,000, Leonard H. Garvey, Fred D. Curtis, Oriskany Falls; Harry M. Garvey, Utica; C-K Amusement Co., Inc., $5,000, William A. Marks, Ognace M. Igianni, Abraham R. Zaldin, Brooklyn.

The Majestic Theatre Co. has been incorporated at Athens, Ohio, by James Ginnan, Chas. P. Kircher, Francis P. Frebault and others.

At Lisbon, Ohio, the Lisbon Theatre Co. has been incorporated with J. V. Wolcott, I. J. Shryer, M. Atloff and L. B. Zweig.

Rename Northwest Unit

Theatre Owners Association of the Northwest, Inc., is to be the name of the former Motion Picture Owners of the Northwest now that the Twin City Managers Association has disbanded and the members joined the motion picture organization. The by-laws of the association have been revised but there has been no change in the directors.

Three For "U" in Cal.

Universal will build a $400,000 theatre at Riverside, Cal., to seat 1,800. R. C. Hunt of the Rubidoux, Riverside, has an interest in the house. West Coast also plans one there. In addition, "U" has acquired the Scenic and Strand at Whittier, Cal., from H. J. Siler, who will manage the Scenic.

Re-Signs Former Gag Man

Rollie Asher, who has been with Corinne Griffith during the making of many of her previous successes, has been signed again by the company to assist in injecting comedy into "The Garden of Eden," according to United Artists. The picture has gone into production.

Publix Houses to Show Duncans and Their Film

Publix theatres get first shot at the Duncan Sisters' film, "Topsy and Eva," and the personal appearances of the stars to accompany it. The playing time extends from August 6 to October 9 and may be extended.

The famous sisters will make a nine months' tour of key cities, singing and dancing where their film is played. Al Lichtman made the decision after their screen debut at Hollywood's Egyptian Theatre on June 16.

The girls already have been booked for the Metropolitan, Boston; Buffalo, Buffalo; Michigan, Detroit; Indiana, Indianapolis; Ambassador, St. Louis; and a week each at the Chicago, Tivoli and Uptown in Chicago.

Fox Sales Changes

James R. Grainger, general sales manager of Fox Films, has transferred C. W. McKean from the Memphis office to take charge as manager of the Fox St. Louis office. J. C. Shannon, formerly a salesman at Memphis, has been appointed manager of the Memphis exchange. George McKean, who was manager of the St. Louis office, has been appointed special home office representative in the territories including St. Louis, Kansas City and Omaha.

To Prosecute Hooper

A charge of malicious destruction of property has been placed against the Rev. Leo Hooper, pastor of a church at Franklin, Mich., Detroit suburb, who smashed two portable projectors during a church showing of a Paramount picture. He will be held for trial.

"Beau Sabreur" in Work

"Beau Sabreur," companion story to "Beau Geste," has been adapted by Tom Geraghty and will go into production in the West on June 27.

New Face in U. S.

Lee Laslo, UFA star, signed for juvenile lead in "Wings of Fate," a Piermont special to be directed by Joseph Ornato. He is a Hungarian and has played with Vilma Banky.

Extended Run For Norma

The Norma Talmadge Special, "Camille," which closed an extended run at the $2 admission scale at the Globe Theatre last Saturday night, has been booked into the Rivoli for an extended run at popular prices beginning July 2.

Mrs. Rodgers Critically Ill

Mrs. I. W. Rodgers, wife of the well known Cairo, Ill., exhibitor is a patient in a hospital there as the result of an attack of ptomaine poisoning. Her condition is critical.

Manfred Lee Well Again

Manfred Lee, publicity and advertising representative of Sterling Pictures, is back at his desk after an intensive two-weeks' bout with "mumps."

Barry Repeats Summer Session Of Saenger School This Year

Meetings at Bay St. Louis Draw 125 Managers Practically Circuit's Entire Force

So successful was the first summer session held for the managers of the Saenger circuit last year that it was decided to repeat the experiment this year, with John F. Barry, of the Publix Training School for Theatre Managers, again in charge. Last season about fifty Saenger managers took the one week course at New Orleans. This year the session was held at Bay, St. Louis and was amplified to cover eleven days, with an ultimate attendance of 125, which comprised practically the entire managerial force of the circuit.

In addition to the course lectures by Mr. Barry, who spoke five or six hours a day, there were guest lecturers, including Julian H. Saenger, president of the circuit; E. V. Richards, Jr., vice-president; Eugene M. ("Pop") Clarke, secretary; Mrs. Elizabeth Werlein, of the Hays organization; Rudolph Hecht, of the Hibernia National Bank; Marshall Ballard, of the New Orleans Item, and Dr. A. B. Dinwiddie, of Tulane University.

Sessions were held daily from 9 a. m. to 5 p. m., with three or four hours devoted daily to home work, in the nature of advertising layouts, house plans and similar problems.

Not a single student played hookey, in spite of the wonderful fishing, and John Barry writes that the class was even better than last year. Included in the group were:

New Orleans: E. V. Richards, E. M. Clarke, L. M. Ash, J. H. Saenger, M. F. Barr, C. W. Greenblatt, G. J. Dureau, Jr., N. L. Carter, Louis Rosen, Leon Rich, L. E. Stouse, Jack Meredith, L. G. Boyer, John A. Ross, J. C. Duffy, Miss Mai Coltraro, Miss Marion Murphy, Miss Louise Richards, Louie Boyer, Frank Sanders, Elizabeth Werlein, C. Briant, Lucas Conners, A. W. Harrison, Miss Ferne Hougland, Miss Worth Dinwiddie, A. E. Chadick, Marion Ferrera, Dominick Olister, H. A. Brownlee, Jos. Levy, A. Cunningham, A. H. Johnson, Nat Sobel, Vic Howard, Louis Yarrut, L. C. Montgomery, Miss Ethel Shuber, G. Zibilich, Gus Miller, H. Hougland, H. J. Ardoin, B. Cohn, Larry Jacobs, Milton Greenblatt, Frank Heid-

(Continued on page 4)

$3 Society Preview For Jannings Films

Emil Jannings' first Paramount production, "The Way of All Flesh," will open on Broadway at $3 top. The film's world premiere will be in the nature of a society preview sponsored by the Union Settlement vacation camp committee composed of a number of socially registered New Yorkers. The preview will be held at the Rialto at 9:30 o'clock Friday night.

"Beau Geste," Paramount's last season roadshow, will be taken out of the Rialto to make room for the Jannings picture. The latter will open for a run on the day following the preview.

M-G-M Train in S. A.

M-G-M's Trackless Train, which under the direction of Eddie Carrier left Europe last April, arrived safely at Buenos Aires and on May 12 began its South American tour with a great reception in that city.

One hundred and twenty-five Saenger officials, department chiefs and managers attended the Bay St. Louis sessions of the training school. John F. Barry is addressing them.

Minneapolis Accident Hits Carnival Prestige

Minneapolis exhibitors are viewing with some satisfaction the prospect that the traveling carnivals which always offer serious competition in the summer are to be permanently barred from the city. A ferris wheel accident last week in Minneapolis caused the city council to immediately revoke its license and order the police to close it down without an instant's delay. And Alderman John Peterson served notice on the council that he would shortly introduce an ordinance to bar all carnivals from the city.

Wage Cuts Threatened

Poor business in Minneapolis and St. Paul will force wage cuts, northwestern exhibitors announce. A committee will confer with representatives of the projectionists, musicians and stagehands. Cuts of 5 per cent for the musicians and stagehands and 10 per cent for the projectionists are being discussed. All contracts, it is suggested, will be for nine months instead of a year and a half.

Ince to Do "Coney Island"

Ralph Ince has been selected to direct "Coney Island," by Joseph Jefferson O'Neill, an original story, which will be produced by F B O. Mr. Ince comes to New York to film the exterior scenes for the picture at Coney Island. He will start to work on the O'Neill story immediately following completion of "South Sea Love," which will be put in production within ten days.

Farnol Joins Goldwyn

Samuel Goldwyn has signed Lynn Farnol as eastern press representative, with headquarters in the Goldwyn office at 729 Seventh Avenue. He has done similar work for George Tyler and the Actors' Theatre, and while on tour in Los Angeles with "Trelawney of the Wells" was engaged by Goldwyn.

'Tea For Three' to M-G-M

"Tea for Three," the Roi Cooper Megrue comedy, has been purchased by Metro-Goldwyn-Mayer for the new co-starring team of Lew Cody and Aileen Pringle. Robert Z. Leonard will direct.

Sterling Southern Deal

Sterling Pictures has arranged with Arthur C. Bromberg of Atlanta for the A. C. Bromberg Attractions, Inc., to distribute the Sterling "Quality Eight" for 1927-28 in North Carolina, South Carolina, Georgia, Mississippi, Tennessee, Florida, Alabama, and Louisiana.

Back With Goldwyn

Guy P. Morgan, general manager of C. C. Burr and Johnny Hines enterprises, who now becomes eastern business manager of the affiliated Samuel Goldwyn enterprises.

Repeat Summer School

(Continued from preceding page)

rich, H. E. Fitzsimmons, L. Patterson, M. J. Nundy.

Others were: J. B. Procter, Muskogee, Oklahoma; Matt Press, Shreveport, La.; Arthur Lehman, Canton, Miss.; R. B. Wilby, Atlanta, Ga.; H. S. Kincey, Greensboro, N. C.; Gus E. Brown, Raleigh, N. C.; W. H. Ponton, Fayettesville, N. C.; Don Nichols, Durham, N. C.; S. Baum, Montgomery, Ala.; T. B. Coleman, Atlanta, Ga.; R. M. Kennedy, Birmingham, Ala.; C. B. Grimes, Tuscaloosa, Ala.; K. R. Towns, Selma, Ala.; Tom Clemmons, Beaumont, Tex.; Jos. Clemmons, Beaumont, Tex.; Bob Clemmons, Beaumont, Tex.; E. W. Cook, Beaumont, Tex.; Allen Boyd, Beaumont, Tex.; W. H. Dunbar, Beaumont, Tex.; W. E. Pascall, Dallas, Tex.; L. H. Grandjean, Dallas, Tex.; H. C. Federee, Abilene, Tex.; Carlos Frias, El Paso, Tex.; J. A. Jones, Pensacola, Fla.; J. J. Speilberger, Pensacola, Fla.; J. D. Howard, Mobile, Ala.; H. O. Orr, Biloxi, Miss.; Pat Kleinpeter, Gulfport, Miss.; E. Boehringer, Gulfport, Miss.; John Brower, Hattiesburg, Miss.; R. E. Norman, Hattiesburg, Miss.; H. W. Rice, Meridian, Miss.; R. Monteil, Jackson, Miss.; G. B. Snow, Jackson, Miss.; E. A. Greenblatt, Baton Rouge, La.; A. Swanke, Baton Rouge, La.; W. H. Jones, Natchez, Miss.; J. O. Lambert, Vicksburg, Miss.; G. R. McCormick, Greenwood, Miss.; Kelly Kingman, Clarksdale, Miss.; J. H. Marchand, Helena, Ark.; Dan Burgum, Greenville, Miss.; J. K. McEachron, Pine Bluff, Ark.; C. E. O'Donnell, Monroe, La.; S. M. Solley, Monroe, La.; Simon Ehrlich, Shreveport, La.; H. L. Swain, mgr., Shreveport, La.; Henry Seel, mgr., Shreveport, La.; Arthur Hardin, Texarkana, Tex.; H. C. Windham, Texarkana, Tex.; F. R. Shipley, Alexandria, La.; Al R. Lever, Dallas, Tex.; Rupert Richards, Bay St. Louis, Miss.; Will Horwitz, Houston, Tex.; Fred Carnata, Houston, Tex.; Eddie Barnes, Houston, Tex.; Herman Dees, Houston,

COMING AND GOING

N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, sailed for home on June 18 after a long business and pleasure trip in Europe. Shortly after his return he will proceed to the Pacific Coast to attend the annual convention of the Western Canadian theatre managers at Vanucouver, B. C., in July.

* * *

Katherine Hilliker and H. H. Caldwell, the well known team of title writers, have arrived from Fox Films West Coast Studios to work for about two months at the company's New York plant. They brought with them from Hollywood Barney Woolf, intrepid cutter, who wielded the shears on Frank Borzage's masterpiece.

* * *

Owen Davis, president of Paramount's Author's Council, has returned to New York following several weeks spent in Hollywood where he devoted much of his time to the organization of the newly formed group of authors and playwrights which he heads.

* * *

Henry Ginsberg, president of Sterling Pictures Distributing Corp., who has spent the past month in the studio in Hollywood, has returned to New York.

Flood Fund of Films Constantly Growing

The motion picture industry in Hollywood raised $54,273.84 for the Mississippi Valley flood sufferers. In addition to this, 3,780 cans of food stuffs were contributed to the Red Cross Relief Unit in Memphis, Tennessee.

In a preliminary report, the Indianapolis Film Board of Trade states that fifty-seven theatres in the Indianapolis territory raised $7,715.12.

In a preliminary report, the New Haven Film Board of Trade says that three New Haven theatres have raised $2,477.85.

With 10 still to be heard from, the Kansas City Film Board of Trade reports that 33 theatres in the Kansas City territory raised $5,079.16.

A preliminary report from the Dallas Film Board of Trade says that 141 theatres raised $15,294.22. Fifty-nine are still to be heard from. It is estimated that the Texas industry has contributed more than $50,000.

In the Atlanta territory, 22 theatres have contributed $2,507.05. More contributions are expected.

Roxy Books "Dearie"

The Warner Bros. picture, "Dearie," will be the attraction at the Roxy Theatre for the week of July 2. It stars Irene Rich.

John C. Flinn and Arthur Whyte are back from the West Coast conclave of P.D.C.

* * *

Hal Hodes, Universal short feature sales manager, is touring the Middle West on a six weeks' trip.

* * *

Dewey Bloom, publicity man and exploiteer, will sail for London Saturday to join an English film company. Kavner and Benedict, his associates, have taken over his publicity agency.

* * *

E. T. Gomersall, new Fox short feature sales manager, has left on a tour of exchanges.

* * *

George K. Arthur, M-G-M player, is here for a visit of a week, coming from Atlantic City.

* * *

Charles M. Steele, supervisor of exchanges, and Stanley W. Hatch, western sales manager, for First National, are in the Mid-West on a ten days' trip.

* * *

J. C. Vergesslich, manager of First National's New Jersey exchange, attended the exhibitors' convention at Asbury Park.

* * *

Morris Safier, head of Warner Bros. Extended Run Department, is back at his desk in the home office after a two weeks' visit to the company's studio in Hollywood, where he conferred with Jack L. Warner on plans for the Extended Run Productions on the new season's line-up.

* * *

Herman Starr, chief office executive of Warner Bros., returned this week on the S. S. Olympic from eight weeks in Europe where he accomplished extensive business relating to the foreign distribution of Warner Bros. pictures.

* * *

Dolores Costello, Warner Bros. star, accompanied by her mother, Mrs. Maurice Costello, and her sister Helene, who is also a Warner Bros. player, left New York on Thursday after a two weeks' visit in the East, bound for Havana. After a few days in the Cuban port they will proceed by boat through the Panama Canal to California.

Vita. Records Moulan

Frank Moulan, comic principal in Gilbert and Sullivan revivals and production advisor at the Roxy Theatre, was recorded by Vitaphone last week. He was the first artist in the eastern studio when it resumed active work after spending some time on music scores for Warner Bros. pictures. "The Four Buddies," appearing in "Lady Do," also registered for Vitaphone.

An Aerial Tie-Up

Clever exploitation in the form of an aerial serial drama has been put over by Universal in New York through Station WABC on Monday night. An adaptation of the Universal serial, "Blake of Scotland Yard," was made from a preview of the picture and a study of its lines and continuity. The first episode was a real hit. The second comes next Monday at 8:15 p. m. One a week for twelve weeks will be given.

Flaherty N. Y. Film Done; To Direct M-G-M Feature

Robert F. Flaherty has finished shooting film for a unique two-reel picture of New York and entrains Saturday for the Coast to undertake the direction for M-G-M of a feature adapted by John Colton from Frederick O'Brien's book, "White Shadows in the South Seas." It will be made at Tahiti and Pago-Pago.

The New York film will be distributed by Pathe. It is a novelty in that it utilizes rhythm and movement to convey an idea of the dynamic quality of the metropolis, and took three months in the making.

Bob Woodhull in N. Y.

David H. Hochreich, president of the Vocafilm Corp. of America, has appointed Robert Woodhull, son of R. F. Woodhull, president of the M. P. T. O. A. as assistant to Julian M. Solomon, director of advertising and publicity. Young Woodhull, as house manager of the Baker Theatre, Dover, N. J., handled all of the local publicity and exploitation. His work with Vocafilm will be on trade paper and New York newspapers.

Kyle Starts Circuit

Robert K. Kyle, formerly scenario and exploitation man for First National, is building the first of a chain of theatres at Mt. Kisco, N. Y., at a cost of $200,000.

Record Business

Present weather conditions are responsible for the best business ever done during June by the theatres in Albany, N. Y. In some of the houses business approached that of midwinter. The daylight saving appears to have but little effect on the crowds. In Troy, business was not quite up to normal owing to slack time in the collar factories. The same holds true in Schenectady, due to the fact that the General Electric and the American Locomotive Works are not running full time.

Pettijohn Defends Morals of Film at Inquiry in Quebec

Royal Commission Closes Official Investigation

The Royal Commission at Montreal, appointed to investigate conditions of picture theatres in Quebec, came to a close on June 18 and Justice Boyer, who conducted the inquiry, is now engaged in the preparation of recommendations which he will present to Hon. L. A. Taschereau, premier of Quebec, for consideration at the next session of the Quebec Legislature.

Important witnesses were heard during the closing days of the investigation, including Charles C. Pettijohn of New York, general counsel for the Motion Picture Producers and Distributors Association of America; Count Roussey de Sales, chairman of the Quebec Board of Moving Picture Censors; S. Morgan Powell, dramatic editor of the Montreal Daily Star; Martin Singher, censor of posters for the City of Montreal; Alexander Marier and Dr. Dufresne, representing the St. Francois d'Assisse Socicty, and others.

Mr. Pettijohn appeared to give evidence regarding the morals of moving pictures, the commission having been authorizcd to consider this phase of the situation. He recited the steps which had been taken by his association to improve film standards, 98 per cent. of the film industry in the United States being a party to this undertaking. It is required that good should always triumph over evil and so pictures are clean.

Wynn's Film Bow

"Rubber Heels," in which Ed Wynn makes his film debut, will show at the Hippodrome this week.

Borzage Honored

Frank Borzage, director of "7th Heaven," whom the French Ministry of Education has invited to aid in making an official French version of the World War.

Joy Carnival July 1

The members of the Fox Athletic Club will hold their annual Joy Carnival at the Claridge Hotel on Friday evening, July 1. At that time medals will be presented to the Fox bowlers and basketball players, athletic trophies won by the Club formally accepted, and the official Fox A. C. flag adopted.

Schwartz Deal Now Off?

The deal whereby Loew was to take over the Schwartz theatres in Brooklyn is reported off. Schwartz is now engaged in acquiring houses further out in Long Island, having taken over Coney Island and Freeport theatres.

Place Serialization

A serialization of the Paramount picture, "Wings," has been placed with the Chicago *Tribune* syndicate.

Liability Insurance Rates Up, Showmen May Use General Fund

Greater New York theatre owners are up in arms over an announced increase in premiums by liability insurance companies for picture theatres. They say the rates will be jumped from 12 cents to 40 cents per $100 of insurance. The explanation is that "nuisance patrons" are too expensive for them.

Some exhibitors are talking about calling a meeting to create a general fund for mutual insurance. They feel that method would be about as cheap as the other.

The insurance companies call "nuisance patrons" those people, mostly women, who manage to trip and fall in a theatre or ruin their clothes in some way that they can blame the theatre.

The liability policies usually carried by picture theatres run from $50,000 to $250,000 a year. The policies guarantee protection within and around the picture theatre.

F. N. Would Force Colleen Moore to Arbitrate Dispute

Burkan Applies to Court For Compelling Order

Justice Mullan of the New York Supreme Court has been asked by Nathan Burkan, counsel for First National, for an order compelling Colleen Moore to arbitrate differences with the company under a contract dated March 26, 1925.

The motion is the result of a suit brought by First National against Miss Moore, whose husband, John McCormick, resigned as production manager on May 26.

The papers say she was engaged for 12 plays, 8 of which were to be made in the first two years of her contract and the remainder in the last year. She was to be paid $125,000 for each picture, Burkan says, and was to submit to arbitration in case of a dispute. Seven have been made.

The eighth was to have been "When Irish Eyes Are Smiling." Differences arose over it, Miss Moore objecting to changes in the script, and refusing, it is claimed, to submit to arbitration. She also claims $55,000 due her on the picture. F. N. denies this.

The company says that if Miss Moore goes to Europe, in alleged violation of her contract, it stands to lose about $1,000,000. It claims she has received over $900,000 for the pictures she has already appeared in.

M-G-M Buys Rights to "The Student Prince"

M-G-M, recent purchase of the rights to the operatta "The Student Prince," founded on the play, "Old Heidelberg," which Ernst Lubitsch has been months in making, has changed the title of the picture to "The Student Prince." A subtitle will add "In Old Heidelberg." This latest purchase of "The Student Prince" makes available the operatta effects and the music of Sigmund Romberg.

Late Chicago News

Lubliner & Trinz have leased the new 3,500-seat theatre being built by Harry Englestein at Forty-seventh and South Parkway boulevard.

Nierman and Weisbrod have organized the Metropolitan Theatre Company, to operate movie theatres.

A heavy rainstorm damaged several theatres here Monday night.

Stage Producers Blame Films For Worst Season in 5 Years

MUCH comment is heard on Broadway as to the reason why comparatively few legitimate theatres were still open this week, when the cool season has been so favorable to the show business. Stage audiences have unexpectedly diminished and many are the causes attributed.

Various complaints are heard. Among them perhaps the loudest is "those movies." Others are a lack of plays with popular appeal, and a fear of churches and social organizations. But the films seem to be chiefly blamed for possibly the worst theatrical season in five years.

Motion pictures are blamed on two grounds. First, they admittedly are increasing their patronage through strenuous advertising competition among themselves; second, they rent theatres in which legitimate plays otherwise might be produced. The second item is far less important than the pulling power of the films, but it has some influence on the situation.

With the advent of the Paramount and the Roxy, both houses running to elaborate presentations and fine music, the attendance at stage shows has been cut quite a bit over the inroads made formerly.

Legitimate people were inclined to discount the ticket gouging of the agencies when that was suggested to them as a cause. They also would not argue a statement that attendance at picture theatres has fallen off appreciably, though not seriously, during the past month, except during the Lindbergh visit.

Mary Pickford Made Defendant In Plagiarism-Copyright Suit

Hollywood, June 22.—Although Mary Pickford, screen star, was made defendant this week in a suit filed in the United States District Court, charging plagiarism and copyright violations, the film actress has not as yet been served with papers, according to John Mott, her attorney, and studio representative.

The suit was filed by James M. Sheridan, attorney and co-plaintiff, and asks for minimum damages of $100,000, charging that "Sparrows," Miss Pickford's recent picture, is an infringement on the copyright of an original story by Phillip Egerton Hubbard, "The Cry of the Children." The latter story, it is alleged, was submitted to Miss Pickford in 1919 and later returned as unavailable.

Sheridan represents the estate of Flanagan, co-Author with Hubbard of the story dealing with baby farms. Hubbard is also represented by counsel in the suit.

In addition to Miss Pickford, the complaint names the Mary Pickford Co., Winifred Dunn and a number of unidentified persons.

Because of the fact that she has not been served with papers, the actress refused to make a public statement.

According to Sheridan, an accounting of the entire profits of "Sparrows" is to be asked by the complainants.

Publix May Lop 200 Theatres Off Chain; Memphis Abandoned

Elimination of unprofitable houses continues to be the practice of Publix Theatres. It is said that about 200 of the more than 700 in the circuit will be dropped before the year is over.

The latest evidence of this move is seen in Memphis, Tenn., where Loew's has gained virtual control of the first-run situation by taking over the Palace, Strand and Majestic. These had been run by Publix through Consolidated Theatres, its subsidiary, but Publix presentations frankly flopped in Memphis and the company now will leave the city severely alone. It is an especially bad town for presentations, it is said.

Loew's owned a half interest in the theatres and will now endeavor to put them over with a straight picture policy at reduced prices. It is probable that Memphis won't see another stage presentation in a picture house for months to come, but will get only what it seems to want—just pictures.

Lasky Asks Salary Cuts

(Continued from page 559)

Mayer is reported to be next in line to announce a wage cut.

That the wave of studio economy and house cleaning is yet to reach its crest, and is to include all within its scope, is further indicated by "the director and high production costs" being the subject of a meeting here tonight of directors representing practically every studio here.

These directors, who will discuss this subject after being addressed by Jesse Lasky and Louis B. Mayer, form one of the five branches of the recently formed Academy of Motion Picture Arts and Sciences.

Lasky's Statement

Mr. Lasky's statement, which will appear in the "Paramount Studio News," advises all employees, from property boys up to studio executives and the highest paid stars and directors.

"Three weeks ago when we gathered in the honor roll meeting, and that marvelous get-together spirit was developed, we told each other some frank truths.

"Today we must be even more frank. A serious situation has arisen in this industry and we must face the facts.

Income Insufficient

"The facts are that the net income from pictures is not sufficient because costs have mounted far too high. We have been spending too much for what we have been getting, and we can go on in this way no longer.

"Our industry, yours and mine, has reached the period of stabilization—the age of discretion.

"We are facing the situation with sound reason. What we propose to do in this studio is for the protection of the future of our business, which means the protection of the future of every one of you. As our first step in meeting this grave situation we are asking every employe of the company receiving more than $50 a week voluntarily to accept a salary reduction of 10 per cent.

"A committee of the executives of the studio has been appointed, and with myself as chairman, has been studying the payrolls. Many employes getting large salaries will be requested to take a proportionately larger percentage of reduction. The company will appeal to those under contract just as to those who are not.

"In addition to this, every possible means of economy, without sacrificing quality, will be put into effect, and the management is prepared to consider all suggestions for the economic and practical solution of our problems.

"It is only proper that you should know that already in our home office all of the departments have met the issue courageously and vigorously.

All Executives Cut

"Starting with the president of the organization, and all the other executives of the company as well as myself, through all the departments of distribution, of the foreign field, of Publix Theatres, the situation has been faced and all have reduced or are reducing their salaries.

"This department of ours, the production department, has been left to the very last, because we all have realized that it is the life blood of our great world wide organization.

Three Courses Open

"We have been studying every possible means of solving the problem. Three courses were open. The first was to close the studio. The second was to curtail our production schedule, the third was to make the reduction in salaries described above so that we might continue with the most ambitious program this company ever has undertaken.

"Our hope is to carry through this readjustment with humanity, intelligence and justice for the ultimate good of all.

"I ask that you have faith; that you retain the morale that has made this production department the leader. In this creative work that you are doing, you must work in happiness, secure in the knowledge that your employers are treating you with fairness and justice, and realizing that nothing planned herein will in any sense effect opportunities.

"Preposterous rumors are afloat. Pay no attention to them. This company will always recognize outstanding merit and is willing to pay for it at its true value.

"The process of stabilization will bring to light the shirkers, the wasters. All incompetents, persons hindering progress, or costing us money, regardless of their positions and reputations, must go.

"Those who have worked faithfully and well in activities necessary for making the best motion pictures have nothing to fear. And everyone of you know in your hearts if he belongs in that category.

"When this readjustment is completed, we will be able to operate the studio so as to bring greater opportunities to those who earn them.

"Pictures made on a sound business basis will bring greater properity to the company and that means greater prosperity for everyone connected with it."

Sennett to Build On Ventura Blvd., Starting New Boom

Studio Centralization Is Planned There

Hollywood, June 22. — Mack Sennett will erect an $800,000 studio on Ventura boulevard near Universal City. He is now preparing to abandon his present studios on Glendale boulevard, Los Angeles, which he has occupied for fifteen years.

Sennett's purchase marks the first actual step toward popularizing a tract of 503 acres. It is the plan of a group of property owners to endeavor to centralize Hollywood studios into this area.

It was said tonight that negotiations are now being conducted with three other producers to follow Sennett's footsteps, and that negotiations are also being carried on wiith Richard Talmadge whereby the latter would erect a $250,000 theatre in this region.

Land there, which a few months ago could be secured for a "song," is now asking at $5,000 and $6,000 per acre. The land company is known as the Central Motion Picture District, Inc., and includes on its executive board a number of Paramount Famous Lasky studio executives, of which M. H. Hoffman, studio executive manager, is the president.

Warners' Latest Opens

Warner Bros'. latest picture starring Dolores Costello, "Old San Francisco," had its premiere this week at the Warner Theatre. The proceeds of the opening show were to the Hebrew Orphan Asylum to help build a new gymnasium and recreation center. Miss Costello, Warner Oland, Anna May Wong, Josef Swickard and Director Alan Crosland attended.

New Madan Rumors

New reports of a deal, exclusively announced by *Moving Picture World* three months ago, between Madan Theatres, Ltd., which controls India, Burma and Ceylon, and either an American or a British company now come to light with the prediction that an early decision may be made.

Clifton Succeeds Riegel

Dr. John L. Clifton will succeed Vernon M. Riegel as Ohio superintendent of public instruction on July 15. Thus he becomes chief of the state's motion picture censorship department. Riegel will join Fox Films' non-theatrical department.

Dope Comes True

Watterson R. Rothacker, named vice-president of First National Productions Corp. and managing director in full charge of western studio activity by R. A. Rowland, general and production manager. Al Rockett, who succeeded John McCormick, continues as western production manager.

Quebec Tax Return Leaps

The official report of the Civic Treasurer for Montreal, Quebec, shows that the total net returns from the Amusement Tax during the calendar year of 1926 amounted to $379,589.60. During 1925, the net revenue amounted to $336,-725.35, considerably less than in 1926.

Ederle in Paramount Film

Gertrude Ederle has signed to play a part in Bebe Daniels' Paramount picture, "Swim, Girl, Swim." It is the next on Bebe's schedule.

Lichtman Temporarily Heads Motion Picture Social Club

Other Officers Arthur Loew, Johnston, Gallup and Stebbins—Collections Total $5,100

By Merritt Crawford

DEFINITE progress in the organization of the proposed motion picture social club was made at a meeting held in the Hotel Astor on Wednesday, June 22. The name of the new organization will be The Motion Picture Club of New York. Temporary officers elected were: Al Lichtman, president; Arthur Loew, first vice-president; William A. Johnston, second vice-president; Bruce Gallup, secretary, and Arthur W. Stebbins, treasurer.

Arthur W. Stebbins reported a total of $5,100 collected from prospective members, and offered his offices as temporary headquarters for the organization.

It was voted to authorize Nathan Burkan to draw up a charter and to make application therefor to the State of New York.

A By-Laws Committee was appointed consisting of M. H. Hoffman, chairman; Lou Metzger and Joe Brandt.

A scouting committee was also named to find temporary quarters for the club, consisting of Dave Chatkin, chairman; Paul Burger and Lee A. Ochs.

The naming the committee to bring in suggestions for an appropriate location for a permanent clubhouse was put over until next Wednesday, when the next meeting will be held at the Astor at the same hour.

About seventy-five were present at the meeting, each of whom were asked to act as a committee of one to bring at least three prospective members from their organizations at the next meeting.

Hatrick Back in U. S. After Mussolini Tie-up

Edgar B. Hatrick, vice-president and general manager of all of the motion picture companies of William Randolph Hearst, returned Saturday on the Aquitania from a six weeks' trip through Europe. He went abroad to add to the already vast Hearst picture activities throughout Europe.

One of his most important alliances was that between Premier Mussolini and the Hearst organization for the exchange of motion pictures. The contract means that the Hearst interests will have practically exclusive use of the best of the Italian picture output, while the Hearst newsreels and similar subjects will be turned over for distribution throughout Italy through the National Institute Luce.

Ethlyne Clair in New York

Ethlyne Clair, Universal actress, is in New York on vacation. After a week or so she will return to her home town, Atlanta, where she is due to take a prominent part in opening Universal's new million dollar theatre, the Candler.

Pearson, Storey Back

Elmer Pearson and J. E. Storey of Pathe have returned from the conferences on the West Coast.

Danziger Goes Abroad

A. J. Danziger has sailed for Berlin and Paris to purchase novelties for the independent market. His trip will last about a month.

Sandberg, Danish Director, Now In 1st National-Zelnik Scheme

Additional details to Moving Picture World from its German correspondent on the men who will be associated with Director Frederik Zelnik in making First National pictures in Berlin name Julius Haimann as general director of production and Karl J. Fitzsche as associate.

A. W. Sandberg, the Danish director, will make three films the first year. Negotiations are being carried on with " a well known German director now working in Hollywood."

Distribution will be supervised by Phil Kauffman and, as associate, Herman Rosenfeld, Liason officer between the German producers and First National will be A. C. Berman.

Fifteen films are scheduled for the first year. Lya Mara will star in three or four. Other European stars are sought, and American stars loaned by First National may produce in Berlin under German auspices.

The president and the directors will be Germans.

Blow to Minors

The attorney general of Pennsylvania has ruled that no child of 14 years can be employed in theatres of the state under any circumstances at all. A letter of inquiry from the Pennsylvania Department of Labor and Industry brought about the ruling. It also is stated that resident children, between 14 and 16, may be employed if they receive a certificate of employment from the Industrial Board of the Dept. of Labor, and that non-residents of the same age cannot be employed after 8 p. m.

Eschmann Pitches Pathe to Victory; Warners Trim Fox

Triple Tie in Picture Baseball League

With the plaudits and hoots of frenzied fans ringing in his ears, "Eddie" Eschmann, Pathe feature sales manager, pitched his team to victory over First National, 19 to 12. The former star, whose suit had just come out of the moth balls, walked three men in the first inning and then retired the side without a score. Thereafter he was inclined to be wild but held his own with strong hitting behind him.

George Snyder relieved him in the eighth. Snyder previously had starred in the field, making two remarkable catches and in each case doubling a runner at first. "Willie" Williams rapped out a regular Ruthian home run to center field for First National.

By virtue of chalking up the first defeat of the season against the Fox Film nine, the heavy-hitting Warner Bros. aggregation stepped into a triple tie for first place. The score was 17 to 13

Warners now are tied with Fox and Pathe, with 3 wins and 1 loss each. Sid Seckler contributed toward the Warner Victory with two home runs. Levy, Lynch, Mazone and Punzo also starred.

Consolidated forfeited its game to United Artists and, it is rumored, may leave the film league.

Standing

	Won	Lost
Fox Film	3	1
Pathe	3	1
Warners	3	1
1st National	2	2
United Artists	1	3
Consolidated	0	4

"Chang" to Stop

"Chang" is to leave Broadway after another week at the Rivoli and will be succeeded by "Camille." The jungle melodrama will be generally released September 3. Last Sunday it played to the second largest receipts of its New York run when it grossed $5,100. It probably created a unique record in drawing more "repeats" than any film on Broadway in years. Some enthusiasts are known to have seen it four or five times.

Stern Sails for Europe; Sister Dies in Germany

Abe Stern, vice-president of the Stern Film Corp., has sailed for Europe as the result of news of the death of his sister, Mrs. Sigmund Alexander, in Fulda, Germany. Julius Stern, another brother, was at her bedside. Her son, Max Alexander, technical director at the Stern studio, was called to Fulda two months ago.

Mrs. Alexander was one of three sisters, the other two being Mrs. Carl Laemmle, who died about eight years ago, and Mrs. Maurice Fleckles of Chicago.

Abe Stern was accompanied by Herman Stern, sales manager for Stern Brothers Comedies, who will make a tour of Germany, England and other European countries.

"U" Builds in Phoenix; Starts Racine Theatre

Dan Michalove, general manager of the Universal Chain Theatrical Enterprises, Inc., has announced the building of a $500,000 theatre in Phoenix, Arizona, by the Rickards and Nace Theatrical Enterprises, Inc., a subsidiary of Universal Chain. It will be a Class A house.

Construction has started on Universal's new theatre in Racine, Wisc. It will seat 2,000 and be of the atmospheric type.

First-Run in Brooklyn

The Brooklyn first-run on Stern Brothers comedies for next season goes to the Mark Strand Theatre. That house will play 26 Stern Brothers comedies during the coming twelve months.

Expert Urges Top Prices For All Balcony Seats

Picture theatres should charge more for balcony than for orchestra seats, in the opinion of Dr. W. B. Needles, president of the Illinois College of Optometry, because "anyone who sits below the screen is liable to develop a latent weakness of the vertical muscles of the eyes."

On the other hand, he branded as false the belief that films cause injury to the eyes, saying such cases are exceedingly rare and when they do occur it is "a sure indication that the eyes were defective before the picture habit became fixed."

Hoquiam Control Centered

Transfer of the Capitol Theatre, Hoquiam, Wash., owned by H. T. Pierson, to the holdings of the Hoquiam Amusement Co. has been completed. Mr. Pierson was assigned a large block of stock. The Capitol and Dream, owned by the purchasers, have been permanently closed. Mr. Pierson now is identified with the management of the company, which will continue to operate the Arcade and Liberty. A large new house will be erected later. The city is now controlled by the Hoquiam Amusement Co.

B. & B. Active in Chicago

It is reported in Chicago that Balaban & Katz has acquired the Paradise Theatre from the National Theatres Circuit at a price to be decided by three appraisers appointed by the interested parties. Negotiations are said to be under way for the Capitol, act house of the Cooney Circuit. It is on the South Side. The Roosevelt, it is said, will be replaced by a commercial structure because of the huge real estate investment.

Nationally known figures were seen at the Business School dedication of Harvard University. Left to right: Thomas N. Perkins Harvard '91, former Reparations Committeeman in Europe; Bishop William Lawrence; Joseph P. Kennedy, banker and president of F. B. O. Pictures Corporation; and Owen D. Young, first administrator of the Dawes Reparation Plan and chairman of the board of the General Electric Co.

Our Stock Market

By ERVIN L. HALL

THE market as a whole has been subject to a considerable amount of selling this week. This was due primarily to the professional element who became frightened by the increase in brokerage loans and to the feeling that the market had had a considerable advance and was due for a rest. We know of a speculator who came into our offices with a long list of stocks he was holding and made the statement that he was going to sell the whole lot at the market price. He seemed to be really scared.

There are bound to be slight recessions of this kind but we still believe that money is the backbone of the present market and with plenty of funds at 4% there will be no major setback. There appears to be every reason to believe that money will remain cheap for several months.

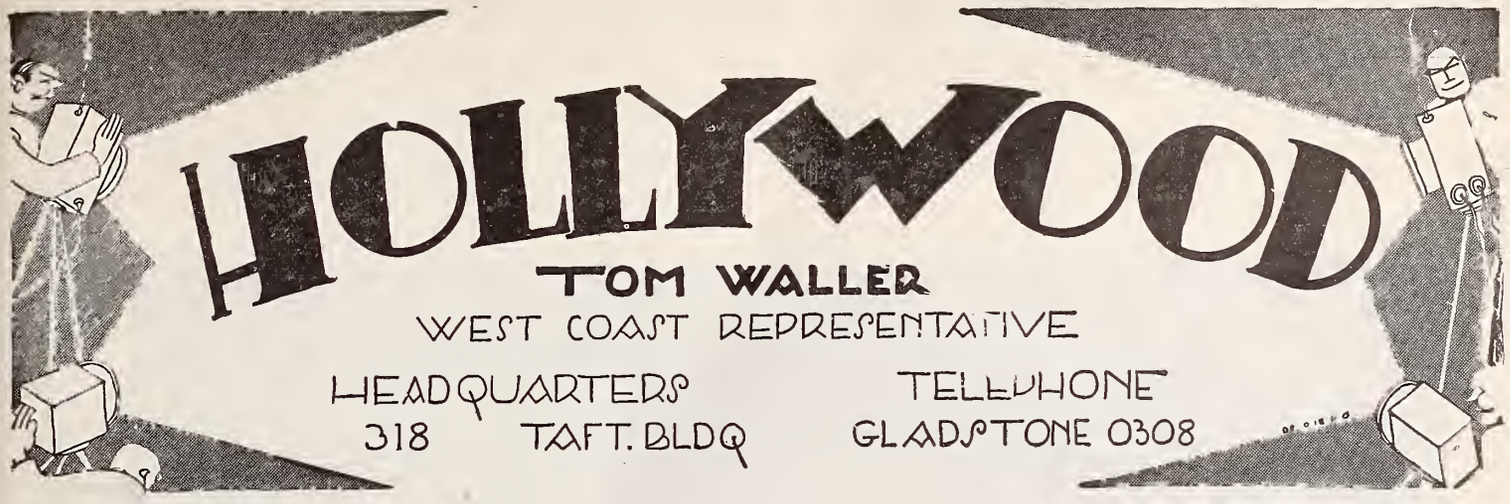
Film stocks suffered along with other issues. Paramount dropped to 101½ and Pathe, Fox and Warner were weak. The fact that Paramount declared the extra $2 dividend this year in stock instead of in cash as was done last year, has made the stock rather heavy. In addition the information that salaries and expenses are going to be cut will also be used as a bear argument. In time, of course, if expenses are cut profits should be increased, but the fact that a cut is necessary is liable to be interpreted unfavorably for the common stockholders especially in view of the small amount being earned over dividend requirements.

Pathe Exchange new stock was quoted on the New York Stock Exchange this week. The Class "A" was quoted around 38 which is the lowest for some time. The new Common was quoted at 12 on the opening but within a few days could be bought for 8 at which price it is now offered.

Fox and Warner have shown little activity recently. Fox is doing very nicely but at 57 is selling about high enough for the present. The Vitaphone seems to have run its course as a speculation for Warner Stock. Within installations increasing rapidly, Vitaphone in time should give a real, rather than a speculative, value to the company shares.

Special Jannings Preview

A special preview of "The Way of All Flesh," Emil Jannings' first American-made starring vehicle, will be given at the Rialto at 9:30 o'clock tonight (Friday) for the benefit of the Union Settlement Camp Fund. The official opening was announced for Saturday. "Beau Geste" will end its run after the first show tonight.



Actors' Committee Asks Tearle To Specify Charges in Writing

Actor's Intimations of "Discrimination" and Attempted "Conspiracy" Still Await Academy Action—Attitude Threatening

By Tom Waller

West Coast Representative

EFFORTS were made during the past week by the Actors' Executive Committee, or subaltern in arbitral matters to the Conciliation Committee of the newly formed Academy of Motion Picture Arts and Sciences, to get Conway Tearle to specify in writing his verbal and general charge that he has been kept jobless in Hollywood since August last because of "conspiracy" and "discrimination."

Tearle, in an exclusive interview with the *World*, disclosed that this information, at a time when lieutenants of the Association of Motion Picture Producers and the Academy headquarters itself described for publication the matter as having been strictly informal and progressing satisfactorily. Tearle said that this week he had been interviewed by Conrad Nagel and Milton Sills of the Executive Committee and that he had promised to write generally his charge which he said was due for consideration at a meeting of the committee early next week.

About his reason for refusing to be specific, Tearle stated to us: "They know these things exist. I know they exist. My belief is that they just want to find out how much I know—whether I am bluffing or whether I have the facts."

Tearle said that the only place where he would wax specific would be in court and that to divulge the circumstances at the present time would only be to weaken his own hand in the event of litigation which, he said, is bound to occur unless he gets what he calls a square deal.

Tearle stated that he would file his suit against "several producers" before the middle of November. He mentioned that month because he said that thereafter his action would be outlawed by time. He reiterated:

"There is an absolute certainty of my filing action unless I get a square deal." He said that such a suit would be "nasty, lengthy and exhaustive," and that he will make every effort in his power to prevent it, but that "if they want fight they will have it."

Tearle, when asked frankly as to how he thought the Academy would progress with his case, said:

"I don't think they are progressing with it at all."

Later in the interview speaking of the Academy he declared:

"In my opinion they are very arrogant, very despotic. They think they have the whole thing sewed up. They think they are so powerful that no one would have the guts to get up and fight them."

Tearle emphasized that he was sincere in his action to bring the matter to the courts unless it is adjusted. In this respect he stated:

(Continued on page 570)

F-N Silent On Colleen Moore Contract Suit

First National officials on the west coast refused to make any public statements relative to the $1,000,000 suit filed by the company against Colleen Moore, film star, in New York. The *World* learned that strict orders had been issued in New York against any statements on the case being made on the coast.

According to wire dispatches from the East, First National is suing to force Miss Moore to arbitrate the terms of a contract under which she was to have made twelve pictures. First National, through its attorney, Nathan Burkan, asserts that the actress has been paid $945,000 of a $1,000,000 contract. By her refusal to appear in five additional pictures, claimed to be due under the contract, the company asserts it will lose $1,000,000.

Miss Moore and her husband, John McCormick, former First National west coast chief, left here for New York shortly after McCormick walked out of First National following his "break" with the organization.

Academy to Hold An Open Forum

An open forum meeting of the directors' branch of the Academy of Motion Picture Arts and Sciences is scheduled for next week. At this time, when between thirty and fifty Hollywood directors are to be present, the subject of "Motion Picture Directors" and the "High Cost of Production" will be discussed on the floor.

Louis B. Mayer and Jesse Lasky, it was said, have been invited to address this meeting.

We learn at the Academy headquarters that this will be the first of a series of meetings similar in character.

M-G-M Buy Rights To "Student Prince"

Metro - Goldwyn - Mayer has purchased the screen rights to "The Student Prince" and "Old Heidelberg" recently directed by Ernst Lubitsch will be retitled "The Student Prince" with a subtitle "In Old Heildelberg."

This clears up possible legal difficulties between M-G-M and W. Meyer-Forster, author of "Old Heildelberg." Meyer-Forster, who resides in Germany, recently charged in the Berliner Tageblatt that the producing company had filmed this story without permission and without any contract having been entered.

Zehner Promoted

Harry Zehner has been promoted from assistant general manager of Universal to the post of assistant to President Carl Laemmle, according to an announcement.

Zehner was personal secretary to Laemmle for four years and is an expert on international film relations.

Lead in "Beau Sabreur"

Evelyn Brent has been chosen for the leading feminine role in Paramount's "Beau Sabreur," according to an announcement on the coast. Others in the cast of the companion story to "Beau Geste" are, Gary Cooper, Noah Beery, William Powell and Roscoe Karns.

Miss Brent has long been associated with crook roles on the screen and her role in "Beau Sabreur" is foreign to anything she has done upon the screen heretofore.

Joseph Franklin Poland

Joseph Franklin Poland

Title Supervising Editor For Universal's Feature Comedies Keeps An Open House

By Tom Waller
West Coast Representative

"I SAT in outer offices myself so much that I made up my mind that once inside and behind the desk I would always keep the door open."

Thus one finds well oiled the hinges of a door in Universal City bearing the name Joseph Franklin Poland and the title supervising editor of Feature Comedies. In between a long day often running well into a night during which he sits in on buying, preparing manuscripts from the adaptation to the continuity; inter-departmental conferences; conferences with the director; following through "rushes" so as to see that the theme of the story is not lost in the shooting stage, then pre-viewing five times every picture coming under his supervision; and having almost constantly twelve features under various stages of preparation—Joseph Franklin Poland finds time to interview writers and "writers."

Just talking to Poland is invigorating. He is old pep personified even if he does object to being called a veteran scenarist while he is in his infant thirties, simply because he got under way to an early start and did little marking time thereafter.

As a matter of fact we have not yet encountered a successful screen writer who discovered the proverbial gold mine as soon as he landed here. Poland's case is no exception. Doing a little newspaper work on his home town paper, the Brooklyn *Eagle*, gave Poland, in about his eighteenth year, the urge to make some money on a typewriter. It was at this time and just as he was finishing his high school days that Poland wrote his first original story for the screen. This netted him twenty-five dollars from the coffers of the old Kinemacolor Company. Three of the five stories which the first success prompted were sold in rapid fire order to Selig and Vitagraph. Poland, now philosophises that of all careers success for a writer should not come until he knows all the keys of his typewriter backwards.

From nineteen to twenty-one, while he was attending Columbia in the daytime, he was working in a Wall street export house until midnight and thereafter until three nearly every morning, as he recollects, laboring in his room at home on original stories. In those two years with their college classes, studies and the night job Poland figures he wrote sixty-seven stories, selling practically all of them at twenty-five and fifty dollars per clip. And while all this cramming was going on he learned Spanish, got a salary raise, realized big percentages in his college classes and, much against the weight of physiological evidence in regard to extreme negligence in turning the light out at midnight —he gained weight.

Taking a permanent job with the Kalem Company just after he had cast his first vote meant breaking into his college course and abruptly discarding associations on Wall Street which assured him of a steady remunerative future.

The three months which he spent with Kalem which required him completing every sixth day story material for a two-reel episode in a western serial; a one-reel comedy for Ham and Bud; and a four-reeler for the company down in Florida. Poland now regards his Kalem experience as one of his greatest assets toward becoming acquainted with speed on a typewriter.

Fox, Vitagraph, and Metro furnished him with jobs and more experience during the three years which followed. During this time he became thoroughly familiar with the art of adaptation. Poland does not rate his work in those years as being particularly good. He charges it up as more experience; as rather an abbreviated course in fast newspaper work with the film angle.

The desire to free lance and do nothing but turn out original stories at last convinced Poland that he should quit a regular salary and staff job with Metro. Fitting himself up in a tiny hall bedroom in a Brooklyn boarding house looking into an alley way, he proceeded to "pound and mail" for a period of eight weeks. By that time he was down to his last twenty-five spot. The old room rent gag was injecting itself and somebody's servant became a corpse below his window before the telephone company declared a dividend and word reached Poland that $350 was awaiting him for the feature which he had written during the first week of his solitary career.

Then the money started to flow in, we were told. Poland got another $150 for adapting it. Incidentally, Pathe paid out the $500. The following day many other "money words" reached him—that everyone of the stories he had written had been sold and that the prices realized were from $400 to $600. Even two-reelers which he had written during odd hours between these feature stories were snapped up by Christie. Things moved so rapidly for Poland thereafter that during fourteen months in 1919 and 1920 he had seventeen of his feature stories produced by nearly every producing company then in the field.

Poland's first appearance on the West Coast was in 1919 when he did a series of comedies for Mary Miles Minter. Then the pace which he had been hitting suddenly came to a standstill. The proverbial bottom dropped out of the original story market. Producers were set upon bringing established stage plays and successful novels to the screen. This period did more to retard the original writer than any other, Poland vouched to us. He described his own position then as peculiar and nearly causing him to verge on starvation for close to six months at this time.

Tom Ince even at that time was an advocate for originals. Because of this Poland believes he was enabled to join Ince's staff and to become familiarized with the technique which made it possible for him to cope with the new situation.

Following two years of this work with Ince Poland went with Fox, First National and Douglas MacLean. While with First National he did continuity and adaptation for "The Perfect Flapper" and "Flirting with Love" among others. His next move was his present berth with Universal in which his entire experience is daily called into play.

Poland likes the spirit of cooperation that prevails in Universal City. He showed us a memoranda signed by General Manager Henigson which he said had been received not only by executives but by the lowest paid studio employees as well. The memoranda had to do with word from New York congratulating Universal upon the improvement of feature comedies during the past year. Henigson in his note credited such success and recognition in turn to all of his coworkers and their subordinates.

Newspaper and magazine editors are welcome to use this material in whole or in part with proper credit.

He Started Career in Wall Street

Duncan Sisters Score Screen Triumph in "Topsy and Eva"

Their Debut Shows Promise—Picture is Loaded With Gags Lessening Power of Dramatic Sequences

A PATCHWORK of comedy peculiarly twisted into melodrama and then suddenly shunted back into comedy fields makes "Topsy and Eva," as we witnessed it in its world's premiere here this week, a nonentity so far as screen story classification goes. The picture has its bright moments and some funny as well as lewd titles. Audiences that are not fastidious about utter lack of directorial adherence to a theme may like "Topsy and Eva" as a whole. More particular audiences, even at that, will have to laugh now and then at the clever gag work of Rosetta Duncan.

Even in its present deplorable story form, "Topsy and Eva" provides a debut vehicle for the Duncan sisters which shows they possess real screen material—both actresses that should go even further, when properly directed, at the film box office than they have on the legitimate stage.

Gag after gag prevails even to the extent of having Rosetta as Topsy roll in a barrel and bump Gibson Gowland as Simon Legree off the auction block just when a little dramatic interest is being aroused over the disposal of Uncle Tom. Legree looks vicious and wields a long whip over slaves but the gag situation kills any opportunity for sympathy. The few dramatic sequences are attempted in too much earnestness for one to get the impression that the director's idea was to burlesque the theme. Getting a laugh and a tear at the same time was obviously the directorial aspiration which has materialized into the hodge-podge which will likely bewilder small town fans.

Before it leaves Hollywood, however, "Topsy and Eva" will probably go back to the cutting room for a thorough re-editing, we learned from an excellent source the day after the premiere. It would not be fair at this writing, therefore, to even attempt to call this a review of what we saw on the screen at the Egyptian Theatre. The premiere was a great affair. Sid Grauman actually staged one of the very finest prologues which this writer has ever witnessed either here or on Broadway. The prologue of entertainment that entertained during every motion of its run took up half of the program. The other half was taken up by the picture and by personal appearances of which those by the Duncans, who are great favorites in Hollywood, helped to distract from the offering on the screen.

Another reason why an indulgence might be granted "Topsy and Eva" at this time is because actual shooting on the last retake was not completed until one day before the curtain parted on the Egyptian screen. We also heard from an excellent source that originally the "Topsy and Eva" screen debut had been planned for August, but that the opportunity to open in the Egyptian at this time was seized upon, resulting in production work being rushed at top speed.

Del Lord directed "Topsy and Eva," although during the last two weeks that the picture was in production D. W. Griffith was conscripted to re-take eight or nine scenes.—T. W.

"Vanity" Ends Run at Forum

Producers Distributing Corporation's "Vanity" ended an indefinite run at the Forum here less than two weeks after it had enjoyed a premiere with special music, presentation and the presence of various stars in the opening night audience.

Reports were in circulation that this picture would go back to the cutting room for another editing. Upon checking with the studio we were informed that "Vanity" was already cut to program length before the showing which we reviewed in this department this week.

Sternberg to Direct Ralston

Josef von Sternberg replaces Dorothy Arzner as Esther Ralston's director in her forthcoming Paramount production, which will be from a story by Owen Davis, according to an announcement at the Paramount studio. It was explained at the studio that the reason for the switch in directors was that it is not the Paramount policy to permit a star to be directed by the same director for more than two pictures in succession.

Miss Arzner directed Miss Ralston in "Fashions for Women" and "Ten Modern Commandments."

Death Takes Pioneer

Death has taken one of the pioneers of the coast theatrical world in the passing of Joel David Martin, head of the Martin Studios, during the past week.

Martin has been constructing scenery here for the last twenty-six years and had provided the settings and curtains for practically every local theatre. He came to the coast in 1899 as master carpenter for the James O'Neill Repertoire Company. Later he was technical director for Oliver Morosco at the Burbank, Majestic and Morosco Theatres.

He established the scenic studios, which bear his name, in 1914.

Ingenue Lead

Ruth Boyd has been signed by Gotham for the ingenue lead in "The Woman Who Did Not Care."

Prologue Gets Same Break As De Mille Super

For probably the first time, an exhibitor puts his prologue on a par with a road show production in a story published in Los Angeles in reference to Sid Grauman. According to the story, "The King of Kings," De Mille production, gets a fifty-fifty break with the Grauman prologue, spectacular and tiresome.

An excerpt from the published story follows:

"In the last few days Sid Grauman's prologue to the 'King of Kings' has been materially beautified and enlarged so that the praise of the spectators is now being divided almost equally, it is said, between De Mille's picture and the prologue."

Probe Tearle Charges

(Continued from page 567)

"I have three witnesses whose testimony will be absolutely incontrovertible. I have known that these conditions have existed for a long time and now I have the proof. I know and can prove that a conspiracy exists to the exclusion of any doubt and that a conspiracy exists I can absolutely prove in court."

About his verbal charge of discrimination Tearle stated to us:

"I think that practically all free-lance actors and actresses, if they haven't already felt the iron-heel as I have, are going to shortly."

Speaking about the status of free-lancers Tearle said, "It is not going to be a question of how much you are worth, it is going to be a question of how much we will give you."

Tearle said that already one producer had endeavored to intimidate him against going to court; that even if he should gain a verdict he would never be able to collect because of "the power they have in Washington."

About the latter Tearle told us: "I suppose that means Will Hays, but that is not worrying me in any way."

Tearle said that since his verbal charges were published in newspapers and since he brought the matter informally to the attention of the Hays organization and the Academy an offer has been made him by Famous-Players-Lasky. In this respect he stated that this week "the Lasky studio sent for me and offered me an absolutely insulting sum." Tearle said that the offer for his work in the entire picture was "a figure very little in excess of my regular weekly salary."

Tearle stated that during the interview with a representative of B. P. Schulberg his attorney, Major Morris Herbert of Los Angeles, was a witness to the offer and its details. Tearle said that both he and the lawyer heard Schulberg's representative make a statement which Tearle maintains was that the Famous Players-Lasky books could be so "juggled around" as to make it appear that Tearle had received his regular salary and had worked but a fraction of the time of which he would really have to work.

It was after this alleged offer that Tearle claims Nagel and Sills came to him and asked him to write a letter to their committee outlining his verbal charge.

Tearle claims that in substantiation of the fact he is worth his regular salary, an independent producer, not a member of the Hays organization, had offered him his regular income and stated at the same time that such an income was a modest remuneration for a man of Tearle's box office ability. Pressed for the name of this independent producer, Tearle said that he was Harry Cohn and that if he would get in touch with Cohn he would corroborate Tearle's own statement in this respect to us. Asked if he would work for Columbia Pictures, Tearle stated emphatically that he would just as soon as a suitable vehicle for him could be procured.

The Duncan Girls Turn To Celluloid

Attempts to Kidnap Mary May Be Bunk

What was purported to be another attempt to kidnap Mary Pickford, screen star, apparently has turned out to be so much hokum. On the surface it appears in the light of a feeble effort on the part of an unknown citizen to get his name in the newspapers.

According to the published stories, L. Brady, while seated in his automobile at Twelfth and Los Angeles streets one day this week alleges to the police that he overheard two men in a sedan discussing a plan to abduct the popular screen star and hold her for $100,000 ransom. He communicated with the Beverly Hills Chief of Police. According to Brady's story there was no rear license plate on the car.

A representative of Miss Pickford's told the *World* that there was about as much of a chance of kidnapping Miss Pickford on that particular day, while she was on location, as there was of his flying to the moon. Six motorcycle officers adequately precluded any possibility of the "phantom" abductors carrying off the star. On the other hand, Miss Pickford always has adequate protection whenever she travels in public.

Douglas Fairbanks, Miss Pickford's husband, while placing little credence in Brady's story, placed a bodyguard around their Beverly Hills estate at the suggestion of the police chief.

Collegians Bid For Screen Fame

The ten college men selected by First National in their national contest for new screen faces, will get their first chance to act before a motion picture camera in "The Drop Kick," which Richard Barthelmess is now making. As the picture was well underway before their arrival the boys will appear in little more than atmosphere in this particular production.

The select ten arrived in Hollywood on Tuesday and were guests at a luncheon on one of the huge stages at Burbank in company with members of the press. More definite plans as to their future will be announced within a few days.

The following ten were chosen from 15,000 students at thirty-six important colleges: John Westwood, Princeton; Stuart C. Knox, Yale; Thomas Denton, Michigan; John Stambaugh, Chicago; Edward Karger, Northwestern; D. C. Cassidy, Georgia Tech.; Leland S. Wilcox, Michigan; John Morris, Perdue; Warner Smoot, Northwestern, and Richard Glendenin, University of California.

Hal Roach's rascals—the famous "Our Gang" kiddies, decide to pull a little experiment on Farina, so he takes a "flier" over the Roach studios.

Tom Mix Is Best News Story of Week On Coast

TOM MIX figures in the Hollywood news three times this week. First of all he was physically injured; then some one quoted him as saying that it was "likely" he would leave Fox when his contract expires within the next ten months; finally, that he took to task as "scandalmongers" some of the wags who have been trying to find a rift in the Mix household.

Earlier this week we learned that Mix sustained a six-inch gash above one of his knees when his horse stumbled and he was precipitated against a boulder. This occurred while his "Tumbling River," or current vehicle company, was on location about forty miles from Hollywood. Since that time Mix has been confined to his home, although it is expected that he will be back on the lot within a few days from this writing.

In regard to Mix's quitting Fox, we have heard for several months that Mix was thinking of retiring. It was stressed to us from an inside source on several of these occasions that should he leave Fox he would not work for any other company or engage in any other picture work as a western star.

Following the publication of a report in one of the largest local dailies that Mix might leave Fox we inquired among officials to find that they were uninformed of any such intention and that Mix had doubtless been misquoted.

The printed report credits Mix with wanting four pictures a year and stating:

"And in order to do that I shall have to find another release and do another type of picture. You can't demand three or four times as much for a picture as you have been getting, when it is made according to the same pattern and by the same concern. I have received several offers, one particularly good offer from one of the other big companies, and I rather think I shall accept it."

Rogers Loses Gall Stones

The fashionable township of Beverly heaved a community sigh of relief upon learning from the California Lutheran Hospital that its distinguished mayor, Will Rogers, had successfully survived the rigors of a major operation for gallstones. The humorist was operated on last Friday.

Rogers has been under the care of his personal physician, Dr. P. G. White, since his return to Beverly from his recent lecture tour. When his sufferings became intense an operation was decided on.

Bases Suit On Minority Ground

Basing his plea on the ground that he was a minor at the time he signed the contract, Eddie Quillan, screen comedian, has filed suit in the Superior Court to the contract that now binds him to Mack Sennett, comedy producer. Quillan also asked the court to enjoin Sennett from interfering with his obtaining work elsewhere.

The contract was signed November 7, 1925, and called for a graduating salary ranging from $150 to $750 during the life of the agreement.

Fanchon-Marco Will Increase Presentations

The firm of Fanchon and Marco now providing forty theatres on the coast with presentation material will, by next fall, expand the field and their endeavors so that it will reach through the Middle West and along the eastern coast.

According to an announcement made by Marco at a private luncheon tendered by him this week to Hollywood press writers it was gathered that a new tie-up will bring the total of Fanchon and Marco clients up to one hundred and that a number of these starting in September will be Loew houses.

Marco told how Loew's State Theatre in Los Angeles, since using his presentations, had almost consistently doubled grosses of this house or increased its intake from about $15,000 to $32,000 per week.

The luncheon was for the purpose of explaining to the writers that this presentation firm will next week have added to their chain the Metropolitan Theatre, a Publix house, coming under the jurisdiction of the West Coast Theatres, Inc. It was gathered that the success of Fanchon and Marco presentations at this house may develop into similar presentations being worked into others of the 250 theatres now comprising the West Coast circuit.

With this deal closed Fanchon and Marco will probably be the largest purveyors of presentations of entertainment in the country.

Clarence Brown May Leave M-G-M

Not until late in the summer will Clarence Brown make known his future affiliation. This, we gathered at Brown's office in Culver City following the knowledge that his contract with Metro-Goldwyn-Mayer had expired on June 1. We were informed there that Brown would not consider any business phase until toward the end of the M-G-M special, "The Trail of '98," which he is now directing and which is scheduled to be completed late in August. As a matter of fact, Brown is still under contract to Metro because of a rider in directors' contracts with that company providing an additional sixty days after expiration if the director is in the midst of a production.

We hear, however, that Brown has received offers to go with several producers for "considerably more money." It was admitted that one of these might provide him with his own producing unit and a United Artists' release.

Kidnap Mary? "Boloney" Says Doug.

The Hollywood Photographic Section

M. P. World Staff Photo

"TOPSY"—Rosetta Duncan, in make-up for her new picture for United Artists, "Topsy and Eva."

Says Films Are Harder Than Stage

Rosetta Duncan has finished her first motion picture with her talented sister, Vivian, and enjoyed it in the making. "Topsy and Eva," the musical play they made famous on the stage served as their initial vehicle on the screen and has just been released by United Artists. It had its premiere at the Egyptian Theatre last Thursday night.

To take Rosetta's word for it, pictures are six times harder than the stage but interesting withal. She told the writer this as she hastened in her ebony make-up to a "set," where an added sequence to the picture was to be filmed two days before its premiere.

"I've enjoyed making the picture and expect to make another," she told the writer. "Of course, before starting the next my sister and I plan an extensive personal appearance tour in conjunction with "Topsy and Eva." When this is ended we shall return to the studio for our next production."

The Duncans represent one of the most celebrated sister teams of the stage. Ten years ago they made their first appearance as entertainers at Tait's in San Francisco. They took immediately and their popularity has been on the increase ever since.

"Topsy and Eva" was their own idea and it resulted in financial returns that exceeded their fondest expectations.

The screen version of the play was about two and a half months in the making.

Buys Summer Home

Florence Vidor has purchased a new summer home on the beach at Waikiki.

M. P. World Staff Photo

MITCHELL LEWIS—Now playing a supporting role to Milton Sills in "Hard-Boiled Haggerty" for First National.

Nineteen Years On the Screen

When we speak of pioneers in the motion picture business we quite naturally think of Mitchell Lewis, veteran character star as one of the sturdiest of that hardy band of pioneers that first saw possibilities in the silent drama and cast their lot with it. Lewis appeared in his first picture back in 1908—or nineteen years ago, which surely qualifies him for a position among the pioneers.

Quoting Lewis, it was his mother that first impressed him with the future of the movies, then in an infantile state. "Pictures," declared Mrs. Lewis, "are the poor man's entertainment and cannot help but strike a popular chord." Mrs. Lewis probably never dreamed that one day there would be picture palaces with $2 tops. She was not alone in this, as there undoubtedly were few of that day optimistic enough to hazard such a prediction.

Lewis boasts a distinction rather unique in the annals of motion pictures. He has never been under contract to a company on a yearly tenure, being satisfied to freelance and sell his wares to the highest bidder. Few stars have not at one time or another been under contract to some specific producing organization.

His last appearance on the legitimate stage was with Nazimova in "'Ception Shoals." Nazimova later made this into a picture under the title, "Out of the Fog."

Lewis at present is playing an important supporting role for Milton Sills in "Hard-Boiled Haggerty," a First National production. Mitch also wishes to specify that this is not a "heavy" characterization, the type in which he is best known to the screen.

Signed by Warners

Gertrude Astor has been signed by Warner Brothers for an important supporting role in George Jessel's picture, "The Broadway Kid."

M. P. World Staff Photo

JOHN STONE—Has done the adaptations on a number of Zane Grey stories for Paramount.

Left the Little Red Schoolhouse

John Stone was a school teacher in New York when he determined to quit the class room and try his luck at screen writing.

Resigning his berth as instructor in one of the large metropolitan high schools he bought a one-way ticket to Los Angeles seven years ago and has had no cause to regret his move.

His first work was with the Fox company where he obtained a position as reader and he remained with that organization until about four months ago when he stepped out as a free lance scenarist. In the past four months he has done the scripts on five Paramount productions from the pen of Zane Grey. His forte seems to deal with the wide open spaces.

While with Fox he turned out stories for sixty pictures, which ultimately led to his services being in demand at other studios. For the present, however, he will probably remain with Paramount indefinitely although not under contract.

Stone had just returned from Utah when we cornered him in his office and asked that he tell us just how he happened to enter the movie field. He had been in the Mormon country with the company filming "Nevada," latest Paramount western.

At present he is engaged in doing the adaptation and continuity on "The Open Range." Were it not for the presence of an impatient and annoying party, who kept heckling Stone during the interview we might have had a great deal more to tell of the writer's career. This party seemed to have a distorted conception of courtesy.

Honor Luncheon

A testimonial luncheon in honor of "The King of Kings" was tendered Cecil B. DeMille, producer, this week by the Culver City Chamber of Commerce.

M. P. World Staff Photo

JOYCE COAD — Talented youngster who has found a deserved place on the screen. She was discovered by M-G-M.

Joyce Growing Toward Stardom

Among the youngsters that have been coming to the front upon the screen of late, few if any, have displayed greater possibilities than Joyce Coad, a diminutive bundle of personality, who doesn't look over seven or eight years of age.

The genius of the little girl was evidenced in her noteworthy performance in Paramount's recent production, "Children of Divorce," co-starring Clara Bow and Esther Ralston. In fact, the work of Joyce was one of the few saving graces of an otherwise mediocre picture.

In "The Scarlet Letter," with Lillian Gish, the youngster also attracted widespread attention. Incidentally Joyce is a protege of Miss Gish's and sort of a fair-haired child on the M-G-M "lot," where her delightful personality has won her a host of friends, from stars down to the lowliest studio employees.

It was while visiting with Francis X. Bushman during the filming of the chariot races with "Ben Hur" that Joyce came under the observation of M-G-M officials. A screen test resulted and she was immediately cast in "The Devil's Circus" starring Norma Shearer.

She is now starting on her second year in pictures and at the rate she is traveling she'll reach the limited circle of child stars before long.

We happened to run into the little girl at First National, where she had been called for an interview for a part in a forthcoming production. To the best of our knowledge she got the part

The Hollywood Photographic Section

M. P. World Staff Photo

DOROTHY MACKAILL — First National is now featuring her in "The Crystal Cup," with Jack Mulhall.

Dot Left Zeig's For the Kleigs

Dorothy Mackaill is another beauty for whom the Zeigfeld Follies served as a preliminary step towards a screen career. She is now under long term contract to First National and at present working in "The Crystal Cup," opposite Jack Mulhall. The original story was by Gertrude Atherton and Miss Mackaill expressed herself enthusiastically when discussing her role in the screen version.

Miss Mackaill was born in Hull, England, and made her stage debut as a dancer in London. Her first appearance was in the Hippodrome chorus in "Joybells," where she was soon in leading numbers.

While appearing at the Hip she acted in her first picture, "The Face at the Window," a British production. Miss Mackaill refused to commit herself on the merit of this picture.

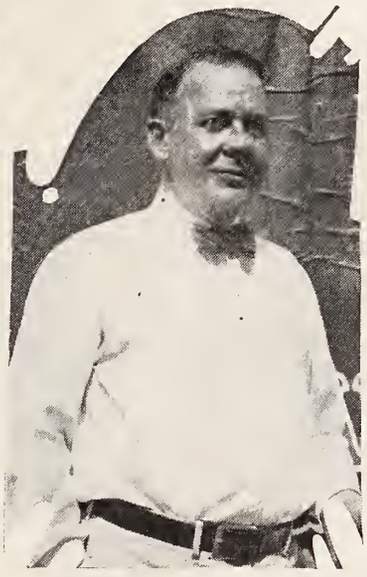
When the Hippodrome closed she crossed the channel, where she appeared in a French revue in Paris. She also did some picture work, while in the French capital.

Migrating to America she found little difficulty in finding an opening in the Follies. While there she attracted the attention of Marshall Neilan, film director, and he gave her a part in "The Lotus Eater," with John Barrymore. Later she appeared with Johnny Hines in the "Torchy" comedies.

Edwin Carewe chose her for a featured part in "Mighty Lak a Rose," which he was making for First National. Since then she had been kept busy in First National productions and is one of their most popular featured players.

Veteran Gets Contract

Fred Kohler, veteran character actor, has been placed under contract by Paramount and will next appear with Thomas Meighan in the latter's newest production.



M. P. World Staff Photo

THE KID HIMSELF — Joseph Jefferson O'Neill, former New York newspaperman, now an F B O scenarist.

Joe O'Neill Now Writing Scenarios

The newspaper profession has donated a large share of the present galaxy of scenario and title writers to the screen, not the least of these being Joseph Jefferson O'Neill, now under contract to F. B. O., with a nice cozy office in an isolated corner of the "lot."

Joseph Jefferson spent fifteen years on New York dailies, first as a reporter and later as a feature writer. Chronicling life as it exists in a large metropolis prepared O'Neill for his present role of scenarist with a Hollywood address. Instead of making him a confirmed cynic this training developed his sense of humor—the latter a very essential requisite in the film capital, where a big front frequently disguises a big bluff.

It was while working in the publicity office of the New York headquarters of F. B. O., that Joe felt the impulse to try his luck at a screen story. As a result he turned out "Coney Island," which F. B. O. immediately purchased to film as a Gold Bond Special. Fired by the success of his venture, O'Neill accepted a contract to move his tooth brush and extra collar from Broadway to Hollywood Boulevard.

His second original for the company since joining the F. B. O. story department was "Crooks Can't Win." He is also doing the adaptation of "Chicago After Dark."

Nagel Borrowed

Conrad Nagel has been borrowed from M-G-M by Warner Brothers.

M. P. World Staff Photo

WISE-CRACKER—Al Boasberg, makes wise cracks pay in screen titles for Paramount.

Al Writes a Nasty Title

If they staged a wise cracking championship in Hollywood, Al Boasberg would be well up in the running. Boasberg's sense of humor is so acutely developed that he manages to extract a nice fat check from Paramount each week for hammering out funny titles on his typewriter.

Al is not only a titlist but a comedy constructor and story writer of no mean ability. He was born in Buffalo, for which he refuses to apologize. He now lives sumptuously in Hollywood—for which he also refuses to apologize.

Five years ago, Boasberg decided there was a large quantity of stray kale floating around in the picture industry. No sooner had the germ of the idea become imbedded in the fertile Boasberg brain that it sprouted and blossomed forth like a sunflower. He set out on a one-man expedition and wise-cracked himself into a vantage point, where he now collects his share of the aforementioned stray kale—kale being cash, not cabbage.

Besides writing for the screen Al turns out vaudeville skits for some of our best sellers on the Orpheum circuit. At present he owns twenty-one vaudeville acts, which brings in an income not to be sneezed at.

Al was doing exploitation for Paramount before entering the story field. Since his advent in the creative branch of the business, he has had a finger in the pie in a number of successes.

M. P. World Staff Photo

BARBARA KENT—As the lead with Reg Denny in the current picture for Universal.

A Little Bundle Of Pulchritude

Universal picked another prize package in the person of Barbara Kent, who has the feminine lead opposite Reginald Denny in his current picture, "Now I'll Tell One."

After watching Miss Kent a short while in front of the camera it suddenly struck the writer that Universal's search for a feminine lead in "The Show Boat" is a needless expenditure of energy. Why look any further. The girl seems to have that elusive something that in time will make her one of the most popular actresses on the screen.

She is out to attain stardom or nothing. She has hitched her wagon to a comet and will never rest content until the tiara of stardom is placed upon her brow. There will be no half-way stopovers for Barbara.

Her contract with Universal has been in life for a year and a half now and has three and a half years to go.

"Flesh and the Devil" did more than anything else to really bring Miss Kent into the spotlight. In the screen story she had the second lead to the exotic Garbo.

Parties hold little attraction for Barbara, who lives at home with her folks and is more intent upon making a success of her career than of being seen in Hollywood's well-known "show places." While working in a picture she never wanders forth in the night air, feeling, no doubt, that persistent roaming in the nocturnal ozone does not lend to one's best efforts at the studio on the following day.

She has the leads in "War Eagles" and "The Summer Bachelor," two of Universal's latest productions.

Opposite Barthelmess

Virginia Lee Corbin has the feminine lead opposite Richard Barthelmess in his next picture.

Film Industry Mourns Death Of Two Actors

The picture industry lost two well-known figures recently in the deaths of Einar Hanson, Paramount leading man, and Robert McKim, noted character actor. Hanson died as the result of an automobile accident, while McKim succumbed following a stroke of paralysis three weeks ago in Salt Lake City, where he was making a personal appearance.

As tragedy stalked through the film capital, Evelyn Egan, pretty Christie actress, also paid her toll. She was seriously injured when a car she was driving crashed into a steam shovel on Hollywood Boulevard. She was taken to the Receiving Hospital where it was disclosed that she had lost the sight of one eye and her head was badly crushed.

At this writing funeral arrangements are also being completed for the interment of the body of Irene Goodall, known as Mary Lygo at the time she shone in 1923 as one of the Follies beauties. Miss Goodall committed suicide by swallowing poison, her act being motivated, it is reported, by ill health, and poverty and her futile efforts to make the grade in pictures. Her body will be shipped to Akron, Ohio, for burial.

Hanson was 28 years of age and apparently had a brilliant future on the screen. He came to this country from Sweden in 1925 and after a time rose to featured roles in pictures. He has appeared in a number of Paramount pictures including, "The Woman on Trial," opposite Pola Negri; "Fashions for Women," with Esther Ralston, and "Children of Divorce," with Clara Bow and Esther Ralston. He also played with Corinne Griffith in two of her productions, "Into Her Kingdom" and "The Lady in Ermine."

By a strange quirk of fate Hanson was scheduled for a conference with Paramount officials relative to a new contract on the day he met his death, when his roadster turned over three miles north of Santa Monica, near the old site of Inceville.

He had been with Paramount since 1926, and, according to studio officials, it was planned to take up the option on his contract.

McKim first attained prominence as a "heavy" in Douglas Fairbanks' "The Mark of Zorro." Due to ill health he quit the pictures about a year ago but later signed a contract for a vaudeville tour. He is survived by a wife.

★ Studio Row ★

MACK SWAIN has been signed by Tiffany Productions to do a comedy lead in "The Tired Business Man." Raymond Hitchcock, Charles Delaney, Lincoln Palmer, Blanche Mehaffey and Margaret Quimby are also in the cast.

* * *

"TEA FOR THREE" has been selected by M-G-M as the next co-starring picture for Lew Cody and Aileen Pringle. Robert Leonard draws the directorial assignment.

* * *

ALTHOUGH Gertrude Ederle will appear with Bebe Daniels in her current Paramount production, "Swim, Girl, Swim," reports that George Young, Catalina channel swimmer, would also be in the cast were denied at the Paramount studio.

* * *

MONTY BANKS, screen comedian, finds himself in the position of a motor car owner without a chance to drive. His driving license has been revoked because of three convictions of speeding. Banks at present is working on his next story, "An Ace in the Hole."

* * *

EDWIN CAREWE, producer-director, has just purchased the film rights to "The Lady From Hell" as a starring picture for Dolores Del Rio. The story is an original by Miss Del Rio's husband in collaboration with Lois Leeson.

* * *

TOM O'BRIEN has been signed for a featured role in Reginald Denny's current picture for Universal, "Now I'll Tell One." He replaces Edgar Kennedy in the cast, the latter having been seriously injured recently in a motorcycle accident.

* * *

ROBERT STEPHANOFF has been signed as chief makeup technician for Feature Productions, Inc., largest of the United Artists units, according to an announcement by John W. Considine, Jr., general manager of the Joseph M. Schenck organization.

* * *

FLORENCE VIDOR'S next starring picture for Paramount will be, "A Celebrated Woman," with Frank Tuttle directing.

* * *

JACK PERRIN is being starred in "South of Northern Lights" by Universal.

* * *

UNIVERSAL has purchased "The Flying Fool," an original story by Harry Hoyt.

* * *

GREGORY LaCAVA, Paramount director, has just been placed under long term contract.

* * *

AUDREY FERRIS, an unknown girl, will play the feminine lead in "The Broadway Kid," starring George Jessel.

* * *

LARRY SEMON is to make a comedy for Chadwick Pictures.

* * *

MARIAN NIXON is back from Honolulu and busy in her current starring picture for Universal, "The Four Flusher."

* * *

ESTELLE TAYLOR, according to reports, will star in "La Tavia," D. W. Griffith's first picture for United Artists.

* * *

DOUGLAS FAIRBANKS has acquired a herd of 2,000 steers and 300 horses for his new production, "The Gaucho."

* * *

RENEE Adoree has completely recovered from her recent illness and will soon start work on her next M-G-M production, "Rose Marie" in which she will play the title role.

* * *

JULIAN JOSEPHSON will adapt "Abie's Irish Rose" for the screen. The screen rights to the famous stage play were recently purchased from Anne Nichols by Paramount.

Coast Combine Plans Theatre Building Boom

Intimations that theatre building during the next year will increase the newly strengthened West Coast chain from 250 to about 300 houses on the Pacific slope were gathered at a testimonial dinner tendered Harold B. Franklin, recently appointed chieftain, by First National Pictures Corporation.

At the affair, held in the Biltmore Hotel here one night this week, Franklin announced to 175 guests, that the West Coast organization is now breaking ground for a 3,500-seat theatre in Oakland; that a site has been selected for one of 3,000 seats in Spokane; that one of three sites now under consideration will be used for a 2,500-seat theatre in Phoenix; that one of two sites will be used for a 2,000-seat emporium in Redlands; that a 2,500-seat theatre will shortly be erected upon property already obtained in San Bernardino, and that Riverside and Redondo Beach have also been selected as centers for new West Coast theatres.

A change in the attitude of bankers toward theatre interests even during the past fourteen months was cited by John Dillon, representing the banking interests of Hayden, Stone and Company. A year ago Dillon said that bankers were disinclined to venture their money in such deals and that it was only after one of his personal trips to the coast resultant in the co-operation of Mike and Abe Gore, former heads of West Coast, that outside financial interest could be aroused in this organization.

In his address Joseph M. Schenck briefly touched upon his early relations with the West Coast chain. Others at the speakers' table included Cecil B. DeMille, Gavin McNab, San Francisco attorney; Samuel Goldwyn, Mack Sennett, Milton Sills and Conrad Nagel.

A highlight of the evening was the appearance of four chairmen of the various California Parent Teachers' Associations, representative of nearly 200,000 California women. These chairmen lauded the policy of the West Coast chain.

The dinner, incidentally, was the wind-up on one of the regional conventions of approximately 1,000 West Coast theatre managers. The following day Franklin left for San Francisco to attend a similar meet.

Flashes From West Coast Lots

"Oh, Woodman, Spare That Tree"

The Crape Hangers

TWO letters to pass this desk lately have been of unusual interest. One laments the advent of the home made movie and the 16 millimeter film. The other bewails the fact that the talking picture means the downfall of the musician and perhaps the vaudeville entertainer.

The first writer seeks to demonstrate that the advent of the home projector, the facilities for making amateur productions, and the supplying of standard subjects in the 16mm size, will operate to keep the movie patron at home. They will not seek entertainment in the theatre where they can enjoy the same subjects at home not only at less cost, but in greater comfort.

The opponent of the talkies argues that either the musicians and stage entertainers will be driven from business, once they are recorded, making further records impossible, or that they will refuse to appear before the sound camera to avoid extinction, making it equally impossible to procure subjects.

It is only a short step into the past to reach the point where even more gloomy predictions were made about the radio. The radio was going to shoot theatre attendance to the deminition bow-wows. For a time there was a cut in attendance. Then the novelty wore off, and now the radio supplies the production houses with some of their best paying attractions. People throng in to see the stars of the ether waves in person.

Home made movies will have a similar result. It will increase interest in the picture through broadening appreciation of the technical side. They will want to see the picture's first run in spite of the fact that in a year or two these will be available in the smaller width. Looking at the pictures on the home screen can never replace the larger, finer projection in the theatre and all that going to the theatre connotes. You can't have the music, the lights, the glamor and the luxury of the theatre without going to the theatre.

As for the sound pictures, the position is even more indefensible. No single factor has done more to increase musical appreciation the world over than the phonograph. The sound devices merely carry on and broaden this appeal. For that matter the sound pictures even help the phonograph, as witness the Vitaphone-Victor tie-up. Victor realizes that Vitaphone will popularize its records and increase the sales of records made by Vitaphone entertainers. Stage players increase their clientele and Vitaphone has not reduced the bookings of organized orchestras in those houses where the device is installed. To the contrary.

The public is adaptable, with an infinite capacity for absorption. The volume of amusement investment will not be divided by the addition of these devices. It is merely that the investment will be increased.

This Week and Next

Movie Carnival at Atlantic City Was A Costly Flop For Its Sad Promoters

Professional Amateurs in New York Are Losing Interest of the Patrons

Join the New Movie Country Club Then Read About Our New Idea

Overstaffing of Producer Theatres A More Important Problem Than Seats

DAVE BARRIST is dead wrong in claiming that his spicy "Digest" is the first humorous motion picture paper. Dave's first issue is a wonder and all else that he says it is, but we contend that Pete Harrison is a lot funnier without even trying to be.

●

LAST week Pete undertakes to elucidate and begins with: "Let us take one concrete example—Let us take a small town, say, of six thousand population. If we assume the seating capacity of the theatre is one thousand seats—"

●

IF Pete does not supply a list of thousand-seat houses in six-thousand towns, we think it reasonable to assume that the concrete is not confined to Pete's examples.

●

MISLIKING our comment in last week's issue, Harry Reichenbach comes back at us with characteristic courtesy. That's jake with us, but when he writes: "I should think you would pull your fat head back into your celluloid collar," we take exception. Once, long, long years ago, we won a box of paper collars at a church fair, and the folks made us use them up. But celluloid! Never!

●

THE promoters of the movie carnival at Atlantic City last week are wiser and much sadder men. Hope seems to spring eternal. As a matter of fact no large convention ever gives much support to outside ventures, and the Shrine is no exception.

●

TO the contrary they offer innumerable free attractions. One day alone offered 58 items of entertainment, most of which were free to all Shriners and their families. Many of these carried a strong shrine appeal. Trying to sell entertainment to a convention crowd is like offering a gold brick to an oil stock speculator. You are lucky if you can keep a grip on the brick.

●

ACCORDING to report the present drive for economy will attack the theatres as soon as the production end is straightened out. There seems to be plenty of material to work on, for some of the producer-owned houses could cut their expenses a third without really affecting the quality of the performances. Overstaffing is a more serious proposition than overseating.

●

EDDIE CANTOR has gone back to the stage work in which he shines. His bid for screen popularity was only moderately successful. There are plenty of good screen comedians on the stage, but they are not the headliners. The stars are too firmly rooted in stage methods. The real finds are the feeders who have not yet come to the top.

THE reported request of Paramount officials that the "higher ups" impose a cut on their own salaries, recalls a session in Big Business where the president, after explaining that all salaries were set by the Board of Directors, mad a motion that his own salary be cut forty per cent. This was duly seconded and carried.

●

"I AM now ready to entertain the next motion," he announced, looking meaningly at the vice-president. "I move that we adjourn," volunteered the V.-P., which was seconded and carried unanimously.

●

THE other day a blase young man declined to attend a bathing beauty revue at a neighborhood theatre on the grounds that the talent was all professional. "I'm only interested in private legs," he explained.

●

THE fact of the matter is that the various forms of local talent draws have become so professionalized around New York that they have lost their drag. There are booking agencies which supply amateurs only and they drive a thriving trade.

●

IN the old days Amateur Night was precisely that, and they were often excruciatingly funny because they were so bad. When they get a little better they are merely bad actors—and uninteresting. Something new must be invented. In many thatres Vitaphone has supplied the demand for specialties and is giving far greater satisfaction than the professional amateurs. Perhaps this is the answer.

●

ADD similes "As useless as a cooling plant in a New York theatre." That is unless the weather changes between this evening and tomorrow. They run the trailers for the coolers, but just now they leave the readers cold without the aid of the coolers.

●

THE pictures have made notable contribution to the fund for the flood sufferers, and every penny of it will be needed; probably more, for few even yet realize the widespread devastation. And to the direct contributions from benefits add the advertising value of the newsreel pictures, which prompted contributions to other funds.

●

BUT now it would be a graceful act to stage another succession of benefits for our own; the theatre managers in the flooded district, who not only suffer immediate losses, but who will not do normal business for six months or a year to come. Let's give a little more thought to our own people. Many of them are sorely in need of aid.

●

THE western minister who smashed the projection head of the church machine because a comedy shows a man running around in his B.V.D.s is going to lose his pulpit. He might apply to Cannon Chase for a job as assistant.

●

AFTER Al Lichtman gets his Country Club framed up, we are going to give you another. It's "The Association for the Assassination of Those Who Go To Europe and Come Back to Tell You What They Had to Drink."

Epes W. Sargent.

by the way

Rumored Radio Tie-Up With Theatres And Newspapers Still Up in Air

Don't Make Your Theatres Too Cool But Make Your Patrons Comfortable

Drastic Economies Planned Will Affect All Branches of the Industry

Motion Picture Club of New York Off to a Running Start, But Needs Cooperation of All Interested

FOR some weeks past there have been repeated rumors in the industry of an important tie-up between one of the largest theatre-owning producers-distributors and a national broadcasting concern, which would link up leading newspapers all over the country and big national advertisers in a combination of potentially great publicity possibilities.

●

VARIOUS radio agencies have been named in this connection and most of the larger film companies, although Paramount and Publix, in the face of specific denials from the executives of these companies, have been oftenest mentioned, probably because of their prominence and record of progressive leadership.

●

THE fact that the Columbia Broadcasting System, the Columbia Phonograph Broadcasting Co. and the United Independent Broadcasting Co. have been listed for some time on the directory of the Paramount Building as being the occupants of the 30th floor of that building, although they have not as yet moved in, may have had something to do with this rumor, although beyond this fact there seems but little upon which to base it.

●

NEVERTHELESS it will be interesting to note the direction which the activities of these new tenants of the Paramount Building may take during the next few months, insofar as they may affect the film industry, especially as a prominent director of at least one of these corporations has also been an important factor in the tremendous growth of Paramount pictures during the past decade.

●

THE summer now seems to have come upon us with a vengeance, and with the advent of the hot weather many an exhibitor is beginning to wish he had installed a cooling system in his theatre, as he watches his receipts drop down toward the vanishing point.

●

YET the bugbear of the "summer slump," which used to be taken as inevitable and a matter of course, is no longer necessary, as has been proven by countless theatres during recent seasons.

●

MANY houses which had never before made money during the summer months, did so last year because of their cooling systems, and others are going to do so this year for the same reason, for the house that can make its patrons comfortable when the thermometer is climbing outside is going to get the business away from the other fellow, who cannot.

●

THE public likes its comfort, and a theatre with its interior refreshingly cool in contrast to the heated outer air, has a drawing power quite over and above the recreation and entertainment it may otherwise offer.

●

ONE thing, however, should be carefully watched and this is the danger of having the contrast between the outdoor temperature and that of the theatre too great.

●

TO step from a super-heated atmosphere into one that chills is by no means pleasant any more than the reverse, aside from the dangers of health it may involve.

●

CONSEQUENTLY it behooves the wise theatre owner or manager to see to it that his cooling system does what it is supposed to do—make his audience comfortable—and nothing more.

●

EFFORTS to curtail motion picture overhead in the past have not seemed to accomplish much in the way of lasting results, but there are now many evidences, which indicate that far more drastic economies are on the way in all big companies.

●

DEFINITE efforts are being made by practically all the first line companies to reduce excessive star and player salaries, short term contracts are being given much thought with the idea of reducing the "idle time" waste, which is now the bane of most of the larger studios, and in the case of one of the larger companies, at least, it is unofficially announced that as rapidly as the contracts of their higher priced directors expire, no new ones will be re-employed at a salary greater than $1,000 per week.

●

HOW far the bigger companies will go in carrying out their plans to reduce overhead cannot be foretold at this time, most of them having already realized the shortsightedness of their policy in reducing their advertising appropriations as the initial step in their drive to keep their cost sheets down, when it should have been the last resort.

●

IT may safely be predicted, however, that the next few months are going to see such a paring of salaries and other expensive overhead as has never before taken place in this industry.

●

SOME of this saving might well be added to the salaries of the film salesmen, the men whose efforts have helped to carry this overhead in the past, just to see what effect it would have on future grosses.

●

THE Motion Picture Club of New York, first organization of the kind designed to take in all branches of the industry, is off to a running start.

●

IT has great possibilities and Al Lichtman, who first presented the idea, deserves the thanks of all film men of good will.

●

BUT to make it successful and as fully representative as it deserves to be and as it must be, will require plenty of hard work and the co-operation of all.

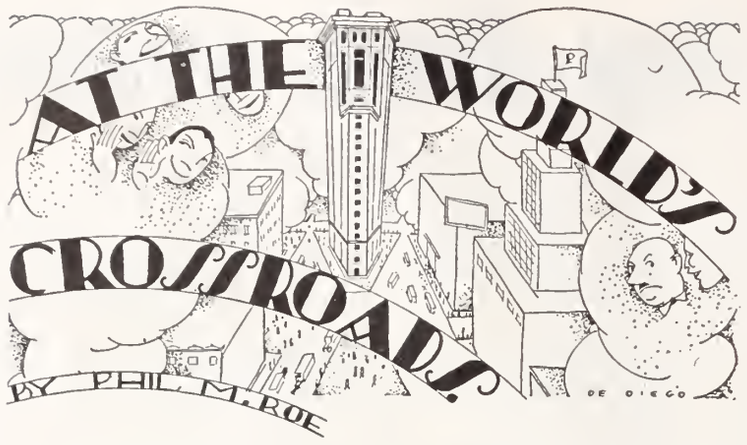
●

DON'T expect to "let George do it," while you get the benefits and fun.

●

GET behind it yourself—join—and get your friends in this great industry of ours to do likewise.

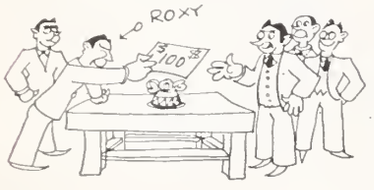
Merritt Crawford



ORGANIZATION work on the motion picture social club is going forward apace and before very long—much sooner than many now expect—the industry will have a real home of its own and will not have to park itself around or board out among its friends. **Al Lichtman** ought to get a medal for promulgating the idea. Yet the need for the proposed organization is so obvious, it now seems remarkable that some one didn't get it in motion long ago.

*

Last week mention was omitted of the fact that **Roxy,** who signs the name of S. L. Rothafel to his cheques, was the first to pay his initiation fee in the new moving picture club and thus became the original charter



member. Probably, Al Lichtman, who paid for the luncheon at the Astor for the sixty odd, who attended the first meeting, is fairly entitled to this honor, but doubtless he will gladly defer in the matter to the world's best known showman. In any event it is of record that it was Roxy's $100 bill, passed across the table to Arthur W. Stebbins, that started the ball a-rolling.

*

Another screen romance crashed! **Ronald Colman** is **not** engaged to **Betty Jewel** and doesn't hesitate to say so, if for no other reason than that he is not divorced from his wife, who at present is residing in England.

An excellent suggestion to Miss Jewel, who is really a very charming young lady, would be to hire another press agent without further delay. After all, the first requisite of a good p. a. is not the ability to get his client's name into the papers—any office boy can do that—but good judgment and common sense, qualities, which, alas, seem to be getting rarer instead of the contrary.

The artist who hires a publicity man puts his or her good name and reputation in the keeping of that individual, often with results that are distinctly regrettable. This instance is evidently one of them. It only shows that the greatest care ought to be taken when picking a p. a. A lot of them have been picked before they were ripe.

*

Travel Note: **Billy Brandt** came all the way from Flatbush to attend the meeting at the Astor, forming the new Motion Picture Club, and to eat a lunch on Al Lichtman.

Freddie Schader flashes a story which appeared in "The Daily Trojan," the newspaper of the University of Southern California about Harry Langdon's fireman picture, "His First Flame," which has been selected as the best example of theatre publicity by that university and submitted for consideration in the contest which the University of Michigan is conducting through its Department of Journalism.

Tom Sanson of the West Coast Theatres Publicity Department is responsible for the yarn, which for reasons of space alone cannot be reproduced here. It is a corker, and ought to cop the first money.

Originality in "press stuff" is what this poor old industry needs and needs badly. Sanson in this story at least has the slant that a lot of our best p. a.'s seem to lack and breaks through the routine handling of an ordinary theatre story in a way that is refreshing. Look out, Freddie, some one will grab this boy right from under your mitt!

The **KKK** boys went all the way from New York to Indianapolis by automobile, just to attend the opening of Robert Lieber's new Indiana Theatre on June 18. The **KKK's** in question, however, wore no regalia, the only hood among them being the one on their automobile, and their congratulatory decorations were mainly the smiles they wore, when they greeted their host after the long drive.

If you haven't guessed it already the **KKK's** of the motion picture industry are Kent, Kane and Katz, same being Sidney, Bob and Sam, all of whom made the opening of Mr. Lieber's new and sumptuous house the occasion for a little joy ride, the first junket they have had together for many a day.

If you meet **Harry Cohen,** former export manager for Metro, and now interested in a number of activities, including Claire Briggs cartoons, "When a Feller Needs A Friend" and "Days Of Real Sport," don't be surprised if he wants to give you the Paramount Building or some little thing like that.

For a couple of weeks past Harry has been walking up among the clouds and all because the stork brought a bouncing, nine and a half pound baby boy

to the Cohen family on June 8, which also happened to be Harry and Mabel Cohen's tenth wedding anniversary.

Ralph Joseph is the name given the lusty youngster, who has come to liven up the Cohen fireside at Pelham Manor, and both Harry and Mabel declare they are glad the stork held out on them so long. A nine and half pounder—and redheaded at that—is some BABY.

In extending felicitations, with the others of Harry's legion of friends, on the happy event, it occurs that from now on Harry's "Days Of Real Sport" will have nothing on his nights.

*

Harry Chandlee, who titled "The Gorilla Hunt," thus making it one of the box office hits of the year, has just completed editing another unusual feature. This one deals with the interesting pygmy inhabitants of New Guinea and was taken by the Stirling Expedition under the auspices of the Smithsonian Institute with the co-operation of the Dutch Government.

Dr. Matthew W. Stirling headed the expedition, with Stanley Hedberg acting as historian and Richard K. Peck as camera man. Many striking airplane shots of jungles and rapids make the picture unusual scenically, and Harry Chandlee has taken full advantage of these effects to build up a real dramatic story

THAT big noise heard down the Jersey Coast all this week in the neighborhood of Asbury Park was the Seventh Annual Convention of the M. P. T. O. of New Jersey and **Judge Henry P. Nelson,** of the Capitol Theatre, Elizabeth, chairman of the general convention committee, trying to show the boys a good time. Brothers Pete Woodhull and Joe Seider, both good Jerseymen, themselves, from National Headquarters, led in prayer a couple of times and a good time was "had by all."

The New Jersey exhibitor organization is one of the strongest and most efficiently operated state bodies in the country. Like everybody else in the film business, they doubtless have their own troubles, but one seldom or never hears about them. The Jerseyites have their own ways of getting what they want without making a fuss about it and their conventions are in consequence ratification and jollification meetings, rather than business affairs.

The Asbury Park boardwalk may be bent or buckled in a couple of places in the vicinity of the Berkeley-Carteret Hotel, where the boys made their headquarters, but if so Judge Nelson will see to it that everything's jake with the officials, who extended the well known "keys of the city" to the visiting delegates and guests. Now everything will be quiet in Jersey for another year.

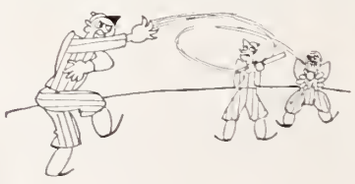
*

France has organized a **"League Of Silence,"** according to cabled advices, to oppose the talking picture. What of it? It will take something more than mere "silence" to put the quietus to the triumphal onward march of the sound picture.

The thought occurs, however, that there might be uses for such a "league" here, if those who read titles aloud could only be persuaded to join it.

*

If John McGraw or Col. Ruppert had a scout at the Pathe picnic a week ago, **Eddie Eschmann** might by now have had a contract offered him that would lure him away from his favorite fancy, of making two exhibitors show Pathe features, where only one showed them before. If



Eddie's pitching had only received the support it deserved the married men would have won in a walk from the bachelors.

As it was, they died game and Eddie can now go back to his golf, where he doesn't have to depend on his infield for honors.

An Ill Wind

by Epes W. Sargent

WHEN Jack Hartley decided to put over "Little Miss Mills" with the old height idea, he did not dream he was going to make history, which merely goes to prove that you never can tell.

The idea was old and tried. Muriel Mudge, the star of "Little Miss Mills" was supposed to be just five feet tall, and women raved about the "cute" little star and the men seconded the motion. It seemed a simple matter to capitalize the cuteness of the star by advertising that any local girl over sixteen and under five feet would be admitted to any performance as a guest of the Idle Hour.

Hartley dressed up a standard with a cross bar just five feet from the lobby floor, and the week in advance of the showing a cutout of Muriel swung from this bar, the offer neatly lettered across her chest.

Everyone stopped to look, and Hartley decided that he was getting a lot of free publicity for very little money, for in Rixton the girls ran to the tall and lanky type. He figured that forty or fifty free admissions would be the limit, and the stunt certainly was worth that many seats.

The picture was slated for a Saturday, and Jack took advantage of the fact that Friday was publication day for the county weekly as well as the local daily that appealed to a smaller list of subscribers. He would get them all talking.

Just how well he was to succeed he did not realize until the matinee, for it had been a busy morning and Jack had merely time to glance at the two papers and assure himself that he had been given good position in each.

As he came back from lunch he was surprised to see the crowd of girls already gathered and he smiled to himself as he noted that most of them were well over the five foot limit. Each wore a pleased smile, and each firmly clutched a paper.

Jack quickly placed his measuring bar in position beside the doorman and took up his position beside it to check up the free admissions.

"Now then, you five footers, come ahead and be measured," he called, and there was an answering laugh from the crowd as the girls surged forward, Nettie Holmstead in the lead. Nettie was close to the six foot mark, and stood well above the others even in that crowd.

"It's just too dear of you," she gushed as she passed Hartley. "We were so disappointed last week when you said that only the little girls could be your guests."

She had passed the measure and was about to enter, sans ticket, when Hartly grasped her arm.

"What's the big idea, Nettie?" he demanded. "It says under five feet. You couldn't get under that bar if you stooped."

"You're so funny, you dear thing," she gushed, "I knew I couldn't, and I was almost sore on you, but when I saw your advertisement this morning I just loved you to death."

She thrust the newspaper toward him, and Hartley's hair almost stood on end when he read the clear offer to pass anyone over five feet tall. To give emphasis he had ordered the word set in bold face, and it stood out in the mass of light roman like a pickaninny against a whitewashed fence.

"That's funny," he said half aloud. "I meant to say under."

"But you were ashamed to cut us big girls out, you dear, generous-hearted old thing," gushed Nettie. "When I read the paper this morning I said to myself it was just like you. You didn't have the heart to make us sorry we were so tall, so you changed the announcement."

"It certainly was sweet of you," seconded Bella Wilson, whose father was president of the First National Bank. "Dad said it was a splendid business move, but just what he would expect from you."

Jack thought of the mortgage he wanted to renew in a couple of weeks, and he thought fast.

"Sure thing," he cried gayly. "Can't shut you tall girls out. Rather hard on the runts, but I figured there were more of you bean poles. All right Bill," and at his nod the doorkeeper passed the thin and lanky ones.

But he checked Lucille Grayson, who was only four feet nine.

"Guess you didn't read the ad, Lucille," he suggested. "It says 'over' not 'under' five feet."

"Mine doesn't" announced Lucille, as she proffered her paper. This was the local, and here the printer had adhered to the copy. Free admission was offered to all under five feet.

Hartley threw up his hands. 'Let 'em all in, Bill," he ordered. "Anything in skirts up to thirteen feet tall. Shoot the works."

With a grin the doorman waved the girls in. It seemed to Hartley that every girl in town was there, and the pay patrons, who had been standing back to watch the fun, began to worry about their chances, but after the rush, Jack managed to make room for them all, and he smiled a sickly grin when the cashier reported that the Saturday matinee business was $49.60. It was about $200 under what he had hoped for, but he was game, and the smile did not fade until he got into the privacy of his own office and raised the county paper on the phone.

"What happened to my ad?" he demanded, and Clint Burrowes groaned into the mouthpiece.

"That makes it unanimous," he said. "What happened to you?"

Briefly Jack outlined the error, and Burrowes emitted another groan. "It's that qualified printer," he explained. "Joe Carver does all the display setting, and Joe's wife presented him with a son last Wednesday. Of course Joe celebrated, but he seemed able to stick at the case, and we did not realize how far gone he was until after the paper came out.

"Just to help along, the proofreader was home sick and I guess a lot of the proofs didn't get read. He sure was mixed. Offered shoes at $1.49 a pair in the Bon Ton ad, and sugar for three cents at the Blue Front Store. I've been staving off kicks all the morning. Of course you can collect damages if you want."

"Forget it," ordered Jack. "You've got your troubles, too. But tell Joe the least he can do is to call the youngster Jack Hartley Carver. He owes me something for shooting my matince to hellangone."

He hung up the receiver and went out into the lobby to cool off. Ben Wilson was standing in front of one of the still frames looking at the pictures.

"Guess I'll have to wait until tonight," he said with a smile. "Bill says you can't ease another person in there with a hydraulic ram. Good business, Hartley, makes friends. When you come over to renew that mortgage we'll talk about a new theater. With a man like you it would be a good investment for our funds."

He passed out of the lobby and Hartley hurried back to the phone. "I say, Burrowes," he called. "When you see Carver send him down here. I've got a box of cigars for him. That boy's all right. It's an ill wind that blows nobody good, and I was standing right in the draft."

The Breath of Old San Francisco

CHRIS BUCKWELL (Warner Oland), unscrupulous 'Friseo politieal boss, tries to coerce Dolores Vasquez, beautiful granddaughter of Don Hernandez, an old arandee. The scene is from Warner's "In Old San Francisco," which opened Tuesday at Warner Theatre, New York City.

WHEN California was young. Dolores Costello in the picturesque costume of San Franeisco's early days. She plays the part of Dolores Vasquez, a rich landowner's daughter.

A TENSE moment in the life of Dolores Vasques (Dolores Costello). Friseo crooks are attempting to aequire her grand-dad's land and Chris Buekwell wants her.

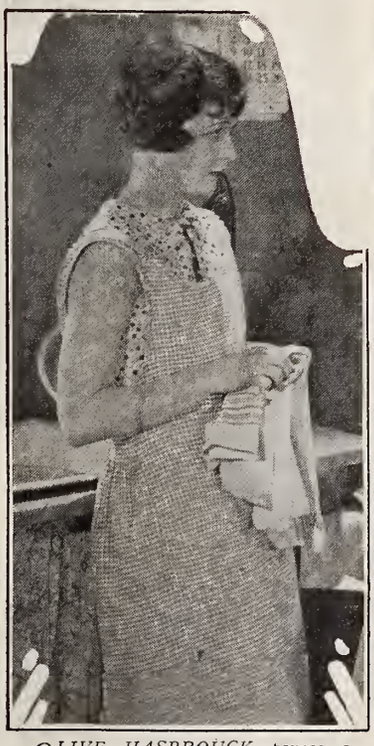
INTRIGUE by eandlelight. Buekwell's gang have been snooping around the Don Hernandez estate and have given Dolores Vasques good eause to be worried.

THE half-easte Chris Buekwell (Warner Oland) overpowers Dolores Vasques (Dolores Costello) and brings her to one of 'Frisco's Oriental dungeons. Anna May Wong is the pretty Chinese girl.

DOLORES VASQUEZ (Dolores Costello) horrified at the death of Don Hernandez, her grandfather, swears to avenge his death with the aid of her sweetheart Terrence (Charles E. Mack). One of the many vivid scenes from "In Old San Francisco."

Gypsy Love? Oh Baby!

OUR idea of how to spend a summer's day. Lovely (as you may perceive) Joan Crawford drops a mellifluous glance in the direction of Norman Kerry in a scene from M-G-M's "The Unknown," starring Lon Chaney.



OLIVE HASBROUCK pauses a moment in her pearl diving tactics for a breathing spell. The scene is from Pathe's "Pals in Peril."

BOB (Donald Keith) and Heloise (Vera Veronina) interrupted in their tete-a-tete. A scene from Paramount's "Whirlwind of Youth."

LOIS MORAN in the garb of an ambulance driver in Paramount's "The Whirlwind of Youth." She plays opposite Donald Keith.

WHEN fair Natalie Joyce asks a favor of Tom Mix in that rig—why Tom is apt to fall. They are Fox's "The Circus Ace."

PAPA BOUL (Albert Gran) polishing off some vin ordinaire in Fox's "Seventh Heaven," while Chicot (Charles Farrell) coaxes him to give Diane (Janet Gaynor) a wee nip. Papa looks as if he were going to pass out.

Scenes From Rex Ingram's "The Garden of Allah"

RABAH, the Arab dancer, who lends much native charm to Rex Ingram's "The Garden of Allah," a Metro-Goldwyn picture.

"ALLAH protect me," gasps Ivan Petrovich as Rabah, the Arabian wiggler shakes a rabid hip at him. Petrovich plays opposite Alice Terry in Rex Ingram's Metro-Goldwyn classic "The Garden of Allah" which was adapted from Robert Hichen's novel of the same name.

LOOKS as if someone were trying to take the Sheikh's anisette away from him. Marcel Vibert plays the role.

MAHMOUND BEN MACRECH ex-court jester to the Bey of Tunnis, has similar role in Rex Ingram's picture. He calls Rex "papa" and Alice Terry "mama" although he is older than both put together.

A BEAUTIFUL set in "The Garden of Allah." Alice Terry and Ivan Petrovich consider their plight while our friend Mahmoud Ben acts as body guard. A swell bodyguard too, as you will observe. The story is taken from Robert Hichen's novel.

THE sand diviner. Edouard Cin-Leon in the the role of an Arab prophet who claims to be able to read one's future in the sands. He is a wonderful character actor and is secretary of the Theatre General de Paris.

The Growth of Tiffany As A National Organization

WITHIN a short space of time—one year—Tiffany productions, which started as one of the foremost of the independent producing organizations with their product distributed through the States Right market, have come to the front as one of the important national producing and distributing companies with their own chain of exchanges—twenty-eight in the United States and with a full representation in England, on the Continent and throughout the world.

The rapid strides Tiffany has made as one of the leading organizations in the motion picture field has become the talk of the industry, both because of the rapid rise of the company and because of the quality product they have made this year with their Twenty Gems of great box office value.

L. A. Young, President of Tiffany Productions, Inc.

M. H. Hoffman, Vice-President of Tiffany Productions, Inc.

The guiding genius of this marvellous growth of Tiffany is M. H. Hoffman, vice-president of the company, whose indefatigable work, aims and ambitions have placed his company in the niche it now occupies as one of the leading producers and distributors of the industry.

But very few people in the business know that it took more than Mr. Hoffman's ability, experience and finance to place the Tiffany company where it is. The fact that Mr. L. A. Young's name is seldom mentioned as the president of Tiffany Productions, is due solely to that gentleman's modesty and dislike of publicity. Nevertheless, it should be known that Mr. L. A. Young is not only a financier, but one of the most successful business men in the United States. In addition to finance he supplied the same good business judgment, experience and stability to the success of Tiffany that has made him one of the most powerful factors in the business world of this country.

It was through Mr. Young's judgment and knowledge of executives that the duties of putting Tiffany on the map developed upon Mr. Hoffman, who started off with Mae Murray as a star. She appeared in eight Tiffany productions which were released through Metro. How the Mae Murray productions became the greatest box office attractions of the times is now motion picture history.

Shortly after the last Mae Murray production had been completed and released, Mr. Hoffman made several big features for the States Rights market at considerable cost. The pessimists shook their heads at this outlay of production money and freely predicted that "Hoffman can never get his money out of the independent exchanges." Most of them were quite right, but so, too, was Mr. Hoffman, who was thinking just about two jumps ahead.

Mr. Hoffman was willing to give the exhibitor about a dollar's worth of picture value for a quarter merely to demonstrate to the exhibitor and the public that with proper application and good judgment, good entertainment, good box office pictures of a high standard can be made without a big star—in other words, that "the play is the thing."

In this Mr. Hoffman more than succeeded this past year. No theatre owner now needs to be told what the trademark of "Tiffany" stands for, whether he has run Tiffany pictures or not. He knows that their standard of quality will compare more than favorably with the best.

Mr. Hoffman has long enjoyed a reputation as a master showman. He has handled the biggest of sales campaigns and has planned and "put over" numerous box office successes.

This year Tiffany Productions has its own string of national exchanges handling Tiffany pictures exclusively with no open spaces on the distribution map—and all this in less time than a year.

Specialization and close application is the secret of Tiffany's success. Yes—and hard work—intelligent work. There are no non-producing executives, no waste, no lost motion. There is solid teamwork in all branches of the Tiffany organization.

For the coming 1927-28 schedule Tiffany has listed for release Twenty Gems, several special productions suitable for extended runs, Twenty-four Tiffany color classics—short reel gems, and the greatest invention of the age, the Third Dimension on the screen, which promises to revolutionize the motion picture industry.

No Installation Expense For Third Dimension Films

One of the most interesting phases, to exhibitors, of the Third Dimension Pictures controlled by Tiffany is the fact that there will be no installation cost or expenditures that amount to anything. Any projection machine now used by exhibitors, no matter what make, will not require any remodelling or replacing in order to exhibit this revelation to the screen.

The screens used now in theatres, large or small, will have no bearing on the effectiveness of this new method of projecting the Third Dimension Pictures.

The size or age of the theatre will not have to undergo any remodelling. or decorating. In other words, no matter how small the theatre or how long ago it was built, the projecting of the Third Dimension Pictures will be just as fine in small theatres as in the modern palatial ones.

Lighting effects now used will have no bearing on this new method of photography and production. Whatever the theatre employs for the showing of the present day features, will suit just as well this modern evolution in the motion picture industry.

Tiffany Pictures Have Good Casts

Tiffany Productions, the youngest and one of the most progressive international organizations in the business, has followed a modern policy, in regards to casts, of making no promises unless they can be kept. According to old methods, promises regarding casts, stories and directors were made by all companies and would invariably not be kept.

Tiffany will still pursue a more efficient policy of making no promises, but will deliver the best casts capable of portraying the proper characters in each of the coming twenty gems for the new season. The results of this policy has in the past proven more than satisfactory and tends to further establish the confidence of all exhibitors and their patrons in Tiffany pictures.

Some of the many stars that composed the previous casts of Tiffany Productions, and will most likely appear in the new season's products are: Pauline Frederick, Edmund Lowe, Claire Windsor, Lowell Sherman, Agnes Ayres, William Collier, Jr., Marceline Day, Jack Mulhall, Anita Stewart, Robert Agnew, Dorothy Phillips, Edmund Burns, Rod LaRocque, Henry B. Walthall, Hedda Hopper, Jane Novak, Helen Ferguson, Ward Crane, Doris Hill, Huntly Gordon, Alberta Vaughn, Eugene O'Brien, Jacqueline Logan, Conway Tearle, Bert Lytell, Shirley Mason, Raymond Hitchcock, Mae Busch, Montague Love, Jocelyn Lee, James Harrison, Lillian Rich, Gayne Whitman, Natalie Kingston, Betty Blythe, Pat O'Malley, Eileen Percy, Dorothy Devore, Lou Tellegen, and Barbara Bedford.

Tiffany Productions Have High Powered Selling Contingent

General Sales Manager Edwin J. Smith, has surrounded himself with a group of branch managers and field men considered one of the hardest hitting selling forces in the business.

In line with a recent announcement by Mr. M. H. Hoffman, vice-president of Tiffany Productions, that men in the organization meriting advancement to higher rank will be given preference to outsiders, Mr. A. H. McLaughlin, formerly salesman and more recently branch manager of the Chicago exchange, has been appointed manager of the Mid-West District. Harry Goldstein, who was branch manager at the Cincinnati Office has been advanced to special representative for the Central Division.

Mr. Charles Weiner, formerly district manager of Canada for United Artists, is now connected with Tiffany in the capacity of special representative for the New England territory. Marcel Mekelburg is special representative with headquarters at Boston and Rudolph Flothow also has been appointed in charge of short subjects. Mr. Harry Lefholtz, considered one of the best known and ablest salesman in Omaha, having been connected with Universal for fifteen years, has been made special representative at Omaha.

The branch managers of the various exchanges operated by Tiffany Productions are: Dave Brill, formerly of Universal, is managing Tiffany's New York Exchange; John Mendikow, formerly with Associated Exhibitors and Universal, is head of the Chicago Office; Dave Biederman, recently with Warners, manages the Los Angeles Exchange; Ben Lourie, one of the best known film men in the territory, is head of the New Haven Exchange; Tracy Cunningham, who has been managing Universal's Washington Exchange for eight years, heads Tiffany's Washington Office; Al Blofson has charge of the Philadelphia Exchange, and George P. Jacobs is handling Cincinnati; Abel Davis is branch manager of the Denver and Salt Lake City Exchanges; Jack Huey, who managed Vitagraph's Dallas Exchange for eight years, is in charge at the Dallas Office; Roy Dickson is managing the St. Louis Office and Myer Gruber takes care of the Boston Exchange; the Albany Exchange is ably handled by Jack Krause; William G. Minder is in charge at Atlanta and Joe Miller is handling Buffalo; Frank L. Hudson takes care of the Charlotte Office with Mark Goldman at the Cleveland Exchange; Allan S. Moritz is managing the Detroit Exchange and E. H. Provencher is head of the Indianapolis Office; Eph Rosen manages the Kansas City Exchange; G. Ralph Branton is head of the Minneapolis Exchange and J. S. Grauman is at the Milwaukee Office; the Portland and Seattle Exchanges are in charge of D. C. Millward; Robert Cobe is in charge at Pittsburgh and Louis Reichert is manager of the San Francisco Exchange.

The men in charge of the various foreign exchanges are: G. A. Balsdon, Montreal; J. M. Anderson, St. John; Douglas Thomas, Toronto; Fred Bernhard, London; Arthur Russell, Liverpool; Charles Thompson, Leeds; Matt Gill, Manchester; Joseph Kean, Glasgow; Dr. R. W. Simpson, Newcastle-On-Tyne; Harry Goodman, Birmingham; Laurence Lee, Home Counties with Jacques Haik at Paris; Frederick E. Schoninger at Berlin and E. Carrera at Havana.

Edwin J. Smith, General Sales Manager for Tiffany.

Tiffany Has Able Sales Executive In E. J. Smith

MR. M. H. HOFFMAN, vice-president of Tiffany Productions, made a ten point strike when he appointed Edwin J. Smith as general sales manager of Tiffany Productions.

Although Mr. Smith is well acquainted with the leading exhibitors throughout the country, he came to Tiffany with a wealth of valuable knowledge and experience gained in a similar capacity with other producing companies. E. J., as he is generally called, has already gained the splendid reputation of being an inspiration and co-worker instead of a boss.

Mr. Smith first became acquainted with Mr. Hoffman about fifteen years ago, when Mr. Hoffman as general manager of Universal, appointed Smith manager of the Cleveland exchange. While with Universal, Mr. Smith, after proving his ability as a capable manager, was assigned the post of managing director of London and the Continent. He then was recalled to New York to become general manager of the company. Later, Mr. Smith left Universal to assume the managership of Associated Exhibitors.

In December, 1926, Mr. Hoffman, vice-president of Tiffany Productions, invited Smith to become the general sales manager of Tiffany. The offer was accepted. In a very short period Mr. Smith, more than gratified Mr. Hoffman's expectations by obtaining results which were far more than expected.

Complete Line-Up Of Films Are To Be Made With Third Dimension Process

Announcements to the effect that Tiffany Productions, owns and control the basic patents of Third Dimension Photography, proves fruitful when Mr. M. H. Hoffman, vice-president of Tiffany, states that their first special productions suitable for extended runs will be produced with this new process.

Third Dimension photography adds depth to the photoplay and puts the finishing touches of realism to a picture which has heretofore appeared to be just a flat picture on a flat surface.

Emil and Jacques Burkhardt, inventors of third dimension pictures, showing M. H. Hoffman how the new camera works.

For many years scientists and inventors have been striving to add depth to motion pictures. None of the methods devised have been wholly satisfactory, most of them requiring the use of colored spectacles by the audience in order to bring out the steoropticon effects.

According to the invention by Messrs. Emil and Jacques Burkhardt of Switzerland, and controlled by Tiffany Productions, no accessories of any kind are needed, the entire process being applied on the negative. Furthermore, it is maintained that, unlike the Vitaphone, it does not require the installation of special and expensive equipment.

The patents and processes employed, and other necessary things that are done to bring out depth upon the screen, are done with the camera, the development of the negative and the printing of the positive film. This means that the screening of Third Dimension pictures will be possible in any theatre in the country. It will also mean that one can witness a picture from any angle in the theatre without noticing distortion, which is common at the present time.

The perfection of Third Dimension pictures will do much to promote the motion picture as a visual art. Every effort will be made to give the screen spiritual depth as welll as mere optical depth.

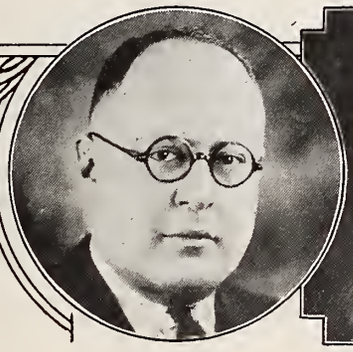
Roy Dickson
St. Louis

Able Davis
Denver

W. G. Minder
Atlanta

Bob W. Cabe
Pittsburgh

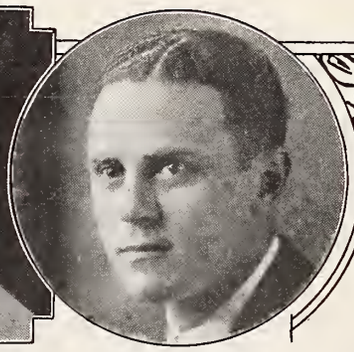
Dave Brill
New York



Allan Moritz
Detroit

N. Provencher
Indianapolis

Sid Katz
Eastern Div. Mgr.



Geo. P. Jacobs
Cincinnati

TIFFANY SALES POWER

Joe Miller
Buffalo

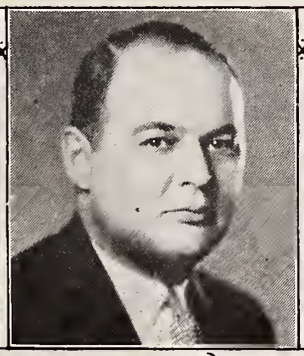
B. J. Laurie
New Haven

Fred Bernhard
London

Louis Reichert
San Francisco

Meyer Gruber
Boston

D. Biedermann
Los Angeles



Eph Rosen
Kansas City

Al B. Blofson
Philadelphia

Mark Goldman
Cleveland

A. H. McLaughlin
Mid-West Div. Mgr.

Tiffany's Advertising And Publicity Chief Is Newspaperman Of Twenty Years' Experience

A. L. Selig, who has been director of advertising and publicity for Tiffany Productions for the past three years, entered the motion picture industry in 1914 when he was approached by Winnie Sheehan of the Fox Film Corporation to leave his editorial desk with the International News and handle the publicity destinies of Theda Bara. For three years Selig handled this greatest of all cinema stars, making her fame known the world over and placing her in the foremost ranks of screen artists. After leaving her he was transferred to William Farnum whose publicity destinies he handled for a year.

During his connection with Fox Selig handled the entire advertising and exploitation campaign of the big super-specials "Cleopatra" and "Salome." After leaving Fox Selig joined the United Artists, handling "The Three Musketeers" on the road.

Before his entrance into the motion picture industry Mr. Selig was on the reportorial staff of the New York *World*, joining that newspaper about twenty-seven years ago. After being with them for three years he joined the reportorial staff of the New York *Evening Journal*, being one of their star reporters and after being with that paper for nearly twelve years left to inaugurate a news department with Underwood & Underwood. Later he held editorial desks with the International News, Boston *American*, New York *Globe* and the New York City News Association.

A. L. Selig, Advertising and Publicity Manager for Tiffany.

Complete Program Assured Exhibitors On Tiffany Shorts

BESIDES the attractive line-up of twenty feature pictures and several extended run specials, there will be twenty-four Color Classics—short reel gems of the screen—delivered by Tiffany Productions for 1927-1928.

Tiffany Productions, states Mr. Hoffman, vice-president of the company, has followed along with other companies in surrounding their feature productions with a splendid array of Color Classics, thus assuring exhibitors a complete, well-balanced program from Tiffany.

In this series of 24 Color Classics there will be subjects of intense interest portrayed by a cast of well-known screen favorites. Each classic will be produced in the usual Tiffany manner, abounding in beauty and entertainment.

The very fact that they are from Tiffany will make them entirely different from the average short features. As the name implies, Color Classics, these short reel gems will all be photographed in natural colors and no doubt will again meet the approval of exhibitors and their patrons as successfully as those of last season.

Some of the Color Classics on last season's schedule were: "The Barefoot Boy," "The Isle of June," "The Trail of a Ranger," "Clothes Make the Woman," featuring Sigrid Holmquist; "Fisherman's Luck" and "A Greenwich Village Romance," featuring Earl Carroll's "Vanities."

It can be seen from the foregoing that Tiffany Productions in its selections of short subjects will supply exhibitors with a variety of picture entertainment of the better kind.

Tiffany Announces An Array Of Twenty Box Office Attractions For The Coming Season

TIFFANY PRODUCTIONS, through M. H. Hoffman, vice-president, announces an array of 20 sensational box office attractions for the coming season. Besides the scheduled twenty feature productions and twenty-four color classics, short reel gems, it is planned to have several special productions suited for extended runs in the leading cities of the United States and Europe.

The line-up for 1927-1928 includes: "The Grain of Dust," by David Graham Phillips. "Bachelor Apartments," a daring revelation which answers what every woman wants to know. "Streets of Shanghai," amid a powerful background the portrayal of lust turned to love. "Lingerie," as intimate as the title. "Their Hour," a dramatic love story with a new climax. "Women's Wares," a panorama of beauty splendidly picturized. "The Albany Night Boat," a swift comedy of this dizzy age. "The Tragedy of Youth," a social problem treated with fairness which is bound to attract public comment. "Tia Juana Rose," the thrill of a hundred-to-one shot, the entertainment an audience love. "Ladies of the Night Club," a comedy of peppy Broadway. "The House of Scandal," love amid spying eyes and lying tongues. "Beautiful But Dumb," her beauty was skin deep—she thought that was enough. "The Scarlet Dove," the story of a modern lady of the Camelias. "The Girl From Gay Paree," a hilarious comedy with only the menu French. "Domestic Relations," a comedy of love and tragedy of marriage. "Night Life," a baffling mystery in the city's darkness. "A Woman of the World," a dramatic gem of world wide appeal. "Grass Widows," a sparkling comedy with a dash of sex. "Once and Forever," the tenderness of a girl's love with all the strength of a boy woven into laughter and tears. "Clothes Make the Woman," an exotic, gorgeous pageant of fashion and passion.

Mr. Hoffman also stated in his plans for the coming season that the quality of production maintained by Tiffany in the past year, which was favorably received by exhibitors and their patrons, will be equally as fine and in many cases better than any pictures on the market. Plans now formulated tend to use unlimited expense in bringing forth the highest quality in cast and direction in producing each of the twenty gems from Tiffany for worth-while entertainment and box office supremacy.

Regarding the special features—these will be of the regular Tiffany quality, but will merit extended runs in the leading cities of the country. A staff of experienced scenario writers are now busily engaged in preparing the scripts for the Tiffany banner year, 1927-1928.

Tiffany's Poster Artist Won Many Awards in Europe

The entire industry have marveled at the beautiful advertising copy turned out for the Tiffany Productions for the past year. Comment from all parts of the world have been received by Mr. M. H. Hoffman congratulating him on the uniqueness and richness of his advertising copy.

The drawings are the work of a young Danish artist, John Gram, who received his art education at the Art School of Copenhagen after graduating from high school of that city. He was awarded the prize in wood carving and sculpture.

Gram, who is the son of a wealthy merchant of Copenhagen, came to the United States in 1923 to make his own way and intermittently has worked for various advertising departments, his work always eliciting praise. During the past year Gram has devoted his time exclusively to the advertising copy of the Tiffany organization and their beauty and wealth of detail have made Tiffany advertising an outstanding example of the highest grade of advertising made by any of the companies in the motion picture industry.

Escamillo Gets His Reward

MI CORAZON! Victor McLaglen as Escamillo in the process of losing his head over Dolores Del Rio (Carmen) in Fox's version of Bizet's popular opera. Dolores has the title role—and how!

A VALKYRIE comes down from Valhalla! Greta Nissen, the Scandinavian goddess is appearing in Fox's "Bride of the Night."

OH DOCTOR! Vera Daniels is holding hands with her osteopath in "Quarantined Rivals," a Gotham production

ANOTHER girl awakens and says "My God, what have I done?" Olive Borden registers consternation as she discovers a ring on her exquisite finger.

ALBERTA VAUGHN and lilies of the valley. Consider the lilies—etc. She is appearing in Columbia's "The Romantic Age."

"OUR MARY" is now playing in United Artist's "My Best Girl." A few days ago Mary Pickford was almost swiped by some bold, bad men.

RUBY McCOY, red-headed beauty of the Montmartre in Hollywood—inspired Monta Bell's "After Midnight," an M-G-M picture.

A 'PHONE by any other name would smell as sweet. Leatrice Joy gabs into a rose—and listens to a rose from her luxurious boudoir in P.D.C.'s "Vanity." White, glistening, fluffy lace—but ah, the laundry bills!

Scenes From The "Moon of Israel"

USERTI (Arlette Marchal) and Prince Seti (Adelqui Miller) discuss their forthcoming wedding. A scene from F B O's "Moon of Israel."

NEWS of the marriage of Merapi (Marie Corda) to Prince Seti is told to the slaves.

ARLETTE MARCHAL, who plays Userti, wife of Prince Seti of Egypt.

ABOVE—A messenger arrives bearing news of the birth of a child to Merapi and her husband.

PHARAOH gets an eyeful. Dancing girls of the Egyptian court dancing to the music of lutes for his majesty.

LEFT—Merapi (Marie Corda), "Moon of Israel" in a tragic scene from F B O's picture.

BIGHEARTED PRINCE SETI, in a magnanimous mood. A slave is freed by the Egyptian monarch.

THE flight from Egypt. A stirring scene from F B O's "Moon of Israel."

Belasco's Stage Play a Warner Release in July

Lloyd Bacon finished this week the supervision of cutting and editing Dolores Costello's latest starring vehicle, "The Heart of Maryland," which he directed for Warner Bros.

The picture is now ready for shipment East in anticipation of a July release date.

"The Heart of Maryland" brings Dolores Costello in a costume play of Civil War days. It is an elaborate screen version of the David Belasco stage success.

A cast of distinction surround the star, including Jason Robards, Helene Costello, Warner Richmond, Myrna Loy, Paul Kruger, Carrol Nye, Charles Edward Bull, Walter Rodgers and James Welch.

Carewe Seeking "Ramona" Cast

Edwin Carewe, who is to begin production on Dolores del Rio's first starring vehicle, "Ramona," in August, is seeking two suitable male actors for the roles of Allesandro and Felipe, characters in the Helen Hunt Jackson novel.

Carewe is personally directing and co-producing the film with Inspiration Pictures for United Artists.

The same combination brought forth the screen version of Tolstoy's "Resurrection," in which Dolores del Rio's performance was responsible for her elevation to stardom.

Chicago Likes Baseball Epic

Metro-Goldwyn-Mayer's baseball classic, "Slide, Kelly, Slide," recently had its premiere in Chicago. The newspaper critics and the audiences immediately took to the film. The opinions of all seemed to be unanimous in acclaiming it, as one reviewer said as "wholesome entertainment raised to the nth power."

The all star cast includes such well-known players as William Haines, Sally O'Neil, Harry Carey, Karl Dane, Junior Coghlan, and a host of baseball celebrities. Edward Sedgwick directed, from an original story by A. P. Younger.

Reicher Cast

Frank Reicher, long identified with the New York stage, both as a player and a director, has been cast in an important role in Paramount's picturization of the P. C. Wren novel, "Beau Sabreur," which goes into production within a week under the direction of John Waters.

Sheehan Places Fox Studios On Coast In "A-1" Position

We would say that sartorially, Doug was a trifle hardware. He (Douglas Fairbanks) is here pictured in the romantic garb of an Argentine cattleman which role he essays in United Artist's "The Gaucho."

Foreign Legion Expert Retained

Lieutenant Louis Van Den Ecker, veteran of the Foreign Legion, who served as technical director of "Beau Geste," Paramount's picture of the Legion, has been engaged in a similar capacity for "Beau Sabreuer," companion story, which shortly will go into production under direction of John Waters.

Thomas J. Geraghty has made the adaptation of P. C. Wren's novel.

Vice-President of Fox Films Authorizes Improvements in Excess of $3,000,000; Achieves a Splendid Personnel

FOX FILMS WEST COAST STUDIOS enter the production season of 1927-28 with the largest, finest equipped and best organized motion picture plant in the industry. Winfield R. Sheehan, vice-president, spent more than three million dollars in improvements in the Hollywood and Fox Hills studios in the last year, and assembled the most capable group of directors, supervisors and technicians available.

With this large producing plant at hand, Mr. Sheehan realized early the necessity of a producing force that was a unit in energy, enthusiasm and harmony. The result is that today the big, vital organization of Fox Films on the West Coast works as one man. The institution of a monthly "Studio Mirror," a weekly Tuesday Night Club and other innovations, have brought the working force of a thousand men into close contact so that petty jealousies, small politics and other elements of discord have been eliminated and the one dominant thought is:

"Make Fox pictures the best in the world!"

Flanked on one side by Sol M. Wurtzel, general superintendent and one of the best informed men on the physical aspects of motion picture production and on the other side by Ben Jacksen, one of the most astute studio business managers, Mr. Sheehan has already demonstrated the tremendous producing force of Fox Films Studios by making eight productions for 1927-28 in addition to the big schedule of the current season.

These productions, representing five million dollars worth of motion picture assets completed five months before the beginning of the new season, stand as concrete evidence of the great developments that have been going on in Hollywood and at Fox Hills.

To give an idea of building improvements authorized during the year at the West Coast Studios, the following buildings have been erected at the Hollywood studio:

Three of the largest stages in the world—measuring 190 by 300 feet and large enough to house a regulation baseball field. This makes a total of eight stages with a production area for interior scenes of about 325,000 square feet.

A fully equipped preview theatre with seating capacity for one hundred persons.

Four new projection rooms combined with twenty-four cutting rooms, saving time and money in the final process of preparing Fox Films productions for the Exhibitor.

The largest wardrobe building in Hollywood, equipped with dressmaking and storage facilities enough to take care of any possible rush in production.

A scenario building of sixteen rooms where authors, continuity writers and readers work free from disturbance by the actual work of production.

Complete school house equipped to accomodate fifty children. This school, presided over by a principal paid by Fox Film Corporation, is under the immediate supervision of the Los Angeles Board of Education. Its efficiency is attested by the fact that child actors who study there rate 25 per cent. higher than the average child in city records.

Twenty-five additional stars' dressing rooms.

New scenery and paint shops, an enlarged carpenter shop, new garage and repair shops.

And, in process of work, a big storeroom, designed to house a half million dollars worth of rare furnishings which have been acquired by Fox Films to add distinction to its productions.

Fox Hills, the 150-acre location studio, fronted by a beautiful $300,000 Spanish wall has been made into an independent producing unit equipped thoroughly for every phase of motion picture work without calling upon the main studio for anything necessary to the making of exterior scenes.

A $50,000 building has been designed to house a carpenter shop, modeling and plastering departments and properties.

Complete in every detail, the new power plant is equipped to furnish enough current to supply a city of 50,000 population.

With thousands of dollars worth of permanent sets to be protected in addition to these valuable assets, Mr. Sheehan has installed a complete fire fighting system with a modern firehouse and a $15,000 motor chemical engine.

"My deah! A Duke or nothing! Betty Bronson chases a royal husband in Paramount's "Ritzy."

Barney Oldfield Drives East For N. Y. Premiere

Barney Oldfield, veteran auto racer, who has a leading role in Warner Bros. Extended Run Production, "The First Auto," is expecting to arrive in New York from the coast this week, after driving across the continent with his wife and daughter in the Hudson car with which he recently broke the speed record on the Culver City track.

He is coming to New York to be present at the world premiere of "The First Auto," scheduled to take place on June 27 at the Colony Theatre.

Ready to Start Second "Beau"

The filming of "Beau Sabreur," P. C. Wren's companion story to "Beau Geste," will get under way June 27 when "shooting" will be started at the Paramount studio.

The company will leave for location on July 4, and will remain at Guadalupe, California, for several weeks until the desert scenes are completed.

Advance organization of mechanics and builders leave Hollywood next week for location to construct a camp for several hundred players, technical players and assistants.

An artificial lake will be made for the creation of an oasis for which water will be piped several thousand feet.

Junior Stars

"Rolled Stockings," featured the Paramount Junior Stars, has been selected by the Photoplay Guide and will appear in the forthcoming issue of the National Board of Review magazine.

Selling United Artists' Releases From August, 1927, to April, 1928

UNITED ARTISTS began selling its seventeen new pictures on Tuesday, June 21. Two pictures will be released each month from August, 1927, through March, 1928.

The announcement to launch this campaign was sent out by Al Lichtman, vice-president and general manager of distribution for United States and Canada.

August 6, the Duncan Sisters in "Topsy and Eva," their first motion picture; August 20, the Caddo Production, temporarily titled "Two Arabian Knights," directed by Lewis Milestone, with William Boyd, supported by Mary Astor and Louis Wolheim.

September 10, Buster Keaton's second United Artists picture, "College"; September 24, Samuel Goldwyn's Colman-Banky film, "The Magic Flame," a Henry King production.

October 8, Mary Pickford's "My Best Girl"; October 22, Corinne Griffith's first United Artists picture, "The Garden of Eden," directed by Lewis Milestone.

November 12, Gloria Swanson's second United Artists picture, "Sadie Thompson," direction of Raoul Walsh; November 26, John Barrymore's second United Artists picture, "Tempest," direction of Frank Lloyd, and based on an original story by Vladimor Nemirovitch-Dantchenko, co-founder of the Moscow Art Theatre.

December 3, the Herbert Brenon production of "Sorrell and Son," with a cast including H. B. Warner, Nils Asther, Alice Joyce, Carmel Myers, Anna Q. Nilssen and Louis Wolheim; December 17, Samuel Goldwyn's production of Gilda Gray in "The Devil Dancer." This is Miss Gray's first picture for Samuel Goldwyn.

January, 1928, is the only month in which three pictures are scheduled for release.

January 7, 1928, D. W. Griffith's first United Artists Production in three years will be released. It is based on the story, "La Piava," by Dr. Karl Vollmoeller, author of the book of "The Miracle," and with Estelle Taylor featured.

January 14, the Inspiration-Carewe production, "Ramona," starring Dolores Del Rio, and based on the Helen Hunt Jackson novel, will be released.

January 21, 1928, Norma Talmadge's first United Artists picture, "The Dove," with Noah Beery and Gilbert Roland, direction of Roland West, and based on David Belasco's presentation of the Willard Mack stage play, will be released.

February 4, 1928, Charlie Chaplin in "The Circus" is tentatively scheduled for release. On February 18, Douglas Fairbanks in "The Gaucho," direction of F. Richard Jones, with Eve Sothern and Lupe Velez as leading ladies, will be available to exhibitors.

On March 10, 1928, "Laugh, Clown, Laugh," is scheduled for release.

Snow in June? Virgina Bradford, pretty De Mille player, who is being featured as the ingenue in "The Country Doctor," a P. D. C. picture under Rupert Julian's direction.

Herr Gott! Vat iss? It is only Ramon Novarro trying to look stern and Teutonic for his role in M-G-M's "Old Heidelberg."

Warners to Give Premiere Cash To N. Y. Charity

H. M. Warner has announced that the proceeds of the opening performance of Warner Bros. Extended Run Productions, "Old San Francisco" and "The First Auto," will be turned over to the Hebrew Orphan Asylum as the company's contribution to their Gymnasium Fund, to provide recreation facilities for 800 Jewish children cared for by that organization.

The premiere of "Old San Francisco" takes place at the Warner Theatre on June 21. Dolores Costello is the star.

The first showing of "The First Auto" is scheduled at the Colony Theatre on June 27. This also will be attended by its principal player, Barney Oldfield, the auto racer.

Special Cast For Meighan

The cast for Thomas Meighan's next starring vehicle for Paramount, as yet untitled, includes Marietta Milner, who plays the leading role opposite Meighan and Wyndham Standing, Fred Kohler, Charles Hill Mailes, Gunboat Smith, Duke Martin and Nancy Phillips are in the cast.

Corinne's Director

Corinne Griffith has signed Lewis Milestone to direct her first United Artists picture, "The Garden of Eden."

Weight With "U"

F. Harmon Weight has been signed by Universal to direct Mary Philbin in "Viennese Lovers."

Lois Weber, successful woman director who will wield the megaphone for "The Angel of Broadway," a P. D. C. picture.

Crosland in East Directing Scenes in "Jazz Singer"

Alan Crosland, Warner Bros. director, has arrived in New York for location work on the company's Extended Run Production, "The Jazz Singer," starring Al Jolson.

Two members of the cast who have important roles, Warner Oland and Otto Lederer, are also in the East for the filming of these special sequences.

Most of Mr. Crosland's work will be done in the lower East Side, which will furnish the exact locale described in Samson Raphaelson's play dealing with the story of a Jewish boy, son of a cantor, who deserts the traditions of his family to become a singer of jazz songs.

Director Crosland will consume about ten days to utilize the New York locations.

Doris Hill Cast In a Comedy

Doris Hill has been assigned the leading role in "Tell It to Sweeney," the first Chester Conklin-George Bancroft starring production for Paramount.

Miss Hill was leading woman with Syd Chaplin in "The Better 'Ole," and appeared in "Casey at the Bat," followed by a role in "Rough House Rosie," Clara Bow's latest Paramount picture.

Pola in "Sun Kissed"

Deliberation over a new starring vehicle for Pola Negri was ended this week when it was announced by Jesse L. Lasky, first vice-president of Paramount, that "Sun Kissed" has been selected as the Polish star's next production. It is an original story by Rowland V. Lee, who has also been designated by Mr. Lasky to direct the picture.

An Analysis of the United Artists And Artclass Product For 1927-28

In the analysis of product for 1927-28, made last week, the announcements of United Artists and Artclass were not available. These are given here and should be added to last week's list:

United Artists

Mary Pickford — "My Best Girl," a story of the ten-cent store to be published in Colliers. Seems to meet the popular demand as to role, and the appeal should be strong.

Norma Talmadge—"The Dove," Willard Mack's play, originally produced by Belasco. Costume romance of a mythical country. Will give the star a chance and they'll take costume from her.

Gloria Swanson — "Sadie Thompson," based on Somerset Maughan's "Miss Thompson." This is the novel from which the stage play of "Rain" was made, but that is not saying that this will be "Rain;" which is something to remember when the censorship busybodies get busy. Should give Miss Swanson a vivid character.

Corinne Griffith—"The Garden of Eden," a German original Americanized for the stage by Avery Hopwood. Looks well on paper.

Charlie Chaplin—"The Circus." The production is about two-thirds complete and should be finished in time for release this season.

Douglas Fairbanks — "The Gaucho." An original story of the Argentine. A type of character in which Fairbanks has pleased in early pictures. Looks more promising than "The Black Pirate."

Griffith Releases—No titles are announced, but offered as a series of "Romantic Studies of Humanity." No basis for an estimate.

John Barrymore — "Tempest." An original modern story. He will be welcome in a story of today.

Duncan Sisters—"Topsy and Eva." A screen version of their stage success. Should be entertaining. Certain to get by on its stage popularity.

Colman and Banky—A Samuel Goldwyn production with Henry King producing. From the stage play "The Harlequin." Promising.

Buster Keaton — "College." Plenty of opportunity here if Buster turns loose and gags.

Gilda Gray — "The Devil Dancer." Probably pretty much the same thing, but she gets over with them.

"The Darling of the Gods"—An old Belasco success which scored largely through its opulent production. Probably more spectacle than story, but offered by the producer of "The Miracle," Morris Gest's name should have box office value.

"Laugh, Clown, Laugh" — A Fred Niblo production. Done from a stage play by Belasco and Tom Cushing. Should be interesting.

"Sorrell and Son"—A Herbert Brenon production. Indeterminate.

"Ramona"—Dolores Del Rio with Edwin Carewe producing. A good combination and a time tried story.

"Two Arabian Nights"—Difficult to class.

Artclass

Artclass announces one serial and a number of two-reel series, with one set of singles and fairy tales in three reels. It will produce no five-reelers, but cater to the growing demand for shorts:

"Perils of the Jungle"—A ten-part serial with wild animals. Not much competition along these lines, and should prove a novelty.

"Winnie Winkle"—Derived from the cartoon series, but a set of six acted stories. The series is popular with newspaper readers and comes into good publicity.

"Hairbreadth Harry"—One of the oldest strips and offering fine chance for travesty. These should out-thrill the serials.

Jimmie Aubrey Series—Eight two-reelers, frankly old style farce with a veteran star. Reasonably sure fire with the smaller houses.

"Izzie and Lizzie"—Six two-reels with an Irish-Jewish cast. Popular trend and there should be material for six with competent players.

"Barnyard Comedies" — Eight two-reelers largely employing animals and children. Generally good.

"Lucky Strikes"—Eight comedies with better grade of casts. Mostly sure fire gags.

"Crackerjacks" — The old-fashioned one-reelers with plenty of movement.

Fairy Tales—Eight fairy stories. Should be good for children's matinees and family programs, but of questionable value to the general program. The experiment has not been tried for some years. It may be easier to put them over now.

Paramount Productions Ready

What Paramount declares is an unprecedented achievement is the fact that of the twenty-five releases for the first three months of the new season, beginning August 1, prints on almost half of the pictures are now or will be in the exchanges within a week or ten days, ready to be screened for exhibitors.

Of the productions to be released after August 1, prints on eleven are now in the Paramount exchanges and officials of the company extend an invitation to exhibitors to view these releases at their nearest exchanges, although the pictures will not be released for some time.

"Never in the history of this or any other company," said Sidney R. Kent, general manager of Paramount, "have exhibitors had an opportunity to look over the product of the next season so early in the year. These pictures, moreover, include some of the finest ever made by Paramount."

Charlotte Jane Altemus, who leaves the stage for the screen in a special picture produced by Charles Ascott.

Miss Altemus In Transition, Stage to Screen

Charlotte Jane Altemus, who achieved an exceptional measure of success as the ingenue lead in the stage success, "Father Walks Out," which recently returned from a very successful road tour, will shortly be seen in a motion picture novelty produced by Charles Ascott, the well known director.

Miss Altemus will have the featured role, and will be surrounded by a cast of players as well known to motion picture fans as is Miss Altemus to her large stage following. Thus far, very little has been disclosed as to the exact nature of the novelty, or "surprise" element, in this short feature. A series is planned, of which this will be the first.

The featured player combines beauty and talent, and enjoys her work before the camera. Mr. Ascott is known the world over, wherever vaudeville is enjoyed. His character work in "The Leather Pushers" series aided Reginald Denny in "putting over" that exceptional series of "shorts."

"The Legion of the Condemned"

"The Legion of the Condemned," a story of the air, will be produced by Paramount, following "Wings," which was recently completed.

The story was written by John Monk Saunders, who is responsible for the script of "Wings."

Like a Vacation

To be in a Leo Maloney Pathe Western is like vacation on salary, for all the exteriors are filmed atop the San Bernardino Mountains.

Mary Pickford's Cousin in Cast

Mary Pickford's cousin, Isabelle Sheridan, makes her screen debut in "My Best Girl," Miss Pickford's new United Artists picture, now in production.

A graduate of Branksome Hall, exclusive girl's school in Toronto, where she was born, Miss Sheridan went to the Coast and completed her education at the University of Southern California.

Contemplating a business career, she paid no attention to the field in which her famous cousin had achieved such success, but after much urging from "America's Sweetheart," she finally consented to a screen test.

The results were so successful that the girl was immediately cast as a "saleslady."

Twenty-five Productions Listed By Paramount, Aug. 1 to Nov. 1

THE PARAMOUNT release schedule for the first three months of the new season beginning August 1 is set. It comprises 25 p ductions, including two road shows, "Beau Geste," now closing an extended New York run at the Rialto, following its long run at the Criterion and "The Rough Riders" which closed recently at the George M. Cohan Theatre. Most of the productions have been completed and the others are now in production.

"Beau Geste" will go to the exhibitors on August 1 and "The Rough Riders" on October 1.

The complete schedule is as follows: August 1, "Firemen, Save My Child," co-starring Wallace Beery and Raymond Hatton, under the direction of Edward Sutherland; August 6, a re-issue of Cruze's "The Covered Wagon" and "Service for Ladies," starring Adolphe Menjou; August 13, "Metropolis," which ran seven weeks at the Rialto Theatre, New York, and "Madame Pompadour," starring Dorothy Gish and Antonio Moreno; August 20, "Running Wild," with W. C. Fields and Mary Brian; August 27, ghan and directed by James Cruze; September 10, "Barbed Wire," starring Pola Negri, and "Nevada," with Gary Cooper starred; September 17, Bebe Daniels in "Swim, Girl, Swim," under the direction of Clarence Badger, and "Stark Love," a Karl Brown production, which ran five weeks at the Cameo Theatre, New York; September 24, "The Glory Girl," in which Josef von Sternberg will direct Esther Ralston, and "Tell It to Sweeney," on which Chester Conklin and George Bancroft are now working under the direction of Gregory La Cava.

October 1, "The Way of All Flesh," Emil Jannings' first American-made picture, directed by Victor Fleming, and Florence Vidor in "A Celebrated Woman"; October 8, "The Big Sneeze," a James Cruze production with Wallace Beery and Ford Sterling, and "Shootin' Irons," the first of a series of westerns featuring Jack Luden; October 15, "Shanghai Bound," a Luther Reed production starring Richard Dix and Adolphe Menjou in "A Gentleman of Paris"; October 22, "Jesse James," starring Fred Thomson.

Everybody Works With Wm. Haines

William Haines has a supporting cast that won't appear in the list of screen credits in his first Metro-Goldwyn-Mayer starring vehicle, "Spring Fever." It includes director, assistant director, script clerk—in fact, everybody on the staff except Ira Morgan, the cameraman.

In the picture, a lilting comedy of the golf links which Edward Sedgwick is directing, practically everybody turned actor in the exterior scenes played at the Flintridge Country Club.

Sedgwick himself played a role, doing a comedy bit as one of the frolicking country club members, while assistant cameramen, "grips" and even the "still camera" man enacted persons in the "gallery" that followed Haines about the golf links.

Barney Gilmore In F B O Feature With Daughter

Father and daughter will appear together for the first time before the camera when filming is begun on "The Bandit's Son," second of a series of westerns starring Bob Steele at the F B O studios.

Lillian Gilmore, who played opposite Steele in his first starring vehicle, "The Mojave Kid," just completed, has been cast to play the leading feminine role in "The Bandit's Son." For the first time, her father, Barney Gilmore of stage fame, will appear with her. He will play the part of a small town banker.

Title Chosen

"The Thirteenth Juror" has been chosen as the title of the Universal Jewel crook drama which Edward Laemmle is now producing at Universal City from Henry Irving Dodge's story, "The Counsel for the Defense." This picture has had the working title of "Honor and the Woman."

Columbia Starts

With the addition of William Strauss and Templar Saxe to the cast of Columbia's "For Ladies Only" which features Jacqueline Logan and John Bowers, camera work has started immediately on this production, one of the remaining few on the company's present season schedule.

Patsy Miller in An Ince—F B O Feature Picture

Patsy Ruth Miller has been signed for the feminine lead in "South Sea Love," soon to enter production under the direction of Ralph Ince, at F B O

Coincidently with the announcement of Miss Miller's engagement comes the news that Alan Brooks, also of the "Shanghaied" company, has been chosen to play an important role in "South Sea Love."

This picture is to be made from a story "Game in the Bush" by Georges Surdez.

EVERY FILM BOARD SECRETARY IN THE UNITED STATES WAS PRESENT AT FRENCH LICK, INDIANA, CONFAB. THE CANAD Lane, Salt Lake City; J. D. Abramson, Chicago; Harry Meyer, Butte; Charles R. Zears, Oklahoma City; Col. John A. Cooper, Canada; Jack Levin Mrs. Alma A. Walton, Memphis; G. O. Burnett, Toronto; Mrs. Mabel Parkhouse, New York; James B. Fitzgerald, Washington; L. B. Schofield, St McNamee, Cincinnati; George Borthwick, New York; Martha W. Ferris, Boston; Ben Koenig, Milwaukee; Olive J. Harden, Pittsburgh; Kathryn Sul Moffett, Cleveland; Louis Phillips, New York; Jane M. Holloran, Albany; Mrs. Suckow, Cleveland; Mrs. Julia B. Heine, New Orleans; A. L. Menag mann, New York; Mrs. Roberta B. Lynch, Seattle; Duke W. Dunbar, Denver; Emma Abplanalp, Buffalo; Jack H. Greenberg, Philadelphia; David

Carle to Direct "In a Moment of Temptation"

Phil Carle, for eight years assistant director with Robert Vignola, has been signed to direct "In a Moment of Temptation," from a story by Laura Jean Libbey adapted for the screen by Doris Anderson, at F B O

Carle's last picture in association with Vignola was "Cabaret," starring Gilda Gray, and he assisted in the direction of several Marion Davies films, including "When Knighthood Was in Flower," and "Yolanda."

Like many picture celebrities of today, Carle began his career on the stage, playing for several years in the Denham Stock Company, in Denver, and the O. D. Woodward Company, in Kansas City and Omaha. He entered pictures after the war, in which he served as a pilot in the United States Air Service.

Conrad Nagel In "Slightly Used"

Warner Bros. have borrowed from Metro-Goldwyn-Mayer the services of Conrad Nagel for the lead opposite May McAvoy in her next starring vehicle, "Slightly Used," on which work will start as soon as she completes her current role as feminine lead with Al Jolson in "The Jazz Singer."

Archie May has been designated to direct "Slightly Used." The story and the adaptation are both by Melville Crosman.

Katherine Perry, awaiting an opportunity to grab either a drink or some chow. The scene is from "Rumors for Rent," a Fox Helen and Warren comedy."

Erasmus Grad.

Erasmus Hall High School in Brooklyn, has offered a beautiful young graduate to the screen in the person of Ruth Dwyer, who was chosen by Monty Banks as leading lady for his new Pathe feature comedy.

Huge Set Building

A small army of workmen is digging into fifteen of the forty acres comprising the Harold Lloyd studio site in Westwood hills, preparatory to the building of the greatest sets ever used in a Harold Lloyd comedy.

Bob Steele In "Mojave Kid" F B O Western

Marking the completion of the first step in a life long ambition, final scenes were filmed on Bob Steele's first starring vehicle for F B O "The Mojave Kid," under the direction of Robert North Bradbury.

As the son of well known theatrical parents, Bob has been trained since childhood to become a western star, and with the completion of work on "The Mojave Kid," the 21 year old thespian is anxiously awaiting the public's reaction to his first starring picture.

In addition to Bob, the cast includes Lillian Gilmore, Jay Morley, Bob Fleming, and Buck Connors. Wallace Fox was assistant director.

Condon Signs With Warners

Charles R. Condon, the scenarist, has signed his name to a long-term contract with Warner Brothers.

The new contract is in the nature of a reward for Mr. Condon's excellent work for the Warner organization with such scripts as "What Happened to Father," featuring Warner Oland, and "Jaws of Steel," which he has just completed as Rin-Tin-Tin's next starring story.

Coghlan Cast

Junior Coghlan has a featured role with Rudolph Schildkraut in "Harp in Hock."

IAN SECRETARIES WERE REPRESENTED BY COLONEL JOHN A. COOPER—From left to right:—Milton A. Nathan, San Francisco; D. T. e, New York; Louis Flinn. New York; Don C. Douglas, Dallas; John Gentile, New York; M. McCullough, Indianapolis; Gabriel L. Hess, New York; . Louis; Charles C. Pettijohn, New York; Clare Foley, Omaha; Dr. B. B. Pettijohn, Indianapolis; M. Benjamin, Des Moines; E. L. Cole, Atlanta; E. livan, New Haven; Therese E. Drazin, New York; George B. Wiggins, Minneapolis; Audrey Littell, Charlotte; Edna Phister, Albany; Mrs. Georgia h, Kansas City; Lola Adams Gentry, Los Angeles; Mrs. Simon, Cleveland; E. K. Oppenheimer, Portland; Joan Lyons, New York; Helen L. Reine-Palfreyman, Detroit; Jack Connolly, Washington.

Rod La Rocque, now at work on his first De Mille picture on the new schedule.

Excellent Story Material For Rod LaRocque

The announcement of the imposing program of productions to be made at the De Mille Studios for release during the 1927-1928 season, indicates a careful selection of vehicles for that brilliant young star, Rod La Rocque.

He is now at work on his first DeMille picture on the new schedule, "The Fighting Eagle," a colorful melodrama of the Napoleonic era, recounting the adventures of Brigadier Gerard, one of the Little Corporal's generals. This is an adaptation of Conan Doyle's novel and play, and affords Rod a dashing, picturesque role of the type in which he can best acquit himself. Donald Crisp is directing.

Other stories chosen for La Rocque are "The New Yorker," "Hold 'Em Yale!" and "Stand and Deliver."

Joins Paramount Scenario Staff

John Thomas, author of "Dry Martini," one of the season's most successful novels, has joined the Paramount scenario staff.

Thomas, whose literary efforts have been many and varied, is in Hollywood and has started work on his first story for screen adaptation.

Rosher Grinding

For her new United Artists picture, "My Best Girl," Mary Pickford has as cameraman, Charles Rosher, who photographed virtually all of the recent Mary Pickford films. Rosher returns to Miss Pickford after an absence in Europe.

Carl Laemmle, Ready for Europe, Discusses "Uncle Tom's Cabin"

CARL LAEMMLE, president of Universal Pictures Corporation, arrived in New York last Wednesday on the Twentieth Century from Universal City, in preparation for his annual trip to Europe. He will sail on the Berengaria on June 29th.

Mr. Laemmle came in with a smile, because he had received the most definite assurance that the shooting of "Uncle Tom's Cabin" will be finished within a week.

Intensive cutting and editing will be required to prepare it for its first showing at the Central Theatre in New York, the last week in August.

"'Uncle Tom' has been made in moving pictures before. I made it once before," said Mr. Laemmle. "There are several of these pictures made eight and ten years ago on the market at this present time whose only possibility of being taken seriously is that they be confused with the present version of 'Uncle Tom's Cabin.' But I don't believe that anyone else for the next ten years will attempt to make an 'Uncle Tom's Cabin.'

"I feel confident that Harry Pollard has said the last word, and has extracted the sum total of picture material from Harriet Beecher Stowe's novel in this present version. It is Harry Pollard's masterpiece and a fitting milestone of my twenty-first year in the moving picture business."

Print of Columbia's "Blood Ship" In New York; Picture Wins Praise

GEORGE B. SEITZ and Norman Springer, director and author, respectively, of "The Blood Ship," Columbia's first special of the season, arrived in New York this week with the first print of the production, after attending several Los Angeles pre-views.

At the special screening arranged for the home office executives and important exchange men, the picture was pronounced a great achievement.

Commenting on the production, Joe Brandt, president of Columbia, said:

"I feel confident that this is the greatest picture the company has ever made. In my opinion it is a perfect picture. It has a great box office title, a powerful story and perfect direction. After seeing this picture in a cold projection room, and noting the remarkable way in which it held everyone spellbound, I feel that the extraordinary large expenditure on its making has been more than justified.

"I am positive that 'The Blood Ship' will play to crowded houses in every first run theatre in the United States."

Mystifying Title

"The Phantom Buster" is the mystifying title of Buddy Roosevelt's next Western Pathe thriller.

Police Dog Star

Sandow, Pathe's police dog star, is on location at Lake Arrowhead for scenes in "Primitive Justice."

Gertrude Ederle teaching one of her best strokes to Bebe Daniels in whose next Paramount picture, "Swim, Girl Swim," "Trudy" will have a part.

Leatrice Joy, P. D. C. beauty who has been receiving a series of splendid roles.

Leatrice Joy Is Given Splendid Roles by P. D. C.

Prominent among the stars who head the list of screen talent that will interpret the impressive line-up of productions on the DeMille schedule for release during the 1927-1928 season is that increasingly popular player, Leatrice Joy.

She will make one big special production, "The Blue Danube," by John Farrow, with a theme woven around the romantic Strauss waltz to which the whole world has danced.

"The Angel of Broadway" provides the interesting role of a night club entertainer who, seeking atmosphere for a new act, pretends to be converted at a Salvation Army meeting, and finds that the thing has "got" her and that her impersonation contains more sincerity than she can easily realize.

Miss Joy also will be seen in "Self Defense" and "What Holds Men."

Vera Reynolds' Newest Feature

Frank Urson has started direction on "Beautiful But Dumb," Vera Reynolds' latest starring vehicle under the personal supervision of William C. de Mille studios.

It is a screen story by Clara Beranger suggested by Richard Harding Davis' novel "The Bar Sinister."

Kenneth Thomson plays the masculine lead opposite Miss Reynolds in this story of human beings and their dogs.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Paramount Short Releases Announced; Start August 1

Two Weekly Issues of Paramount News, With Fifty-two Releases in All, For First Three Months

THE PARAMOUNT RELEASE SCHEDULE of short feature production for the first three months of the new season, beginning August 1, is now complete. In addition to two weekly issues of the new Paramount News, there will be 13 two-reel comedies and 13 animated cartoons, or 52 releases in all.

The complete release schedule is as follows:

Aug. 1, "No Publicity," a Horton comedy, and "Stealing Whacks," a Krazy Kat cartoon; Aug. 6, "The Elegy," a Paramount novelty, and "KoKo Plays Pool," an Inkwell cartoon; Aug. 13, "Short Socks," a Bobby Vernon comedy, and "Tired Wheels," a Krazy Kat cartoon; Aug. 20, "Row, Sailor, Row," a Billy Dooley comedy, and "KoKo's Kane," an Inkwell cartoon; Aug. 27, "Hot Heads," a Jimmie Adams comedy, and "Web Feet," a Krazy Kat cartoon.

Sept. 3, a Christie comedy, and "KoKo the Knight," an Inkwell cartoon; Sept. 10, "A Short Tail," Chops Suey," an Inkwell comedy; a Paramount novelty and "School Daze," a Krazy Kat cartoon; Sept. 17, a Bobby Vernon comedy, and "Koko the Kop," an Inkwell cartoon; Sept. 24, a Billy Dooley comedy, and "Loco Motifs," a Krazy Kat cartoon.

Oct. 1, a Christie comedy, and "KoKo Explores," an Inkwell cartoon; a Jimmy Adams comedy and "Aero Nuts," a Krazy Kat cartoon; Oct. 15, a Paramount novelty as yet untitled, and "KoKo Choys Suey," an Inkwell comedy; Oct. 22, a Bobby Vernon comedy, and "Uncle Tom's Caboose," a Krazy Kat cartoon.

Roach Players Preparing For July Vacation

The Hal Roach Studios are humming with activity as all the units are striving to complete the Pathe comedies in production before the approaching annual month of vacations.

The "Our Gang" kiddies are working hard and fast these days. Director Robert McGowan has just completed one comedy and will make another before the vacation whistle blows July 1. Whereas, they usually play during the month of August, they will be free a month earlier this season.

Charley Chase is in the midst of a riotous comedy, being produced with a street carnival as a background. Edna Marian appears as his leading lady, while Bull Montana makes an effective wild man.

Dot Farley, who is playing with Max Davidson in a Hal Roach comedy directed by Leo McCarney, is doing double duty. In addition to her movie work she is rehearsing in Robin Hood, to be given in the Hollywood Bowl. She plays the role of Dame Durden in the opera.

"The Clown" Is Columbia's Next

Joe Brandt, president of Columbia Pictures, announces that the company's second release for the month of June will be "The Clown."

With William James Craft at the megaphone, "The Clown" presents William V. Mong in the role of the eternal jester who hides his broken heart beneath the laughing mask of the buffoon.

Dorothy Revier, as his daughter, and Johnnie Walker, as the young millionaire who loves her, have the romantic leads. John Miljan plays the heavy.

Wellman Returns

William Wellman, who directed "Wings" for Paramount, has returned to the lot and will shortly take up the megaphone in behalf of "The Legion of the Condemned," another story of the air by John Monk Saunders, who is also responsible for the script of "Wings."

Dolores Del Rio shakes a mean seguidilla. A scene from Fox's "Carmen," in which we envy Escamillo, Don Jose and everybody else in the picture.

Cavanaugh Signed

William Cavanaugh has been engaged to provide some thrill scenes in the Patheserial "The Masked Menace," now in filming.

Billy Engle in Christie Roles

Billy Engle, who has appeared in many of the Christie comedies during the last season, has signed as a regular featured player in the Christie comedies for Paramount.

Engle will fill the place formerly occupied by Jack Duffy in the Christie releases, Duffy having "movied" up into a starring position in the Christie series of twelve comedies in which he will alternate with Neal Burns and Anne Cornwall at the head of the cast.

Newspaper Serial

"Wings," a novel telling the story of the Paramount road-show attraction which will have its Broadway premiere at the Criterion Theatre August 1, is to be syndicated in the newspapers by the Chicago Tribune Syndicate.

Harry Langdon A Hard Worker

While engaged in actual production of his comedies, Harry Langdon sleeps but four hours a night, the rest of the time being spent in concentrating on new bits of business to be injected into the following day's work.

In spite of this strenuous work, the comedian appears at the studio each morning as bright and fresh as if he had indulged in his full quota of slumber.

His latest Pathe feature length comedy is titled "His First Flame." Mack Sennett produced it.

No Praise For Wally

Wally Wales has the reputation of being one of the few stars who prefers panning to praise. Ever ready to improve his work, Wally is coming to the forefront as a popular Western Pathe star.

Jacqueline Logan's DeMille Contract

As a result of her remarkable characterization of Mary Magdalene in Cecil B. DeMille's "The King of Kings," Jacqueline Logan has been given a long-term contract with the DeMille Studio, according to an announcement by Cecil B. DeMille and William Sistrom, general manager of DeMille Studios.

Miss Logan has been under contract to Paramount, Fox, and Ince during her career, and has been featured in "Java Head," "Ebb Tide," "Playing with Souls," "Peacock Feathers," "Thank You" Miss Barlett found her

Mack Sennett Bathing Girls On the Beach

The famous Mack Sennett Bathing Girls are playing an important part in the action being staged on California beaches for a new Pathe two-reeler with Billy Bevan and Madeline Hurlock in leading roles. Harry Edwards, who directed Harry Langdon in his Sennett-Pathe successes, is at the megaphone. Vernon Dent is also in the cast.

The Smiths encounter the cafeteria business in the Pathe comedy in production under the direction of Phil Whitman. In addition to the usual featured players, Mary Ann Jackson, Raymond McKee and Ruth Hiatt, the cast includes Daphne Pollard and Irving Bacon.

Norma Shearer Wins Princeton

Princeton is the latest university to proclaim Norma Shearer its favorite movie star. Just as Columbia did last year, Princeton this year paid signal honor to the Metro - Goldwyn - Mayer actress, who has become definitely established as the favorite of collegians throughout the country.

As an incident to this year's commencement, the graduating class of 470 students at Princeton took a poll of the popular screen stars of the day, at the annual senior banquet. Miss Shearer was far in the lead when the votes were counted.

Paired Again

May Robson and Bessie Love, who had featured roles in "Rubber Tires," find themselves again cast in featured roles in "Harp in Hock," now being made under the direction of Renaud Hoffman for DeMille Pictures.

"Peck" Gomersall On Six Weeks' Trip, Selling Fox Short Subjects

E. T. ("PECK") GOMERSALL, newly appointed sales manager of Short Subjects for Fox Film Corporation, departed Monday on a six weeks' swing around the country visiting branches of that company on a sales drive that he expects to result in the biggest increase in business for Fox News, Fox Varieties and Fox Comedies on record.

Gomersall made Boston his first stop, conferring with Harry Campbell, the popular Fox district manager for New England. He remained there two days. Albany was the next town on the list. Gomersall will be in the New York capital Wednesday and Thursday. Friday and Saturday he will look over the situation in Buffalo and the itinerary of the rest of the trip is as follows:

Pittsburgh, June 26-27; Cleveland, June 28-29; Detroit, June 30-July 1; Cincinnati, July 2-3-4; Indianapolis, July 5; St. Louis, July 6-7; Chicago, July 8-9; Milwaukee, July 10; Minneapolis, July 11-12; Des Moines, July 13; Omaha, July 14; Kansas City, July 15; Dallas, July 16-17; Oklahoma City, July 18; New Orleans, July 19-20; Memphis, July 21; Atlanta, July 22-23; Charlotte, July 24; Washington, July 25-26; Philadelphia, July 27; returning to New York July 28.

"If I do not succeed in putting Fox News, to say nothing of the Varieties and Comedies, in every theatre in America worthy of notice," said Gomersall before departing, "I will consider that I have failed on the job. The recent achievements of Truman H. Talley and his staff covering the trans-Atlantic flights of Lindbergh and Chamberlin proved beyond a shadow of doubt the importance of news reel to the exhibitor.

"They are the one medium through which millions can see the important happenings of the world and that the public is interested in these reels was shown conclusively by the way they flocked to theatres to see Lindbergh. News reels have great box-office value and we intend to prove it to exhibitors who are not convinced of the fact. We won't stop until every theatre in the country is showing Fox News. We think that Talley and his force have demonstrated the supremacy of Fox News and we are going after exhibitors to make them think as we do.

"Fatty" woos a maiden with the aid of canned music. A scene from "Baby Brother" Hal Roach's latest "Our Gang" comedy for Pathe.

Lillian Rich In Denny Cast

Lillian Rich, charming blonde luminary of the screen, has been signed by Universal for an important role in "Now I'll Tell One," Reginald Denny's latest starring vehicle which Fred Newmeyer is directing.

"Now I'll Tell One" is an original story by Denny and in addition to the star and Miss Rich the cast includes Barbara Kent, who plays the leading feminine role; Mathilde Brundage and Tom O'Brien.

"Hutch" Directs Edith Thornton's Pathe Feature

Edith Thornton rollicks joyously and entertainingly through "The Little Firebrand." The story, by Frederick Chapin, is woven around the problem of how best to tame a young lady who has been spoiled by a too indulgent father. Charles Hutchison directed.

Lou Tellegen, George Fawcett, Eddie Phillips, Lincoln Stedman, Joan Standing and others contribute to the fun.

Sterling Will Go Into Work

Coincidental with the consummation of a month's production conference at the Sterling Productions' headquarters at the Coast, between Henry Ginsberg, President of Sterling; Joe Rock, head of production; and I. L. Walenstein, consultant and story supervisor, comes the announcement that the first picture to be made for 1927-28 by Sterling will be "Straned," the second "Outcast Souls."

An internationally famous name is connected with "Stranded," Anita Loos being its author.

"Outcast Souls" is by John Peter Toohey, famous fiction writer, and was taken from a story "On the Back Seat," in *Collier's Weekly*.

"Capt. Salvation" at Capitol

The New York premiere of "Captain Salvation," a Cosmopolitan Production adapted from Frederick William Wallace's novel of the same name, will take place this Saturday at the Capitol Theatre.

No Gag Man Here

No gag man was needed on the Mack Sennett stages when "For Sale—A Bungalow" was filmed. All the actors were familiar with the real estate tricks dealt with in the plot.

"White Pebbles," Wales' Next On Pathe Program

"White Pebbles" is Wally Wales' next Western feature to be released by Pathe. It is a picturization of "Bess of the Bar None," by Reginald C. Barker.

Barker knows the West and its people. All of his stories breathe the great open country, and "White Pebbles" is no exception.

Tom Mix Called "The Star Maker"

Tom Mix is called "the star maker." Tom always chooses some young woman for his pictures who is striving for fame, and he seldom goes wrong on their histrionic ability. Some of the brightest stellar lights in filmland have received their early training as leading woman of the Western ace.

Just a few of his leading women, who have since reached the heights, are: Laura La Plante, Betty Jewel, Gertrude Olmstead, Colleen Moore, Pauline Starke, Patsy Ruth Miller, Lillian Rich, Esther Ralston, Marian Nixon, Billie Dove, Clara Bow, Olive Borden, Dorothy Sebastian, Helene Costello and Dorothy Dwan.

Scramble For Leading Men?

Who will be the leading man for "Rose Marie?" This is the question uppermost in the minds of practically every male star of the screen, with the announcement of the choice of Renee Adoree for the title role in the screen version of the famous Friml opera, which will shortly go into production at the Metro-Goldwyn-Mayer studios.

William Nigh, director of the new picture, is now at work on screen tests for the role. As the role is one of the acting plums of the year leading men in the screen industry are watching it with keen interest.

Prize Offered For Film Name

A cash prize has been offered to Paramount editors and writers for the title that will best describe Emil Jannings next starring vehicle.

The story, an original by Joseph Von Sternberg, deals with an underworld character in the Soho district of London and his romance with a Salvation Army lass.

Fay Wray, who played opposite Erich von Stroheim in "The Wedding March,'" will have the lead in the Jannings picture, which Mauritz Stiller will direct.

Max Davidson Starred by Roach In Pathe Comedy, Released July 3

MAX DAVIDSON stars in "Don't Tell Everything," the Hal Roach two-reel comedy released on the Pathe short feature program for the week of July 3, which includes Pathe Review Number 27; "The Big Reward," an animated cartoon comedy release of the Aesop's Film Fables Series; Chapter 3 of the current Pathe serial, "The Crimson Flash"; Topics of the Day Number 27 and two issues of the Pathe News, the pioneer news reel.

"Don't Tell Everything" is a Hal Roach Star Comedy starring Max Davidson with Spec O'Donnell, Jess Devorska, Lillian Elliott and James Finlayson in support.

Pathe Review Number 27 presents "Dry Land Skippers": Pictorial story of a club in England the members of which have a hobby of building miniature boats, which race in a park pool; "Fix Bayonets": The bayonet's importance in trench fighting. Major Anthony J. Drexel Biddle, famous sportsman, demonstrates the use of steel in close combat. (He is the man who first taught Gene Tunney how to use the bayonet); "Fashioning Fans"; Pathecolor subject with scenes from Japan; "Trapping Wild Game in Africa": The return of the Smithsonian-Chrysler Expedition, after six months in the heart of the jungle.

Work Started

Chester Conklin and George Bancroft started production this week on their co-starring Paramount comedy, "Tell It to Sweeney," while work was also begun on Bebe Daniels' latest, "Swim, Girl, Swim."

Building a Cast

George Lewis, Marian Nixon and Eddie Phillips have been cast for the featured roles in "The Fourflusher," the Caesar Dunn stage play, which Universal will produce under the direction of Wesley Ruggles.

What Makes a Classic?

Colonel Charles A. Lindbergh, first New York-Paris flier, is lost to motion pictures. He has definitely declined contracts from the big producers to be starred in big features, preferring to remain in the field of aviation.

But Colonel Lindbergh leaves an indelible impression upon motion pictures. He has elevated the news reels to the dignity of the greatest features. As the recent news reels relate to the Colonel and his deathless flight, they enter the ranks of the mighty classics.

One of the greatest events of modern history, the Lindbergh flight, begun without the slightest ostentation and ended in a blaze of glory, passed quickly from "a single paragraph" in the newspapers to sweep through five and six pages of the biggest newspapers in the world.

The attention of the whole world was instantly turned upon the remarkable young man who guided his plane, "The Spirit of St. Louis," from the American metropolis to the French capital. The news reel cameramen were alert, almost from the outset.

Lindbergh worked so quietly that the news reels suffer for lack of much that he did in San Diego, Calif., prior to his hop to St. Louis on his great voyage. And the St. Louis record also is lacking. But after his arrival in the New York area, before his final hop-off, the news cameramen never lost the young hero.

Every phase of that historic flight was "covered," in Paris, Brussels, London, Cherbourg, Washington and New York.

Lindbergh's night landing at LeBourget left much to be desired of that single incident, but the cameramen did their best. Followed the days when the American youth talked with kings and walked with crowds—and the news reels caught every detail.

"Lindy" with the Presidents of France and the United States and the Kings of Belgium and England makes a record for future generations to glimpse with all the admiration that we do, today. This typical American, and that typical young Englishman, the Prince of Wales, will be seen together, by the children of the future. An inspiring lesson!

These news reels teem with romance, high drama, picturesque settings. No star ever made better use of the great open spaces. The mere detail of "We," the boy and his plane; the charming mother of the fascinating youth; the affection and complete understanding between these two across the miles that separated them; the triumphal entry into Washington and the tremendous welcome accorded him by millions in New York City—all these things place the Lindbergh newsreels among the most valuable records ever gathered through the celluloid medium.

Combined in brief feature form, they will build patronage in any house a long time after "Lindy" returns to the routine of his air studies.

C. E. H.

S. S. Harding Books Programs Of "U" Shorts

A novelty in film bookings for steamships came to light with the departure of the S.S. President Harding of the United States Lines, June 22, for Europe. An entire short subjects show was carried along to be featured on the trans-Atlantic trip.

The ship carries a complete complement of Stern Brothers Comedies, including two-reelers for the following series, "Keeping Up with the Joneses," "The Newlyweds and Their Baby," "Mike and Ike, They Look Alike," "Buster Brown," "Let George Do It" and "The Excuse Maker."

Buzz Barton in "Saddles Spurs"

A notable cast has just been assembled to support Buzz Barton, 13-year old Western star in his first picture, "Saddles and Spurs," work on which will commence under the direction of Louis King at the F B O studios.

Lorraine Eason, who has just completed the "Beauty Parlor" series of comedies with Al Cook and Kit Guard at F B O., will play the feminine lead, opposite Sam Nelson, leading man of "The House of Courage," starring Ranger the educated dog, just finished.

David Dunbar will play the heavy. Frank Rice will appear as the old timer who pals around with Buzz, and William Ryno will play the girl's father.

Hedda Hopper in "The Cruel Truth"

Launching into the final stretch on its 1926-27 schedule, Sterling Productions, through Joe Rock, supervising director, announces that Hedda Hopper will play the lead in the next Sterling production, "The Cruel Truth," which follows "Thumbs Down," now in the final stages.

The cast is made up principally of Miss Hopper, Constance Howard, Hugh Allan, and Frances Raymond, with Phil Rosen, director of "In the First Degree," "Closed Gates," and others for Sterling this year, wielding the megaphone.

Tellegen Returns

Lou Tellegen, who has been directing, returns to the screen as a hero in Pathe's "The Little Firebrand."

Play Up This Title

"Don't Tell Everything" is the intriguing title of Max Davidson's third star appearance in Pathe two-reel comedies.

Venus Holds Court

GOODNESS gracious, Eleanor, where's the rest of your overalls? Eleanor Black, Pathe-Sennett player, has such lovely eyes, n'est pas?

A SCENE from "The Crimson Flash," in which Eugenia Gilbert has to stand for a lot of rough tactics. Cullen Landis is also starred in this Patheserial.

GIMME a ride? Betty Byrd, one of Sennett-Pathe's offerings to beauty's shrine, goes for a jaunt in her kiddie car. Won't somebuy her an Hispano-Suiza?

POOR butterfly, 'neath the blossoms waiting. Madeline Hurlock, Sennett-Pathe beaut—in a Japanese ceremonial robe. Hold on tight, Madeline.

ELEANOR BLACK is beautiful enough to rate two pictures—so we are presenting this Pathe-Sennett beauty (who would deny it?) as a Parisian grisette.

EDNA MARIAN, just signed by Hal Roach for comedy roles, and who plays with Charley Chase in his latest Pathe Comedies. She has other qualifications than acting.

NO caption, in our humble opinion, could do justice to this picture of Mary Marberry. All we can say is that we envy the Sennett-Pathe cameraman who took this picture.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau, Albany, N. Y., June 23

ALBANY'S film exchanges were found last week to be living up to the law in the fullest sense of the word, when it comes to fire protection. Miss Edna Pfister, the new secretary of the Albany Film Board of Trade, accompanied by Harry Seed, chairman of the fire prevention committee, made an inspection of all exchanges last week and pronounced them 100 per cent.

Here's news from the Pathe exchange in Albany, and according to R. J. Meigs, a salesman, it's the most important item that has come out of Albany this year. And Mr. Meigs took pleasure in announcing. The item is to the effect that an eight-pound daughter arrived at the Meigs home one day last week. As for the proud father, he took the day off.

James Wingate, head of the New York State Motion Picture Commission, can now carry a degree after his name, for such was conferred upon him last week at the annual commencement of Union College, which is located in Mr. Wingate's home town of Schenectady. Mr. Wingate was up from New York for the occasion, and was as proud over the degree as he was over the $7,500 position to which he was named last January.

C. H. Buckley, who owns the Leland and the Clinton Square theatres in Albany, isn't the sort who is inclined to brag, but last week he forgot himself as the result of a competitive drill at the Albany Boys Academy, where C. H., Jr., is a student. According to the Top Sergeant of the school, the boy is one of the best soldiers at the institution, and the way he carried off the honors last week was a caution.

Deposit

A. F. Steinman, of Deposit, a well known exhibitor on the southern tier of New York state, was drowned on a recent fishing trip, according to a letter received on Albany's Film Row last week, from Mrs. Steinman, stating that she had taken over her husband's business. The letter contained no details of the sad affair.

Elmira

It looks as though the Berinstein boys, at least Harry and Ben, who live in Elmira, are planning to embark in the clothing business, for they incorporated such a company during the past week. Julius Berinstein, another brother, is in Albany, and will continue looking after his theatres in the Capital City and Troy. The Schine Brothers just bought an interest in the Berinstein circuit and this may account for the action taken in Elmira.

Corinth

Allie Mallory, owner of the Starr in Corinth, made one of his periodical visits to Albany's Film Row last week, and Mrs. Mallory came along, as usual. While Mr. Mallory shopped along the Row, Mrs. Mallory, womanlike, spent her time among Albany's stores, and returned home with many a bit of finery. The Mallorys are well known and well liked in Albany.

Utica

There doesn't seem to be any limit to the number of theatres desired by the Schine brothers of Gloversville. Only a week or so ago they announced that their chain numbered 106 houses. And now they have taken over the Lincoln and the Rialto theatres in Schenectady, that have been owned and operated by Feldman and Son. This brings the Schines in direct competition with the Farash houses, owned and operated by W. W. Farley, millionaire politician of Albany.

Fonda

William VanAlstyne, who runs the Strand in Fonda, and another house in Fultonville, was right on the job the other day in nabbing four young fellows as they were breaking into a gasoline station which is also conducted by Mr. VanAlstyne. He happened along just in the nick of time, and although it was a case of four to one, Mr. VanAlstyne sailed in and grabbed the quartette, holding them until he could summon the police.

Kingston

Harry Lazarus, who has just opened his Broadway theatre, Kingston, is using some exceptionally cleverly prepared newspaper advertising. And what's more to the point, he is not afraid of spending a little money for space. Mr. Lazarus is also featuring his orchestra, which is conducted by Jacob Mallott. Mr. Lazarus is as peppy an individual as ever visits Albany's Film Row, and there is no question as to his success.

Schenectady

William Shirley, of Schenectady, who dropped out of the motion picture theatre business a couple of years ago, when he planned to make a million or two in Florida real estate, is staging a come back, and is said to be slated as the active head of a company that will shortly take over the Van Curler Theatre in that city. This house has been run for some little time past by the Farash interests, who are surrendering their lease.

The State in Schenectady, feeling the effects of daylight saving and summer weather, decided last week to drop its admission prices for the next few weeks to come. Children under twelve years of age, however, will be charged 25 cents as usual. There are many managers in this part of the state who feel that they are justified in requesting parents to leave small children at home or pay a rather stiff admission price.

Visitors along Albany's Film Row during the week included Mrs. Tom Thornton of Saugerties, and son, Mrs. Rusk and Mr. Andrews of Haines Falls; Harry Freeder, of Hudson; Sidney Sampson, of Buffalo; Bill Smalley, of Cooperstown; L. E. Avery, of Brandon, Vt., and L. W. Goodman, of Utica, who stopped over while on his way to New York City.

Congratulate Leon Herman, well known Universal salesman in Albany, for his engagement was announced last week to Florence Goldberg, an Albany girl.

Tony "Dogged" the Fox, But the Act Went Very Flat

Tony Veiller, manager of the Mark Ritz in Albany, was a most unhappy young man last week, but his disconsolation was as nothing compared to Mrs. Veiller's. "Jiggs," the family dog, was the source of the whole trouble. It seems that some little time ago, Mr. Veiller presented his wife with a silver fox scarf, and Mrs. Veiller, leaving the house the other afternoon, forgot about any possible fondness on the part of Jiggs for scarfs, fox or otherwise. When she returned home, much to her dismay, she noticed a silver fox paw in one place on the floor, a tail beneath the divan, and many fluffs of white over the floor. There is nothing more to be said.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., June 22

FEWER airdomes will be in use in California this season than in years, owing to the fact that many theatres in the San Joaquin and Sacramento Valleys have been furnished with air cooling equipment making them more comfortable than the outdoor amusement parks. So far, the present season has proved a very cool one and there has been no necessity for the use of airdomes. In certain sections of the Sacramento Valley the use of airdomes has been given up because of the presence of flying bugs in such numbers as to interfere with proper projection.

The Building Committee of the San Francisco Board of Supervisors has taken under advisement the so-called "fat man's" ordinance which would widen the space between seats in theatres by four inches. Irving Ackerman, president of the Allied Amusement Industries, appeared before the committee recently to voice opposition to the proposed legislation.

Harry Fontana, of the Glade Theatre, Lindsay, was a recent visitor at San Francisco and announced that he would open his airdome again this year. E. V. Cook, of the Exeter Theatre, Exeter, a neighboring town, will also open an airdome, these being about the only ones to operate in the lower San Joaquin Valley.

Milton Nathan, secretary of the San Francisco Film Exchange Board of Trade, has returned from the convention of Board of Trade secretaries held in the East.

John Ragland and Jack Cohen, officials of Columbia Pictures, were recent visitors at San Francisco, conferring with film exchange interests.

The Royal Theatre, San Francisco, has been closed for extensive alterations, while the Rex Theatre has been closed and dismantled.

Vernon Moore has been added to the sales staff of the San Francisco Universal Exchange. J. N. Randolph, of this organization, recently covered the Nevada territory.

The Goodwill Film Exchange has taken over the business and stock of Peerless Film Service, San Francisco, and is conducting the business at 298 Turk street, with Sydney Goldman in charge.

Oakland

Salvatore Gambozzi has purchased the stock, fixtures and lease of the Park Theatre on East Twelfth street from Joe Carrara.

Sacramento

Max Weiss has disposed of a half interest in the lease and equipment of the Silver Palace Theatre, 1019 Second street to F. L. Terwilliger.

Eureka

George M. Mann has announced his intention of remodeling the Rialto Theatre at an estimated cost of $25,000.

Lovelock, Nev.

The announcement has been made to the effect that H. C. Oastler and L. A. Friedman will erect a theatre to cost $32,000.

Monterey

Dave Bolton, former booker for the Golden State Theatre & Realty Co., and later on the road for F. B. O., has been placed in charge of the Golden State houses at Monterey and Pacific Grove.

Illinois

Moving Picture World Bureau, Chicago, Ill., June 22.

HEADED by a board of directors composed of Philip K. Wrigley and other well-known citizens, the Movie Makers Club of Chicago was organized last week and it is estimated that more than three thousand amateur movie makers in the city will join the new club.

The publicity department of the Balaban and Katz organization has had several changes lately: Ben Serkovich has been advanced to special publicity man for the opening of new theatres and other special work. John Joseph has joined the pressmen and is looking after the Tivoli, the Uptown and the Roosevelt Theatres, while Lloyd Lewis is devoting his time to the Chicago Theatre and the large advertising campaign in the Chicago newspapers now underway by the circuit.

A Chicago syndicate is planning another theatre for State street near Seventh, and the plans call for a 1,200-seat theatre, which they hope to get underway at an early date.

Philip Gartner, A. D. Albee and Robert E. Davis have organized the West Chicago Theatre Building Corporation to erect a fine movie theatre at West Chicago, Ill., and work is expected to start at an early date.

Edward Fellis of Hillsboro, Ill., is the head of a syndicate that is planning a new movie house for Pana, Ill., and have obtained an option on the Tracy property on South Locust street for the new project. A. G. Spencer of the Great States circuit was also in Pana looking over the theatre situation.

Evanston

Bernice Robins, cashier of the Varsity Theatre at Evanston, Ill., under the management of Charles Harvey, was robbed of $1,500 receipts of the house that she was taking to the strong box of the theatre by two thieves who made their escape in an automobile.

Fred Martin, who has been assistant manager of the Chicago offices of the United Artists, has been named as manager of the Indianapolis exchange and Herbert Haymen has taken his place in the Chicago offices.

The Fitzpatrick and McElroy circuit sent a check for several thousand dollars to the Red Cross fund, as a result of special performances held in various houses of the circuit.

James G. McMillan has organized the Villard Building Corporation who plan to erect a thousand seat deluxe movie theatre for Villa Park, a western suburb of the city. The new theatre has been named for the Villard theatre and the house has already been leased to the Lynch circuit for twenty years at a yearly rental of $12,000 per year.

Springfield

The Majestic theatre of the Orpheum circuit at Springfield Ill., with the opening of the new Orpheum theatre there becomes a roadshow house and big films as well as legitimate attractions will be booked into the theatre.

M. V. Gallagher, M. Atlas and B. Klass have organized the North Center Theatre Corporation with offices at 175 North State street, Chicago to take over the management of the North Center theatre.

F. L. Hitchcock, manager of the Elmwood, Ill., theatre, is installing a fine cooling system in his house.

Two robbers who tried to steal $4,000 from the Ambassador Theatre at 5825 West Division street were captured by the police in a running battle and they were locked up. The theatre management gave the police full credit for their effective work in catching the thieves.

Kansas City Mo.

Moving Picture World Bureau, Kansas City, Mo., June 22.

BECOMING branch manager of the Kansas City P. D. C. exchange will not cause Ed Peskay, manager of the Rivoli, Rialto and Revere Theatres of St. Joseph, Mo., to sever his connections with those theatres, he announced this week. Mr. Peskay, who succeeds C. D. Schultz as branch manager, is not far past the 30-year-old mark, but is known as one of the most capable theatre managers in Missouri.

Adolph M. Eisner, former president of the M. P. T. O. Kansas City., arrived home for a visit just in time to be summoned on a jury in the circuit court of Kansas City, spending a week in a swivel chair listening to facts concerning an uninteresting damage suit.

Russell Borg, booker and city salesman for the Kansas City Educational branch, again was in line for congratulations from fellow exchange men last week, after the news had spread that he had won the Hall of Fame contest for the second time, having led all other contestants for the month of April. E. C. Rhoden, Midwest Theatres, Inc., was back on the job again, after having undergone an operation. Joe Manfre, Paramount city salesman, now is a member of the Paramount 100 per cent. club and he has been shaking hands all week along Kansas City's movie row.

Billy Andlauer, former Pathe photographer, has been appointed exclusive representative for Paramount in Kansas City. Billy supervised a movie golf tournament at the Meadow Lake Golf Club last week, giving away several season passes to theatres as prizes. Jerry Marks, representative of Goodwill Productions of Hollywood, was a Kansas City visitor. The M-G-M force returned from their Los Angeles convention just in time to see the Pathe force departing for the same city for the same purpose. The Educational exchange was working overtime this week, catching up on back work. Eph Rosen, Tiffany branch manager, was hustling in the territory this week. A. H. McLaughlin, division manager of Tiffany, was a Kansas City visitor.

New projection equipment was installed in the Globe Theatre, Kansas City, in preparation for its inauguration of the Vitaphone in Kansas City. Two new Simplex projectors, Peerless, reflectors, a new screen and Gold Medaline curtains were installed. The Auditorium Theatre, Kansas City, recently re-opened by Samuel Carver after having been closed many years, had four units of Polar Air Cooling System installed.

Among the out-of-town exhibitors in the Kansas City market this week were: Frank Weary, Farris Theatre, Richmond, Mo.; Walter Wallace, Orpheum Theatre, Leavenworth, Kan.; C. M. Pattee, Pattee Theatre, Lawrence, Kan.; S. E. Wilhoit, Springfield, Mo.; G. L. Hooper, Orpheum, Topeka, Kan.

Mel Wilson, formerly Fox exchange manager in Denver, has been added to the sales force of the Kansas City Fox exchange. F. B. Fish, Fox branch manager, left a busy office behind when he departed for a sales conference of his company at Atlantic City. C. A. "Red" Jones, Educational branch manager, has been displaying photographs of himself, taken with various comedy stars, since returning from the Educational convention. Edward Alperson and Edward Safier, divisional manager and special representative, respectively, for Warner Bros., were Kansas City visitors, departing later for St. Louis. Harry Strickland, Warner Bros., branch manager, was hustling in the territory this week, as was C. A. Schultz, manager of Midwest Film Distributors, Inc., and Roy Pearson, Pathe branch manager. The Paramount branch force has been in unusually high spirits since returning from the recent Paramount convention in San Francisco. W. A. Burke of the First National exchange has been added to the K. O. Club.

Ohio

Moving Picture World Bureau, Cincinnati, Ohio, June 22.

AMONG construction activities in Cleveland is the new Fox Detroit theatre building, which will be a ten story office structure containing a 5,000-seat moving picture theatre, the largest in the city. The project is to be financed by a $6,400,000 first mortgage fee and leasehold six per cent sinking fund bonds which are now being offered for sale. The Fox Theatres Corporation has agreed to lease the property to be covered by the mortgage for a period beginning with the completion of the building, in any event not later than June 1, 1928, and extending five years beyond maturity of the bonds, at an annual net rental to the lessor of $768,000, the lessee to pay in addition as rental, all ground rents, taxes, assessments, insurance, maintenance and operating costs on account of said property.

September 1 or thereabouts will witness the opening of the new Commodore Perry Theatre now under construction on Lake Shore Boulevard and East 152nd street. The house which will have a capacity of 2,000, is being built by I. Polster, Max Lefkowitz, Henry Lustig and others.

Cleveland

Loew's theatres in Cleveland have inaugurated a plan whereby ushers in the various houses under the Loew banner may develop to the point of perfection in the discharge of their duties. The "Loew Ushers' Club" has been formed under direction of Jerry Horna, superintendent of Loew's Theatre Service, whereby a meeting of the ushers will be held each Sunday. Part of the meeting will be given over to drills where cash prizes will be awarded according to merit.

The Mall Theatre, Cleveland, now has a new assistant manager in the person of Sam Gillman, who has been associated with the Loew interests for the past seven or eight years.

According to an announcement made recently, Mansfield is to have a new theatre which will be erected by the Gus Sun Amusement Corporation, of Springfield, Ohio.

Garfield Heights, a suburb of Cleveland, is to have a new house according to an announcement made by F. Parazynski, who says that he will spend around $100,000 for a combined theatre and office building.

The Variety Amusement Co., Cleveland, the outgrowth of the recent merger of the Silverman-Kramer-Fine interests, is planning a theatre at Lorain, Ohio, which will be an ultra-modern 2,200-seat house.

Recent changes in ownership among Cleveland theatres include the Miles, of which V. Alexander and Frank Howard have disposed to Michael Christ.

Ione E. Wright is now operating the Apollo Theatre, Columbus, having taken a five-year lease on the house, which was formerly under control of Charles Amicon.

Middletown

Manager A. Lorenzo, operating a theatre which bears his name at Middletown, was prevented by police interference from giving a midnight performance which he had heavily advertised. At the "eleventh hour" Lorenzo was notified by police officials that a performance at such a time would not be permitted, and the audience of some 200 persons were dismissed accordingly.

N. L. Lefkowitz, who has been manager of the Standard Film branch exchange in Cincinnati for sometime, has been transferred to the Cleveland office of the company. He is succeeded in Cincinnati by William Flemion, who was previously in charge of the Detroit, Mich., office. At the Cincinnati office of Paramount H. G. Rosenbaum has been made manager, replacing Hugh Owens.

Minnesota

Moving Picture World Bureau, Minneapolis, Minn., June 22

MINNEAPOLIS opened its new $3,000,000 auditorium this week, and for seven days a program of entertainment attracted thousands to the mammoth structure. The Manufacturers' Association held a big exposition there, and other attractions included a musical revue featuring Miss America, a Mardi Gras ball, a 54-round boxing program, and the largest indoor track meet ever held in the Northwest. This was an indication of what the moving pictures may expect in the way of new competition; theatre business, however, held up wonderfully well, despite such competition. The auditorium seats nearly 11,000 and is one of the finest in the country. Theatre men of Minneapolis this week donated $288 toward the fund which will buy a $100,000 organ for the auditorium. W. A. Steffes, in forwarding a check for that amount to the organ committee, explained that the Northwest M. P. T. O., of which he is president, considered the auditorium a big asset to the city and desired to make a contribution to the organ.

The annual convention of the F. & R. managers will be held July 12, 13 and 14 at the Curtis Hotel, Minneapolis. The first day's activities will be in charge of Ralph Branton, the second day Hal Daigler will be responsible and Fred Cubberley on the third day. An endeavor will be made to dispose of all business during the morning sessions so that the afternoons and evenings may be given over entirely to entertainment. The picnic will be held at the M. L. Finkelstein home at Cottagewood, Lake Minnetonka, and the annual dinner dance at a country club outside of the city.

F. & R. recently co-operated with other Minneapolis organizations in encouraging children to take an interest in gardening. Free garden matinees were held in various outlying theatres, the use of which was given free by F. & R. The Better Theatre Committee, which is an organization of Minneapolis club women, sponsored the project and paid the projectionists at the theatres.

Announcement has been made by District Manager Ben Blotcky of Paramount-Famous-Lasky that C. A. Roeder has been appointed as Minneapolis branch manager for the concern, to succeed A. B. Leak, who resigned recently. Mr. Roeder has been with the same company at San Francisco for eleven years.

W. A. Steffes, for several years president of the Northwest M. P. T. O., closed his New Logan Theatre in Minneapolis on June 13. Mr. Steffes has gone into the wilds of the Hudson Bay country for a much needed six weeks' rest.

Building permit totals in Minneapolis reached a high point in the year last week when a permit was granted for $1,060,000 for the new Publix theatre under construction at Ninth street and LaSalle avenue. Two million dollars will be the total cost of the theatre. The excavation has been completed and the workmen are now busy pouring concrete for the superstructure.

George B. Wiggins, secretary of the Minneapolis Film Board of Trade attended the first annual convention of the Film Boards of Trade at French Lick Springs, Ind.

E. T. Gomersall has been promoted to sales manager of Fox short subjects. He was formerly Minneapolis branch manager for Fox Films.

Fairmont

W. L. Nicholas, manager of the Strand Theatre in Fairmont, Minn., decided to help out with the community spring cleaning. He made ten tin cans tied together the admission fee for each child at the Saturday matinee. A corn crib, loaned by a Fairmont implement dealer, received the cans and was able to hold 5,300.

Monticello

M. J. Huss has repurchased the Lyric Theatre at Monticello, Minn., and is planning extensive remodeling and decorating of the house, which seats 350. Huss also owns the Crystal Theatre at Bird Island.

Browerville

The Grand Theatre at Browerville, Minn., has been rebuilt since the recent fire destroyed it. The ground floor of the new theatre is to be used for pictures and the upper floor as a dance hall.

Wertin Bros. will soon have their new theatre ready for opening at Albany, Minn., where they formerly owned the Winter Theatre.

A building at Bruno, Minn., has been purchased by Clarence Breilein and is being remodeled into a motion picture theatre. A tile booth has been installed and the theatre will soon open.

North and South Dakota

L. Gordon Evanson, who recently resigned as North Dakota representative for F. B. O., will open an independent film exchange and supply house at Jamestown, N. D. He will distribute the Holmes projector in North and South Dakota and Montana and is seeking distribution rights on independent film.

One of the visitors at the recent meeting of the Board of Arbitration in Minneapolis was J. E. Hipple, a pioneer in motion picture exhibiting. Mr. Hipple operates the Bijou Theatre at Pierre, S. D.

The Dakota Theatre Hatton, N. D., has been purchased by Palmer J. Sougstad, owner of the Grand Theatre at Northwood, N. D. V. F. Champeaux has been placed in charge of the Hatton theatre.

Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., June 22

ALL kids attending morning matinee performances at the Rialto Theatre at Oklahoma City, Okla., are given an ice cream cone free. The new Whiteway Theatre owned by Frank Miller, at Marlow, Okla., has opened for business. The new Grand Theatre at Asher, Okla., and its only theatre, has opened.

D. B. Hussey, proprietor of the Busby Theatre at McAlester, Okla., died at his home in St. Louis, Mo., June 7. Mr. Hussey was proprietor of the Hussey Railroad Tie Company and considered to be a very wealthy man.

Dawson

The new Dasona Theatre at Dawson, Okla., has been opened for business.

L. C. Griffith, of the Griffith Amusement Co. at Oklahoma City, announced that in his opinion that the low price of oil had decreased movie picture patronage in oil towns in Oklahoma and Texas 75 per cent. and that the end is not in sight yet.

Ardmore

The Princess and Theatrorium theatres at Ardmore, Okla., have been purchased by Griffith Amusement Company of Oklahoma City, Okla.

Alva

The Rialto Theatre at Alva, Okla., has been purchased by E. W. Shutt from O. L. Hayden.

Tulsa

The Lyric Theatre at Tulsa, Okla., is being remodeled and enlarged as a vaudeville theatre where first-class vaudeville will be shown.

Canada

Moving Picture World Bureau, Ottawa, Canada, June 23.

SPECIAL theatre features for Canada's Diamond Jubilee of Confederation, to be celebrated throughout the Dominion on July 1, 2 and 3, were presented in theatres of Ottawa, the Canadian capital, during the week of June 13. At B. F. Keith's Theatre, Manager J. M. Franklin presented the official Confederation reel of 1,000 feet, called "Canada's Diamond Jubilee." This picture was also screened at the Regent and Imperial Theatres, Ottawa, by Manager Ray Tubman, who also had two Jubilee songs on the programmes at both houses. These selections, which were composed for the occasion, were "At the Canada Jubilee" and "The Land of Glad Tomorrows." The Films and songs made a hit with the crowds.

The appointment of a successor to the late Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, will not be made until after the return to Canada from Europe in July of Hon. James Malcolm, Canadian Minister of Trade and Commerce. This has been announced by F. C. T. O'Hara, Deputy Minister of Trade and Commerce. In the meantime, Capt. F. H. Badgley, M. C., is acting director of the Government Studio. Capt. Badgley had been assistant director under Mr. Peck for a number of years. It is expected that he will be promoted to the post permanently.

Leonard Bishop, former manager of the Regent and Russell Theatres, Ottawa, has returned to the Canadian capital after spending the past year in Los Angeles, Calif., where he went to rebuild his health.

Hull, Que.

Donat Paquin, proprietor of the Laurier Theatre, Hull, Quebec, has taken out a permit for the erection of a large addition to this theatre, the extension to cost $10,000. Mr. Paquin is also the owner of the Eden Theatre, Hull.

The Canadian Government is considering extensive plans for the beautification of Ottawa, the Canadian capital. The scheme under consideration calls for the razing of a central business block for the purpose of establishing a parkway leading up to the Parliament Buildings. One of the buildings to go is the Russell Theatre, which is controlled by Famous Players Canadian Corp. The structure next to the theatre is already being torn down. With the passing of the Russell Theatre, it is intimated that Famous Players will proceed with the completion of a large new downtown theatre which was started some years ago, but was never finished.

The Griffin Theatre of St. Catharines, Ontario, has adopted a one-day-a-week policy for the summer months, the new plan going into effect June 18. Manager George J. Forhan is operating the Griffin Theatre only on Saturdays until toward the end of August. The house is dark other days of the week.

William G. Overall, proprietor of the Daylight Theatre, Saskatoon, Sask., for many years, is enjoying a two months' visit in England with his wife and children. His family will remain in England for a longer period.

Head office officials of Regal Films, Limited, Toronto, and managers of the six Regal branches in the Dominion, have returned from the annual convention of the Metro-Goldwyn-Mayer sales force which was held at Hollywood. The officials were Arthur Cohen, vice-president and general manager of Regal, and Henry L. Nathanson, general sales manager.

BIRMINGHAM, ALA.—John Patton, of Patton-Pope Drug Company, 2022 Second avenue, will erect theatre and store building. Estimated cost, $35,000.

St. Louis, Mo.

Moving Picture World Bureau, St. Louis, Mo., June 22

THE largest attendance and receipts for any opening week in the history of the St. Louis Municipal Opera Association was established by the seven performances of Robin Hood at the Municipal Theatre in Forest Park the week of June 6. The unofficial figures showed more than 40,000 persons came to hear the opera, beating by 5,000 the attendance of the opening week of the 1926 season. The paid attendance was 30,000, while 10,000 occupied the free seats at the various performances.

Lee Marcus, general sales manager for F. B. O., was in St. Louis on Wednesday, June 15.

The St. Louis Movie Poster Company has located on the second floor of the building at 3306 Olive street.

Safe crackers opened the door of the safe in the Ritz Theatre, 3147 South Grand Boulevard, St. Louis, Mo., on the night of June 12, but the inner door jammed and the robbers were forced to leave without loot.

Pennsylvania

Moving Picture World Bureau, Pittsburgh, Pa., June 22.

THREE members of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia were elected to offices in the Motion Picture Theatre Owners of America at the eighth annual convention of the organization in Columbus, Ohio, recently. M. A. Rosenberg, president of the Western Pennsylvania organization, was elected a vice-president in the National; while D. A. Harris and Nathan Friedberg were elected to the Board of Directors.

Samuel Kaplan, president of Local 306, New York Operators, was in Pittsburgh visiting Film Row and the local operators the past week. He was the guest of Senator Clayton A. Dietrich, business agent for the local boys.

Harry Grelle, veteran Pittsburgh film man in the state right field, has just purchased a beautiful new car. Harry says it is the finest car he has ever owned, and with its aid he is visiting exhibitors throughout the territory acquainting them with new product which he is acquiring for release in the local territory.

Recent exhibitor visitors to Film Row—William Dye, Hundred; C. B. Pascoe, Somerset; Miss McGinley, Elizabeth; Gus Vaveris, Mt. Pleasant; Nick Notopoulos, Johnstown, and Carl Becker, Johnstown.

M. C. Howard, special representative for Gotham Productions, visited in town the past week and conferred with Manager Jas. H. Alexander, of the Columbia Film Service, local distributors of the Gotham product.

West Virginia

O. J. Sybert, accompanied by his brother, M. A. Sybert, well-known exhibitors of Moundsville, W. Va., were in Pittsburgh last week film shopping, and ran out to Oakmont to witness the golf tournament which involved the national open championship.

Town Outgrows Theatre

Madison, W. Va.—The growth of the town of Madison and the increase in business has caused the management of the Madison Theatre to feel that a larger and better theatre building is needed. Hence a deal was consummated whereby W. H. Turley will erect such a building on the lower corner of his residence lot on Main street.

Pittsburgh's Film Row Discovers It's "All Wet"

Pittsburgh, Pa., June 23.—For the past three weeks the street in the heart of Pittsburgh's Film Row has been "all wet" because of a leak in the water pipes underneath the street. Puddles of dirty water stood in the street all day, big trucks swished through them, and film salesmen had to do broad jumping and quick dodging to keep contracts unspattered. But "Andy" Cherry, of Columbia Film Service, got busy. He knew a man "higher up," in fact, the Director of Public Works, Edward G. Lang. "Andy" told his friend about the fellows who were sending off for catalogues of row boats and Mr. Lang got action without delay; so that now Film Row is discarding overshoes again and singing the praises of that go-getter Andy ,as they rush up and down a dry street.

Michigan

Moving Picture World Bureau, Detroit, Mich., June 22

THE second downtown first run theatre to close within a month is the Broadway Strand, a Universal house, which during the past few weeks has been playing revivals. The Fox-Washington has closed for an indefinite period, probably until the new Fox Theatre is completed. This leaves the downtown first run field entirely to the Kunsky theatres.

Muskegon

Paul Schlossman, leading exhibitor at Muskegon, is becoming a habitual flyer to Detroit. Last week he boarded a plane in Muskegon and flew to Detroit in 1 hour and 15 minutes, a distance of 200 miles. He completed his film booking and returned via the same route.

John Saxe of the Favorite Film Co. has left on a motor trip to Minneapolis, where he will attend the first Saxe family reunion in 15 years.

Richard Lynch, former owner of the Fleur De Lys and other Detroit theatres, has retired from the exhibitor business and has taken a position with the city in the Traffic Violations Bureau, where he greets his old friends under different circumstances.

J. Oliver Brooks, assistant to Edward C. Beatty in the management of the Butterfield theatres, will spend his summer vacation in Canada, leaving July 15 on the return of Mr. Beatty.

Hunter Robbins, of the Robin Hood Theatre, has returned after spending the winter with his family in Pasadena, Calif.

At the annual meeting of the Detroit Film Board of Trade, held last week, Ray Moon, of Universal, was elected president. James V. Allan, Warner Bros., is vice-president, and Henry Zapp, P. D. C., treasurer. Otto Bolle, Paramount, and J. L. Saxe, Favorite, with the officers, comprise the board of directors. David Palfreyman remains as secretary.

Harry Browarsky, manager of the Rex Theatre, East Liberty, is back from Baltimore, where he served as best man at the wedding of a friend.

Miss Hilda Semler, formerly cashier at the Columbia Film Service, and who had forsaken the film business for a time, has again returned and is now serving as cashier at the Warner branch here.

Northwest

Moving Picture World Bureau, Seattle, Wash., June 22

SEATTLE has been host to a group of distinguished theatrical men during the past week. The party was headed by Harold Franklin, of Westcoast Theatrical Enterprises, and included Mike Gore, Herman Wobber, Herschel Stewart, who is to assume charge of the Seattle interests of West Coast, to be known hereafter as Westcoast Pacific Theatres, Inc.; L. L. Franklin, brother of Harold Franklin, who will be in charge of Portland interests for the company. Harry C. Arthur, Jr., who has been president and general manager of all Pacific Northwest Theatres interests in the Northwest, has been transferred to Los Angeles, where he will be in charge of the Southern Division.

Eight Seattle houses are involved in the change, as follows: United Artists, Coliseum, Fifth Avenue, new Seattle Theatre to open in Fall, Egyptian, Lakeside, Uptown and Neptune. A survey of Seattle's suburban district is under way, with a view to building new theatres at an expenditure around $2,000,000. A number of local financiers are interested in the West-Coast, Pacific Northwest merger, which involves $250,000,000 and includes a valuable string of theatres throughout the Northwest. Under the new system these houses will have the key showings of Metro-Goldwyn, United Artists, Paramount and First National pictures. Bellingham has been acquired during the past fortnight by West Coast, and there is understood to be a deal pending with Everett.

Everett

The Star Amusement Co., of Everett, reports the deal which was known to be in the making with West Coast, is "off" at the moment. Star is rebuilding on the old Rose Theatre site, a 1,700 seat first run house. Immediately upon conclusion of this it will tear down the Apollo and rebuild a house of similar size. This will give three fine first run houses.

An all-northwest field day and picnic is being planned for July 19 at Offutts Lake, centrally located between Seattle and Portland. All branches of the industry are invited and it will be a gala day. Exchanges will be operated on a minimum of help to give as many as possible a holiday. Those in charge states that Lake Offutts resort present everything desirable in all lines for a tiptop celebration and picnic. Details are being rounded out. This will be the second annual affair and the first to combine Washington and Oregon folk.

Hoquiam

The Capitol, Hoquiam, Wash., has been taken over by Ed Dolan. See & Pierson have been running the house.

Mr. and Mrs. O. J. Klawitter, owners of the Gem Theatre, Seattle, were the sole representatives for the exhibitors of Seattle at the national convention. They planned a visit home, to coincide with the convention dates.

Putnam Makes Jump

Beaumont, Tex., June 15—Fred W. Putnam, who has until recently been intimately connected with and widely known in Richmond Va., film activities, has resigned from Wilmer and Vincent's Colonial and is to take up the management of one of the largest theatres in Beaumont, Texas.

"Fritz," as Mr. Putnam is popularly known in the film world, has been in the show business fourteen years. His first motion picture experience was in managing the Rex Theatre, Hendersonville, N. C. for the late Jake Wells, since which beginning he has risen steadily to his present high standing.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Traces The Press Book Illustrations To Supply Slides When Regular Accessories Fail To Come

SOMETIMES it is a blessing in disguise for a live wire to get into a jam, for he will work himself out of it and generally with a stunt that will help after the emergency has passed. J. J. Scanlon, of the Alhambra Theatre, Torrington, Conn., found himself up a tree the other day and he climbed down with an idea that he is passing along to others who may fail to obtain their advance slides from the exchange.

When he came to play The Gorilla Hunt, Scanlon found that he could obtain only the press book, so he painted his own posters and then gave thought to slides. He knew that a story out of the ordinary would stand some screen talk, and he wanted to illustrate the slides.

Putting a glass of proper size over the press book illustration he desired, he obtained a gorilla slide that was better than he could have done in a hurry drawing free hand, and with a trio of typewritten slides, he put the picture over nicely.

Use a Monagram Book Brush

He sends in a sample slide, but it came through so badly cracked that it will not reproduce, but the idea scarcely requires illustration. You merely take a sheet of glass of the proper size, which is 3¼ by 4 inches, place it over the selected illustration and trace it, just as the children trace pictures on those ground glass slates you probably played with years ago. But for the slide you use clear glass, and instead of a pencil you employ drawing ink and a brush. It will help if the glass is slightly coated with gelatine. Old negatives, thoroughly bleached and then cut to size will be excellent.

A great deal depends upon the brush, and Mr. Scanlon advises the use of "monogram" brushes. He uses numbers one, two and three and got the set for a dollar. You do not get much brush for your money, for they are exceedingly fine, but they give a better line than the ordinary or crowquill pen.

When the black outline is done, you can add transparent color as desired and either letter in the text or make a typewritten sheet to go in with the glass section.

The sample Mr. Scanlon sends is for Rough House Rosie. As the press book on this picture did not come in until three days before the showing, he had to take his illustration from an old press book on Children of Divorce, copying a one-column mat of Clara Bow.

It looked just as well as a specially made slide, and it can be made in a few minutes. Mr. Scanlon has a photographic friend who supplies him with regular slides when he needs them for an emergency, but for rush work this is about the best stunt we have encountered.

If you are not a good letterer and can find a title that will fit in, you can letter in the title as well as the portrait, and of course you are not limited to the press book. You can take your art material from any source.

If you work on clear glass be sure that the glass is clean and free from finger marks and grease stains or the ink will not stick.

Send in your own little wrinkles and make life easier for your brother exhibitors.

Exploited The Show With Circus Heralds and Gags

John Grady, of the Aggie and Mecca theatres, Stillwater, Okla., put over The Show with a real circus herald. That does not mean that he just said it was a circus herald. He followed exactly the lines of the usual show printing, which is different from the theatre throwaways, and even added details as to the 60-car train and meticulously announced 1,003 wild animals instead of a flat thousand. The Salome dance of the seven veils was tagged with "See her—count them," and the beheading illusion was played up as a special feature.

The lobby was a blaze of color with circus style paintings of freaks and animals, and was enough like a sideshow front to serve as an atmospheric prologue.

Going the limit with a good picture brought the right sort of business. We wish we could reproduce the herald, for it is the real thing, but on colored paper reproduction is impossible.

This sort of thing catches the circus crowd as well as the regular picture patrons and makes for extra business.

Local Clubs Provided Special Attractions

Most of the Publix managers thought hard to get extra business for the drive week, and a number of good ideas were developed, many of them appeals in various forms to local pride.

E. R. Rogers, of the Tivoli Theatre, Chattanooga, worked on the civic organizations for his appeal. Each night of the week was designated as a special when one or more organizations provided the extra entertainment. The co-operation was had from the Optimists, Exchange, Kiwanis, Civitan, Business and Professional Women's, Rotary and Lookout Clubs, the Shriners, Elks, Knights of Columbus, Knights of Khorassan and the American Legion.

The Knights of Columbus and the Legion, for example, shared one night, for former contributing a double quartet while the latter supplied a drill team. A silver cup was presented the organization designated by three prominent persons sitting as judges.

A frank explanation as to why Mr. Rogers wanted extra business was partly responsible for the added attendance .

Snookums Dolls Up

One of the large toy concerns has arranged with Lee D. Balsly, of Universal, to put out a Snookums doll, and this will be on the market in time for the fall trade. They will retail at $2, $3 and $5, which shows there is nothing cheap about Snookums. They will be an advertising aid to the exhibitors playing the Newlyweds series that will require no arranging, though it will be a simple matter to combine with the dealers for an intensive local campaign.

THE BIG PARADE AT THE CASINO, RIO DE JANEIRO

The extension ladder in front of the house suggests that they got their dates mixed with The Fire Brigade, but perhaps they call on the Fire Department to relamp the signs. You can see it is The Big Parade.

Buster Brown Merchant Sells Theatre A Series

Chaplin in a Uniform Helped Shoulder Arms

Chaplin impersonators generally wear the little derby and seedy clothes that are the Chaplin regalia, but the Victoria Theatre, Philadelphia, put their impersonator into uniform for Shoulder Arms, and got much more from it.

THE CHAPLIN IMPERSONATOR

Giving the impersonator a gun permitted him to pull a number of foolish stunts that heightened the effect and gave newness to one of the oldest exploitation ideas in the business.

Demonstrated

Instead of merely arguing that Slide, Kelly, Slide was a woman's play, R. C. Thayer, of the American Theatre, Terre Haute, Ind., proved it.

He let the society editor throw a box party and see for herself. Naturally she wrote a much better story for her department. Try it out some time.

THREE TRUCKS CARRIED BRICKS FOR McFADDEN'S FLATS

This backed a distribution of 400 labeled bricks placed through the night in doorways for the showing at the Lincoln Theatre, Lincoln, Neb. The bricks were donated by a local concern and labeled by the theatre.

Real Bills

Billheads of local merchants filled in with items of prices either far too high or too low were used to supplement the still frames on Wedding Bills at the Galax Theatre, Birmingham, Ala. People stopped to look and lingered to read and laugh, which helped the selling materially.

The centrepiece was a large dollar mark with the head of Raymond Griffith and play date information.

'POSSUMS WERE USED FOR ALASKAN ADVENTURES

Edward Harrison, of the Rialto Theatre, Lincoln, Neb., used a mother and eleven baby coons in this window in a vacant store. The Rock Island advertised tickets to Alaska, and Harrison gave out tickets over the "Pathe Route."

Merchant Sells Theatre on Buster Brown Series

Generally a manager books a show and then sells the stores on co-operative work, but a different story comes from Statesboro, Ga., where a shoe dealer argued Perry G Walker, of the Amusu Theatre, into booking the Buster Brown series from Universal because he wanted the series to help him sell the Buster Brown shoes.

He promised Mr. Walker that if he would book the Buster Brown series, he would do most of the selling. He not only did a lot of newspaper work, but he bought tickets in bunches to use in contests worked up by the store, paying a little better than half price for these. In addition he gave away whistles, balloons and other novelties put out by the shoe manufacturers in co-operation with Universal and as a result Mr. Walker is now as enthusiastic as the merchant.

The merchant is selling the shoes to most of the children in town, and keeps the interest up with his many drives, but the comedies have proved so profitable that they would stay in the Amusu even if the advertising dropped, which it is not likely to do.

A Saenger Booster

G. J. Meredith, general publicity man for the Saenger chain, sends in a neat four pager containing the two prize winning comments on "Why the Saenger appeals to me" in a contest conducted by the Federation of Women's Clubs.

It is nicely gotten up, but the greater value of the stunt lies in the fact that the Federation was willing to sponsor the stunt. That was where the idea really was put over.

Gave Out Passes And Then He Gave Them Back

A POLICE GUARD FOR STROGOFF IN GRAND RAPIDS

Asserting that since the negative had been shipped back to France the Strogoff print was priceless, a guard of four police was obtained when the picture played the Temple Theatre. Two cycle cops helped the display.

High School Ushers Were Too Largely Decorative

Down in Austin, Texas, the High School girls are trying to raise funds to build a new school gymansium. Some of them have been acting as ushers in the theatres, and they approached T. W. Erwin, of the Majestic, with the same proposition.

Mr. Erwin explained the Publix idea of usher service, and showed them that he could not use them regularly, but he offered them a job for the opening night of Bebe Daniels in Senorita.

They were posed in Spanish costume and the picture was run in the paper with the announcement of their one-night appearance. The girls were too inexperienced to seat the patrons properly, so Erwin used them for atmosphere and kept his regular staff on the seating job.

Erwin is using stills on store cash registers and finds them well worth an investment of five passes a week for about thirty stills.

Sweet For Oswald

Even before release Universal's new cartoon series, Oswald, the Lucky Rabbit, is being exploited by means of a candy bar arranged for by F. F. Vincent, of Universal, and put out by a concern in Portland, Ore.

The confection is a chocolate coated marshmallow bar, and is enjoying good sales in the northwest. So far as Oregon and Washington are concerned, Oswald already is a candy kid.

Volunteer Lobby

Montagu Salmon got the Girl Scouts and the T. W. C. A. to dress his floral lobby on The Magic Garden at the Rialto Theatre, Macon, Ga. The result was not only a very attractive lobby, but the girls made a good ballyhoo while at work.

It was intended to be a tribute to the author.

Returned His Passes For a Second Using

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, used psychology in putting over The Fire Brigade.

He issued 150 passes for a special showing to the firemen and their wives. Following the showing of the picture, which was given before the opening, he announced that as his guests left their passses would be returned to them for the use of the children and went on to regret that he could not show the film to every school child in Waco.

He might have told them to retain the tickets as they entered, but the effect would not have been as strong. It was the return of the paper which counted for most. It not only impressed the fire contingent, but it gave the newspaper men covering the event a new idea.

The fire chief wrote a story for the newspapers in which he expressed the same thought and business went well above the average for the three-day run.

The extra touch doubled the value of the idea, but showmanship is mostly the little touches rather than the big ideas. It is ability to multiply the big idea by two which marks the real showman.

Sample Rookies

E. R. Rogers, of the Tivoli Theatre, Chattanooga, Tenn., got two men in uniform to parade for the showing of Rookies, each wearing a back sign reading "Don't miss the fun. More of the Rookies are at the Publix Tivoli. Now."

The rest of the exploitation was tied in to the recruiting for the C. M. T. C. at Camp Oglethorpe.

WELL EQUIPPED BALL PLAYER HELPED KELLY SLIDE

G. R. Stewart, of the Sterling Theatre, Greeley, Col., paraded a man with six mitts, three bats, masks, chest pad and shin guards with a sign reading that he would need them all to beat Kelly at the Sterling.

Morrison's Crook Stole Hugh Pasteboard Safe

Library Cooperation On Casey at the Bat

Mrs. Ina B. Roberts, of the Cleveland Public Library, contributes a list of related reading that will interest other librarians, if you put the picture over with book markers. If you have not had the picture yet, try to interest your librarian.

"The Battle of Baseball" (Claudy); "Baseball, How to Play It" (Harris); "My Thirty Years in Baseball" (McGraw); "History and Records of Baseball" (Richter); "Baseball for Beginners" (Sheridan); "America's National Game" (Spalding); "Fundamentals of Baseball" (Wardlaw). Some novels about baseball are "Double Play" (Barbour); "Hearts and Diamond" (Beaumont); "The Sun Afield" (Brown); "At the Home Plate" (Dudley); "The Yale Cup" (Dudley); "The Short Stop" (Grey); "Big League," "Lucky Seventh," "Mister Conley," "The Sporting Spirit," "Score by Innings," the Thousand Dollar Arm" (C. E. Van Loan); "Bunker Bean" (Wilson), and "There's No Base Like Home" (Witwer).

The stills employed were:

Main Library:

Fiction Division, 1036 2/7a—1036 2/19.

Literature Division (where may be found the poem of the same name—1036 101—625-31—625-39.

Branch Libraries:

625—86, 141, 171, 136, 69, 14, 133, 71.

1036—2/26, 50, 56, 49, 35, 13, 2/28. x-1.

The Fine Arts Division selected for the largest bulletin board display these numbers:

1036—63, 2/27, 101, 2/15a, 122.

625—139, 144, 31, 39.

The most popular stills for display were the baseball scenes and the one showing the sextet from "Florodora."

Morrison's Crook Was Clever Safe Snatcher

Charles S. Morrison, of the Arcade theatre, Jacksonville, Fla., stopped the pedestrians with his stunt on Too Many Crooks. He used a husky crook who carried a medium size safe on his shoulder. It was black and glossy and had the regulation dial. At first glance the effect of a man walking along with a safe was startling. Of course it was built from beaverboard.

Every little while the man would put the safe down and work on the combination, while the crowd read the copy on the sides, but finding the combination elusive, he would shoulder it again and go on to a fresh pitch.

The man was roughly dressed and wore a handkerchief mask, looking the part of a well to do crook. It brought splendid results.

TEASER POSTERS FOR MR. WU AT OKLAHOMA CITY

Pat McGee, of the Criterion, used a different adjective on each poster. Later full details were added, but the teaser gained the start. It made for the largest receipts the house has had on a Lon Chaney picture.

THE BEN HUR FRONT ON THE RIVOLI THEATRE, LONDON

The famous old music hall is on the Strand, where it can advertise to hundreds of thousands daily. Over on the left can be seen the crowd waiting admission to the cheaper seats; in itself good advertising.

Hooked Slide Kelly to Opening of the Season

With the season of the Kansas City ball team on the home grounds occurring only two days before the opening of Slide, Kelly, Slide, at the Royal Theatre, William Jacobs hooked the event to a double stunt for the house.

Before the game was called representatives of the sandlots teams engaged in a fungo hitting contest, the prize being uniforms for the entire team represented by the winner. These uniforms were supplied at cost by a local sporting goods house, which gave a special window to the picture and profited by the advertising received from its supplies.

The other contest was a ball throwing contest for women. A picture of this was shown in a recent issue of this department.

Both contests were judged by the players of the home team and served to entertain the crowd while waiting for play to be called.

For the first time both daily papers gave the theatre a good break on a story. Usually it is one or the other, but this hook to the American Association opening was not to be ignored.

Special pictures were taken and inserted in the news reel, and everyone came to see themselves.

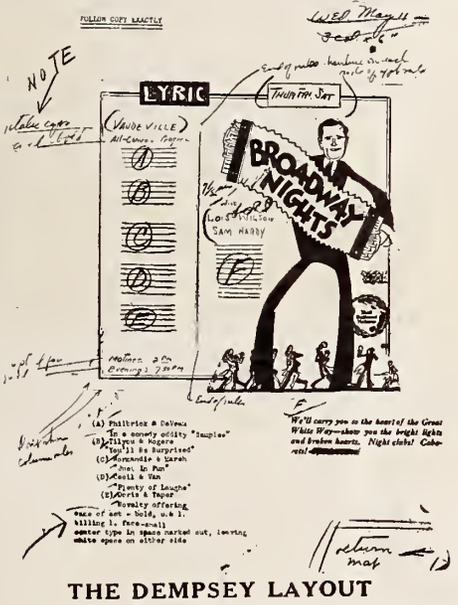
Passes With Hats

Al Mason paid for most of his advertising on Orchids and Ermine with passes. He let a local store give single passes with each straw hat sold and the store gave a four eighteens in the local paper to tell of the stunt and advertise Colleen Moore at the Palace Theatre, Dallas. As most of the singles brought one or more paid tickets, the stunt paid for itself and gave the advertising splash free.

Here's Another Example Of How To Mark A Layout

Marked Layout Shows General Idea of Ads

J. J. Dempsey, manager of the Lyric Theatre, Fitchburg, Mass., sends in his original layout and the result. The space is three sixes. It will be interesting to those who like to observe the other man's way, and it shows how close you can come to your ideas if you make them plain. The printer has not absolutely followed directions, but has come close enough to the layout to achieve a sightly display. The layout is on a sheet of ordinary letter size paper.



THE DEMPSEY LAYOUT

The house signature is drawn in, but it will be simpler to cut one of these from an old advertisement, and since it is a regulation block the chances are that some of these have been available. This is not important other than that it would save the time of making the elaborate reverse drawing in pencil. It probably will not show up in the cut, but there is a light pencil line defining the full area of the space, with the inside border more heavily indicated. This is to show that the border rules ride one pica inside the column rules.

In the layout the cut is to be dropped to the bottom of the space, riding on the cutoff rule. For some reason the printer has ignored this clear direction to have the bottom of the cut flush with the lower border. It would have been better as indicated by Mr. Dempsey, since it would not then have crowded the paneled days.

The vaudeville specialties are lined in and indicated by letter, being typed below where the printer can get them more clearly. The exact width is not stated, but the foreman has penciled in 7½ ems, as a direction to the compositor. In the same way the copy under the concertina is marked for 6 ems. This copy is clipped from the press book advertisement with "speak-easies" deleted from the original.

As the cut copy was taken from the press book, Mr. Dempsey crosses out the cut number and prices. This does not, of course, appear on the mat, but since it appears in the copy it is proper to mark it out, since it is not to be set. The printer is supposed to set all copy and not to know that anything is to be ignored.

Working for a trick rule, Mr. Dempsey marks a four point with a hairline either side of a four point rule, but he gets a two point with the hair lines. As the rule ends inside the hairlines, he indicates this with lines top and bottom, as you will see in the copy. The printer gives a two instead of a four point rule. In the white area this is sufficient, but it is not following copy.

THE RESULTANT DISPLAY

The result is an attractive space which might have been a trifle better had the cut come all the way down as marked. Probably the printer ignored this mark to make for easier composition. Bringing down the cut would have required cutting a special stick to justify between the cut and the left hand side of the space and would have made it a little more difficult to handle the bottom border. The printer could have been required to remake, but Mr. Dempsey probably figured that it was good enough to ride.

The space is characteristic of Mr. Dempsey's work in that it is not loaded down with heavy type faces. He knows that an eight point in a light space is even more prominent than 18 point lines set closer together and he does better selling with the eight. The result is a much better than average display, and it is not accidental, for Mr. Dempsey makes this his regular layout. We have several samples with the same general style, and since he marks his layout it is apparent that the results are planned and are not due to the printer, as is so often the case.

A Striking Combination Gets Utmost in Display

Getting a quarter page value in a two sevens is one of the recent accomplishments of Walter McDowell, of the Strand Theatre, Syracuse, in putting over Don Juan. Knowing the Don's fondness for the ladies, and knowing that the public knows, McDowell obtains an unusually striking effect from a combination of white and black. The reverse panel throws into strong relief the four nude figures supporting the heart which carries the announcement and probably do the bulk of the selling. A very small cut of Barrymore and Miss Astor is used inside the space, but most dependence is placed on the title.

The lower panel is given to the Vitaphone, which is being given its first showing in Syracuse. This explains a closer type setting than Mr. McDowell usually employs, but it is well carried by the design above, and this is the best piece of drawing that Warner's have done. It is not just drawing. It is a study in the values of black and white, and that square black panel is invaluable to the space. The same figures against a white ground would not have possessed one quarter the display value, and the heart would not have been as strong had the black been carried clear to the top. Then the solid mass would have militated against the type within the heart. As it stands the top lines get a much better display and still the figures get the throw-up value of the back ground.

HE LOVED THEM ALL AND NONE!!
JOHN BARRYMORE
in
"DON JUAN"
WITH A FULL
VITAPHONE MUSIC SCORE
Completely Synchronizing Picture With Music by New York Philharmonic Orchestra. 107 Men Conducted by Henry Hadley
PRESENTATIONS
VITAPHONE
MARY LEWIS
SOUTHERN MELODIES
Eugene and Willie Howard
BETWEEN THE ACTS OF THE OPERA
NOTE
We Urge You to Attend the Matinee This Week to Avoid the Evening Crush.
A $2.00 Show for 50c
Strand
NOW ALL WEEK
'Don Juan' is now playing in New York at $2.20 prices

A STRIKING APPEAL

This may lose a little in the reduction, but you can get the idea, and if you have an artist, it will pay to keep the general design in mind. And just remember that the four individual figures are much more prominent than would be a grouping of the four.

Before he left Syracuse Cliff Lewis always gave McDowell part credit for his work, but we think that Cliff did most of the planning. It is only since Lewis went over to the Publix home office that McDowell has given personal heed to the displays, but he is coming along rapidly. This is extra special, but he is batting out an unusually good average.

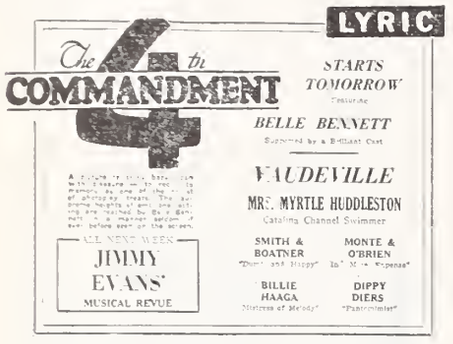
Title Employed As The Cut Attractor

In this three fives the Lyric Theatre, Fitchburg, Mass., achieves display value with the title cut alone where many would regard the cut as merely supplementary to a larger scene or attractor cut. This press book design serves precisely the same end and with just as much effect and with any title reasonably well calculated to arouse interest, nothing more is required.

Of course a great deal depends upon the handling of the cut. Take the same cut and the same space, fill the remainder with heavier type and the cut no longer would be an attractor. J. J. Dempsey knew this and so he carefully held to smaller faces, knowing

You Can Repeat Loew Boston Design With Rule

that he could get the same relative effect. His highest letter is a 24-point with an eighteen point value, so nothing rises up to fight down the cut, which dominates a space smaller than some advertisers would consider large enough for the cut alone.



A SUFFICIENT ATTRACTOR

It is all a matter of locality. In some sections patrons have been trained to respond only to huge cut areas, and this would get no particular attention. Fitchburg amusement buyers have been better trained. They do not look to the size of the cut, so a total of fifteen column inches does ample selling, and Mr. Dempsey handles his space so that it looks like something. He not only packs his feature but five vaudeville acts and his underline, yet the space is the reverse of crowded, and is suggestive of room and comfort.

That last word may seem wrongly chosen, but it is correct. There are many spaces which actually are uncomfortable to look at. They have the same unconscious effect on the mind as entering a room overcrowded with useless furniture. In the latter instance you do not know how to navigate among the sofas and tables and chairs. In the former the eye stumbles through masses of overstuffed type faces and you withdraw to prevent the barking of your mental shins.

Here there is plenty of room, so the reader sticks with the space until he absorbs it all. It is an excellent layout.

Loew Houses Reform Boston Theatre Page

The two Loew Theatres in Boston have almost achieved the seemingly impossible. Week by week the other theatres are coming over to the use of more type and in time it is probable that Pittsburgh will be left alone in its malodorous glory. But the Loew houses have had the advantage for two or three months, and with the experience they have gained they can continue in the lead, though with more opposition. For a time they offered the only two spaces that really sold pictures. They still excel in the planning of their spaces.

This space for the Orpheum looks like straight rule work, and with a proper plate this can be done with straight composition, but here it seems to be a drawn design to work in with the signature. In a two fives it apparently sacrifices an inch of space to the drawn border, but it is that border which permits it to make a type announcement that would require an additional five to ten inches to get the same display without the border, so it would seem to be well worth while.

With all this type, most of it in light face, there would be no real display without some border attractor, even if a larger space were used to permit the use of large type faces. Confined in this space the light lines come up with full value, and show can be completely sold

Apart from the name plate you can achieve the same results in a similar space with outer six point rule, a pica of white space, and a twelve point rule between two pieces of three point, separated by two or three point leads.

LOEW'S ORPHEUM
Wash. at Summer St. Tremont & Hamilton Pl.
Continuous from 9 A. M.
IN THE HEART OF THE SHOPPING DISTRICT
BEGINNING MONDAY, MAY 9th
GLORIA SWANSON in "The Love of Sunya"
Glorious Gloria be a Young Girl Thirsty for Love and Adventure
A United Artist Picture
LOEW'S VAUDEVILLE
JULIAN HALL
AND HIS BROADWAY BATS
Assisted by Myra Dexter
Broadway Syncopation Plus Personality
OTHER BIG ACTS
Charles Hector's and Karle Rohde's
ORCHESTRAS
Choicere at the Console of the Big Organ
TODAY "THE DEMI-BRIDE" NORMA SHEARER LEW CODY
Doors Open 12:30 P. M.
FRANK DE VOE and Other Star Acts
Opening to 12:30 25c 12:30 to 6:30 35c 6:30 to Closing 50c
Except Sat. Mat. & Eve., Sunday and Holidays
Monday Night—Black Bottom-Charleston Contest for Girls—Cash Prizes

ANOTHER GOOD LOEW

The outer six point is carried across the bottom. You can get a good name plate by running the rules to a piece of twelve point across the top of the entire space with a similar piece inside the inner rules set below the house name in a very solid letter. Get your printer to experiment with this some time. We will appreciate a report.

Gets Open Displays Regardless of Space

The Orpheum Theatre, Minot, S. D., sends in two displays for comment, one of which is reproduced here. This is a two sixes for Rin-Tin-Tin employing a stock cut with a few lines of sales talk.

NICELY OPENED

The upper part retains the press book lettering, but the portion below the cut is supplied by the house and is held to two two-line sales appeals and a single line, with the comedy added by title.

The other space is a four sevens for Bebe Daniels in Senorita and it has the same characteristic of open display. One advertisement might have been an accident, but two bearing the same characteristic seems to prove that the open display is arrived at through design and not by chance. It does not hurt the eye to look at either of these. You do not feel that you are imposed upon by being asked to read too much copy, and so the space has full sales value. This probably means a great deal of money to the Orpheum during the course of a year.

It may not seem plausible that an habitually crowded space should be a business deterrent. It is natural to argue that the picture sells as a picture and not through its form of advertisement, but it is nevertheless true that a constantly cramped space will convey the subconscious suggestion that the house is small and cramped, no matter what its size. Probably not a single patron could explain his feeling, nor the reason for such a feeling, but he will feel that the theatre is uncomfortable. It is these seemingly small and never expressed convictions that help or harm a house, and many a manager who feels that he is not getting all that is due him could find the reason in just such an unmaterial fact as crowded ads, a dingy front or music that does not quite hit the mark.

Clothes may not make the man, but assuredly they help to create an impression, and the typographical form of an advertising display is the clothing of the announcement. Often it will pay to say more through trying to say less. The Orpheum has the idea. The advertisements are not bleached white. It is simply that they are not crowded.

Changed the Lobby

Probably remembering an earlier use of the idea for another title, T. Y. Walker changed his lobby for Hotel Imperial at the Noble Theatre, Anniston, Ala.

A local furniture store loaned the material for making the lobby over into a hotel lobby, with trunks and satchels piled in one corner each labeled "Thrills," "Pathos," etc. The lobby looked so different that it possessed marked sales value. Where practical it is a good idea to have the tickets sold from the clerks' desk instead of the usual box office. The real seller cost Mr. Walker only a few passes.

Taxied Eddie

There may be nothing in common between taximeters and poetical meter, but the Columbia Theatre, Seattle, hooked a taxi company to a limerick company on Eddie Horton in Taxi, Taxi. It gave the first two lines as:

"There was a young bimbo named Horton,
Used a taxi for doing his courtin',"

The best three-line addition drew a five dollar coupon book good for taxi rides, with lesser theatre ticket prizes for consolations. The stunt was laid off to a newspaper, which gave both newspaper and spare tire publicity for very little.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Old San Francisco"

Spanish Romance and Chinese Melodrama With Big Earthquake Thrill Stars Dolores Costello

COMBINING THE COLORFUL romantic Spanish atmosphere of Old California with a lurid melodrama of Chinatown and the Barbary Coast as they existed in the Golden Gate City in the early days of the present century, and culminating with a spectacular and thrilling reproduction of the great earthquake, "Old San Francisco" is being offered by Warner Brothers as a starring vehicle for Dolores Costello.

The story concerns the noble family of Vasquez and opens with a prologue showing the discovery of San Francisco. Then follows a period of power and prosperity for the family which began to decline with the gold rush, the exodus of the peons and the influx of the fortune hunters.

The beginning of the story proper sees this proud family in reduced circumstances, but still holding the old rancho against the march of progress. Buckwell, an unscrupulous politician, covets the land. Unsuccessful negotiations follow which result in the beginning of a romance between Terrence, the Irish nephew of Buckwell's lawyer, and Dolores Vasquez. Buckwell himself determines to possess Dolores and kills her grandfather. In a stirring scene when Dolores places her faith in her God, Buckwell cringes and Dolores fathoms his secret that he is really a Mongolian. She denounces him to his own people, whom he has persecuted, but Buckwell escapes with her and is selling her into a life of shame when the earthquake occurs and eventually Terrence and Dolores are united.

"Old San Francisco" should prove pleasing entertainment for the great majority of fans. It is an exceptionally smooth and well-made picture, excellently mounted and finely photographed. Director Alan Crosland has effectively planted the atmosphere of old Spanish nobility and grandeur and the widely contrasting scenes of the Chinese underworld are handled with exceptional suspense and tense melodrama.

A rather too deliberate tempo slows down the interest in the earlier reels, but they are punctuated with charming love scenes and interesting shots of one of the notorious Barbary Coast resorts. With the decision of Buckwell to go after Dolores the action speeds up to the proportions of thrill melodramas of a serial type when the villain stands ready to flash a hidden light that means the death of the hero if the heroine denounces him.

Nor is there any dearth of action or melodramatic thrills in the succeeding sequences which take place in rapid succession in the underground labarynthine passages that honeycomb the so-called "Inner Circle of old Chinatown. Director Crosland's realistic reproduction of the earthquake naturally supplies the big punch. Blocks of buildings are seen to waver and sway and people are pictured running to and fro, then the walls begin to crumble and finally fall on the terrified inhabitants, even the underground dens being wrecked. The exciting and thrilling effect is heightened as shown at the Warner Theatre, by the use of the Vitaphone to reproduce the groans and medley of noises.

Dolores Costello gives an excellent performance as the Spanish girl, and never looked more charming, but Warner Oland in an exceptionally vivid characterization of the villain, the cruel, scheming half-caste, gives her a race for the honors. Charles E. Mack is pleasing as the hero and Joseph Swickard gives a finished performance as the old Spaniard. Anna May Wong scores in the unsympathetic role of the villain's assistant. Angelo Rossitto a tiny dwarf, lends an effective but creepy touch. In fact, the entire cast is high class.

Warner Brothers present
Dolores Costello in
"Old San Francisco"
With Warner Oland
Directed by Alan Crosland
CAST:

Dolores Vasquez.....Dolores Costello
Chris Buckwell.....Warner Oland
Terence .....Charles E. Mack
Don Hernandez.....Josef Swickard
Don Luis.....John Miljan
Brandon .....Anders Randolf
Lu Fong.....So Jin
Dwarf .....Angelo Rositto
Chinese Girl.....Anna May Wong

Length—7,961 Feet

Chris Buckwell, sinister politician, schemes to win beautiful Dolores, descendant of a wealthy old Spanish family, but is thwarted and kills Dolores' grandfather. Vowing vengeance she discovers he is a half-caste and denounces him; he seizes her and Terence, her sweetheart, but they are saved from death and torture by the San Francisco earthquake. Stirring melodrama.

"Painting the Town"

Glenn Tryon Scores Heavily as Comedian In Hilarious Farce Comedy Filled With Laughs

AS hilarious and consistently amusing picture as has reached the screen in some time is "Painting the Town" a Universal-Jewel production directed by William Craft from a story by Harry O. Hoyt, with Glenn Tryon and Patsy Ruth Miller.

Carl Laemmle Presents
"Painting the Town"
With Glenn Tryon and Patsy Ruth Miller
Directed by William Craft
A Universal-Jewel Production
CAST:

Hector Whitmore.....Glenn Tryon
Patsy De Veau.....Patsy Ruth Miller
Raymond Tyson.....Charles Gerard
Fire Commissioner.....George Fawcett
Secretary .....Sidney Bracey
Wilson .....Max Asher

Length—5,909 Feet

Patsy, a Follies girl, meets Hector, a live-wire inventor, in a hick town. Hector comes to New York to market a new auto, but Tyson frames him and he fails in the test. Patsy, however, through a ruse, gets the Fire Commissioner in the car and all turns out fine, including the wedding. Hilarious farce comedy.

The humor in this picture is exceptionally bright and spontaneous, and Glenn Tryon is practically the whole show. Although he has done good work in two reel comedies and also in several feature pictures, his performance here far overshadows any of the previous characterizations and places him well up in the front of screen comedians. His role is that of a bright, inventive chap in a small town. Accidentally he meets his ideal, a Follies girl when she is arrested for speeding. She encourages him and he decides to visit New York with some of his inventions, particularly a device which will stop a rapidly speeding auto in two car lengths.

In New York, the girl's steady recognizes the value of the car but as he is in that business, he schemes to keep the young inventor away from the fire commissioner who is in the market. The boy is too much for him, but a bit of villainy makes the test run a failure as the brakes have been loosened. The girl, however, learns of the frame-up and with feminine ingenuity, plus a convenient fire alarm, and

flattening the tires of the commissioner's car, manages to get him into the hero's car and of course the hero lands the contract and the girl as well.

Although heart interest and mild melodrama have been introduced in the climax, for almost the entire footage, the picture is fast-moving comedy depending largely on Tryon's portrayal, and from the first shot to the final fadeout he keeps you interested and amused. He fairly bubbles over with fun and everything he does is good for at least a smile, with a lot of good hearty laughs spread through the picture.

Like most pictures of its type the plot is slim, but Tyron gets you so interested in the character, and succeeds so well in making you realize that there is something to the lad other than his clowning and buffoonery that you are

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"The Secret Studio"

Olive Borden Has the Featured Role in Story Of Dissolute Artist and His Ambitious Model

William Fox Presents
"The Secret Studio"
Featuring Olive Borden
Directed by Victor Schertzinger
CAST:

Rosemary Merton ..... **Olive Borden**
Sloane Whitney ..... **Clifford Holland**
Larry Kane ..... **Ben Bard**
Ma Merton ..... **Kate Bruce**
Pa Merton ..... **Joseph Cawthorn**
Nina ..... **Margaret Livingston**
Plumber ..... **Ned Sparks**

Length—5,870 Feet

Rosemary poses in costume for Kane, a dissolute artist who paints a nude picture of her. Disgraced when newspapers run the picture and story of her fight with Kane, who attacked her, she is cast out but vindicates herself and wins back her wealthy sweetheart. Drama.

WITH Olive Borden giving a spirited and capable performance in the leading role, William Fox is offering "The Secret Studio" which also serves to introduce to the screen Joseph Cawthorn for years a popular comedian in musical comedies.

Miss Borden's role is that of an ambitious girl who poses for a dissolute artist. The main idea follows along accustomed lines for the artist eventually makes known his sinister intentions and the girl is saved by the wealthy hero. The main situation hinges on the fact that after the girl refuses to pose in the nude, the artist paints a picture of her making it appear she had posed in that manner. This results in speeding up the action and bringing to a focus the antagonism between the artist and the hero and finally convincing the girl that she should sacrifice ambition for love.

There are some interesting scenes in the artist's studio and a Victor Shertzinger has staged a big spectacular artists' ball in an attractive manner. The story, however, moves slowly for the most part, its chief asset being Olive Borden's fine work, and the situations seem forced for effect rather than true to life. Altogether it is a moderately entertaining production.

"The Enchanted Island"

Heroine's Wild Animal Pets Add a Pleasing Touch to Exciting Desert-Island Melodrama

A PLEASING TOUCH in connection with the Tiffany production, "The Enchanted Island," is the manner in which a variety of animals have been introduced. The heroine, a girl reared on a desert island, has made friends of wild animals and is shown playing with deer, monkeys, chimpanzees, lion cubs, tigers, etc., as well as a donkey and a goose. These animals are also used for effective comedy where a frightened negro at night encounters, the tiger, a huge bird, a chimpanzee, and a pair of owls in quick succession and in trying to make a getaway lands on an elephant's back.

The picture is a melodrama involving the young hero, a brutal mate, a negro cook and a father and his daughter who he has pose as a boy to save her from the brute. Of course there is a romance between the supposed boy and the young hero and the happy ending shows them about to be rescued by a passing steamer.

While much of the plot is characteristic of pictures of this type, the story introduces a shipwreck, a volcanic eruption and several fights, and with the unusual twist given to the romantic angle, several good melodramatic situations plus the novelty and comedy arising from the menagerie, "The Enchanted Island" should please generally and prove a good box-office attraction in the majority of theatres.

Pierre Gendron and Charlotte Stevens are pleasing as the young couple. Pat Hartigan is an effective villain, Henry B. Walthall is excellent as the father.

Tiffany Presents
"The Enchanted Island"
With Charlotte Stevens and Henry B. Walthall
Directed by W. G. Crosby
CAST:

Alice Sanborn ..... **Charlotte Stevens**
Tim Sanborn ..... **Henry B. Walthall**
Bob Hamilton ..... **Pierre Gendron**
"Red" Blake ..... **Pat Hartigan**
Ulysses A. Washington ... **Floyd Shackleford**

Length—4,857 Feet

Bob, a rich lad, and Blake, a brutal mate, shipwrecked on a South Sea Island, find Tim Sanborn and his supposed son, Al, who were shipwrecked years before. Tim becomes friendly with Al, who learns "he" is a girl and saves her from Blake, and they are finally picked up by a ship. Colorful tropical melodrama with fine animal scenes.

"Pals in Peril"

Olive Hasbrouck Has Principal Feminine Role In Newest Western Starring Buffalo Bill, Jr.

Lester F. Scott, Jr., Presents
"Pals in Peril"
Starring Buffalo Hill, Jr.
Directed by Richard Thorpe
A Pathepicture
CAST:

Bill Gordon ..... **Buffalo Hill, Jr.**
Mary Bassett ..... **Olive Hasbrouck**
Shorty Gilmore ..... **George Ovey**
Blackie Burns ..... **Edward Hearn**
Sheriff Kipp ..... **Robert Homans**

Length—4,710 Feet

Bill and his pal, Shorty, forced to work for the Fox outfit, soon learn that there is crooked work afoot regarding rustling of the cattle on the Basset ranch and finally Bill manages to round up the gang headed by the Fox foreman, and also wins Mary Bassett. Action western.

AS THE NEWEST OFFERING in the series of westerns starring Buffalo Bill, Jr., Pathe is releasing "Pals in Peril," directed by Richard Thorpe, with Olive Hasbrouck in the role of the girl in the case.

The story follows along familiar lines and is another adaptation of one of the oft-used formulas for attractions of this type. There is a wrangle on between one ranch owner and another who is in league with crooks and cattle rustlers, and the cowboy hero who comes on the scene eventually straightens matters out, and wins the girl. A surprise twist develops the fact that the villain is the black sheep son of the sheriff and there is an unusual angle in throwing the hero and his pal in jail in the opening scene and releasing them if they will work for the villain.

There is plenty of action of the usual Western variety and a couple of good snappy fights, and considerable comedy relief, much of it being contributed by George Ovey as the hero's eccentric pal. Buffalo Bill, Jr.'s, work should please his admirers and Olive Hasbrouck is effective and attractive as the girl. Raye Hampton is excellent as the vigorous ranch woman.

"Pals in Peril" ranks as an average program Western.

"Painting the Town"

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anxious to see him win out and personally resent the tactics of the slick villain.

Tryon is kept exceedingly busy, still you do not get too much of him. His ingenious inventions amuse, and he is a scream in his dance at the Broadway party, and every one of the small-town smart-aleck tricks he pulls, even the exploding cigar stuff are amusing.

Patsy Ruth Miller is excellent as the girl and in fact every member of the cast seems imbued with the spirit of the comedy.

"Ritzy"

Betty Bronson Wins a Real English Duke In Elinor Glyn's Idea of American Girl

ELINOR GLYN is no Florenz Ziegfeld. Quite the reverse. Her drawing of a little American snob, who is the heroine of "Ritzy" is so crassly overdone that it fails to be even burlesque. It's poor stuff, even for Mrs. Glynn, but it may appeal to the country customers.

The story starts in an American mill town, where the Duke of Westborough, under the highly original alias of Smith, is studying steel rails under Nathan Brown, an ironmaster. Brown's daughter announces that she will be a duchess or nothing, and turn down Smith when he proposes. With Brown the putative Smith plans to introduce a friend as the duke and by his actions disgust her with the peerage. Algy falls in love with Ritzy's cousin and plays his part so poorly that it is necessary to carry the hoax to the deserted at the altar stage. Ritzy decides to go to the devil, via a night club, plus a dinner in bachelor chambers, but the duke comes to her rescue, and tells her she really will be a duchess.

William Austin manages to get some humor from the part of the fake duke, and there is some good stuff in the travesty sequence in the bachelor chambers, but apart from this Miss Bronson gets no chance, and James Hall has none whatever. George Nichols does well as the ironmaster. The others are negative.

The story does not measure up to grade, but it carries a fair number of laughs for the second run patrons.

Adolph Zukor and Jesse L. Lasky present
Betty Bronson in
"Ritzy"
An Elinor Glyn production
Directed by Richard Rosson
A Paramount Picture

CAST:

Ritzy Brown	**Betty Bronson**
Harrington Smith	**James Hall**
Algy	**William Austin**
Mary	**Joan Standing**
Nathan Brown	**George Nicols**

Length 5,306 Feet.

Ritzy, wealthy American girl, determines to marry a duke and chases Algy although she really loves Harrington; finally she decides to marry Harrington and learns he is really a duke. Comedy drama.

"Lost at the Front"

Burlesque, Slapstick and Gags Supply Humor In a War Comedy Starring Sidney and Murray

John McCormick Presents
George Sidney and Charlie Murray in
"Lost at the Front"
Directed by Del Lord
A First National Picture

CAST:

August Krause	**George Sidney**
Patrick Muldoon	**Charlie Murray**
Olga Pietroff	**Natalie Kingston**
Von Herfiz	**John Kolb**
Adolph	**Max Asher**
Inventor	**Brooks Benedict**
Capt. Kashluff	**Ed Brady**
Capt. Levinsky	**Henry Lipman**

Length—5,559 Feet

Pat and August meet on the Russian-German war front and in seeking to dodge both armies disguise as women and join a band which turns out to be recruits from the Battalion of Death. They escape and return to New York and find their sweethearts already married. Farce comedy.

FIRST NATIONAL'S "Lost at the Front," starring George Sidney and Charlie Murray is still another addition to the mounting list of comedies built around the World War, although this time it is the Russian front instead of the French front that is the scene of action.

Sidney is introduced as a German saloonkeeper on New York's east side and Murray as his friendly enemy an Irish policeman. There is practically no story, but in the convenient manner in which such things are made to happen both eventually land on the battlefront, go through a series of amusing adventures generously sprinkled with slapstick and eventually land back at their old jobs. Of course, there is a pretty girl, but another fellow gets her.

"Lost at the Front" is a burlesque with Sidney and Murray furnishing "low comedy"

characterizations of a German and an Irishman such as were formerly popular on the stage. The greater latitude of the screen has been utilized and a number of gags inserted so that the picture contain a lot of smiles and chuckles and should amuse audiences who like burlesque and slapstick and are not surfeited with war comedy. The best part of the film shows Murray and Sidney lost between the opposing armies and while disguised as women by accident joining the woman's battalion of death. The humor here, and later where two officers flirt with them, is "sexy" but amusing.

"Alias the Deacon"

Entertaining Picture With Jean Hersholt Giving Delightful Performance as Sanctimonious Crook

ON the stage, "Alias the Deacon," a recent play, proved to be a big success and the film version which Universal is offering as a Jewel production with Jean Hersholt starred in the title role should likewise please the majority of patrons and rate as a good box-office attraction.

The chief interest in the picture is the decidedly unusual central character, that of a traveling card sharp whose main stock in trade is the fact that he is able to throw sheriffs and others off the track and easily lure the unsuspecting small town folk by posing as a sanctimonious deacon. He proves to be a good hearted crook however, and in the story built up around this character succeeds in bringing about a romance between two young people and saving a kindly woman from losing her investment in a village hotel.

Jean Hersholt adds another to his list of fine performances. His portrayal of the false deacon is a delight and characteristic of Mr. Hersholt. His characterization is entirely different from any of his previous roles. He makes the role convincing and amusing, and will keep an audience in smiles throughout. There is a pleasing little romance, a prize fight and a melodramatic climax in which the hero is framed for robbery, and a chase between an auto and a train. Altogether it is a pleasing picture, with the other players giving satisfactory performances, but this all serves as a framework for Hersholt's delightful performance as the deacon.

The love interest lies between June Marlowe and Ralph Graves but there is also a suggestion of a future romance between Hersholt and Myrtle Stedman.

Carl Laemmle presents
"Alias the Deacon"
Starring Jean Hersholt
Based on play by John B. Hymer
Directed by Edward Sloman
A Universal-Jewel Production

CAST:

The Deacon	**Jean Hersholt**
Phylis	**June Marlowe**
Jim Adams	**Ralph Graves**
Mrs. Clark	**Myrtle Stedman**
Cunningham	**Lincoln Plummer**
Sullivan	**Ned Sparks**
Bull Moran	**Tom Kennedy**
Willie Clark	**Maurice Murphy**

Length—6,869 Feet

Posing as a deacon to divert suspicion, a professional card-sharp invades a small town and finds a young girl he befriended is in love with a chap who is framed for a robbery. He clears him by discovering the real criminal, gives the reward to the girl as a wedding present and then leaves as the sheriff has discovered his identity. Amusing comedy drama.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

TOUGH GUY. Star, Fred Thomson. This is a good western feature with plenty of comedy mixed in. If your audience likes western pictures this will be sure to please. Tone O. K. Appeal 80 per cent. Sunday yes, special no. Draw all classes, town 431. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

Paramount

PALM BEACH GIRL. Star, Bebe Daniels. After reading many fine reports on this one I picked it up from last year's product and while it is not big, still it made a good program picture. Not as good as Wild, Wild Susan. Draw town, farm classes, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

Universal

ROLLING HOME. Star, Reginald Denny. This is a good one, but Denny doesn't pull for me. They just won't come out for him. Tone, appeal good. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SCRAPPING KID. Star, Art Acord. A great western. Tone good, appeal 80 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

SKINNER'S DRESS SUIT. Star, Reginald Denny. A pretty good picture. I think Denny and Laura LaPlante a good combination. This picture pleased here. Tone O. K. Special no. Draw small town and country class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

SKINNER'S DRESS SUIT. Star, Reginald Denny. A very good picture, but Rolling Home is a much better story. This story has been played in two reel comedies. Fair print. Appeal fair. No as special. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPANGLES. Star, Marian Nixon. First Universal here and it was a good one. Circus scenes were made on a larger scale than usually seen in a film and the atmosphere of the big top was well presented. Tone fair, appeal 90 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

THE YELLOW BACK. Star, Fred Humes. A fair western. Very poor story, for star's first big feature: should have been fast riding and action galore to put him over. Appeal fair. Special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Bros.

BROKEN HEARTS OF HOLLYWOOD. Star, Patsy Ruth Miller. This was fine. Louise Dresser sure deserves special mention for her work. Well liked. Tone, appeal good. Sunday, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

The Index to Report from January to June appears this week. Together with the previous Index in December issue, this gives you a complete index to every report on a galaxy of box office bets, some of which you may have missed. And, maybe, a few gentle warnings!

DON JUAN. Star, John Barrymore. If you have a high class, highbrow trade you will get by with this, but it will not go over with the ordinary picture fan. Tone good, appeal fair. Sunday yes. Special yes, with regard to above. Draw railroad and mining class.

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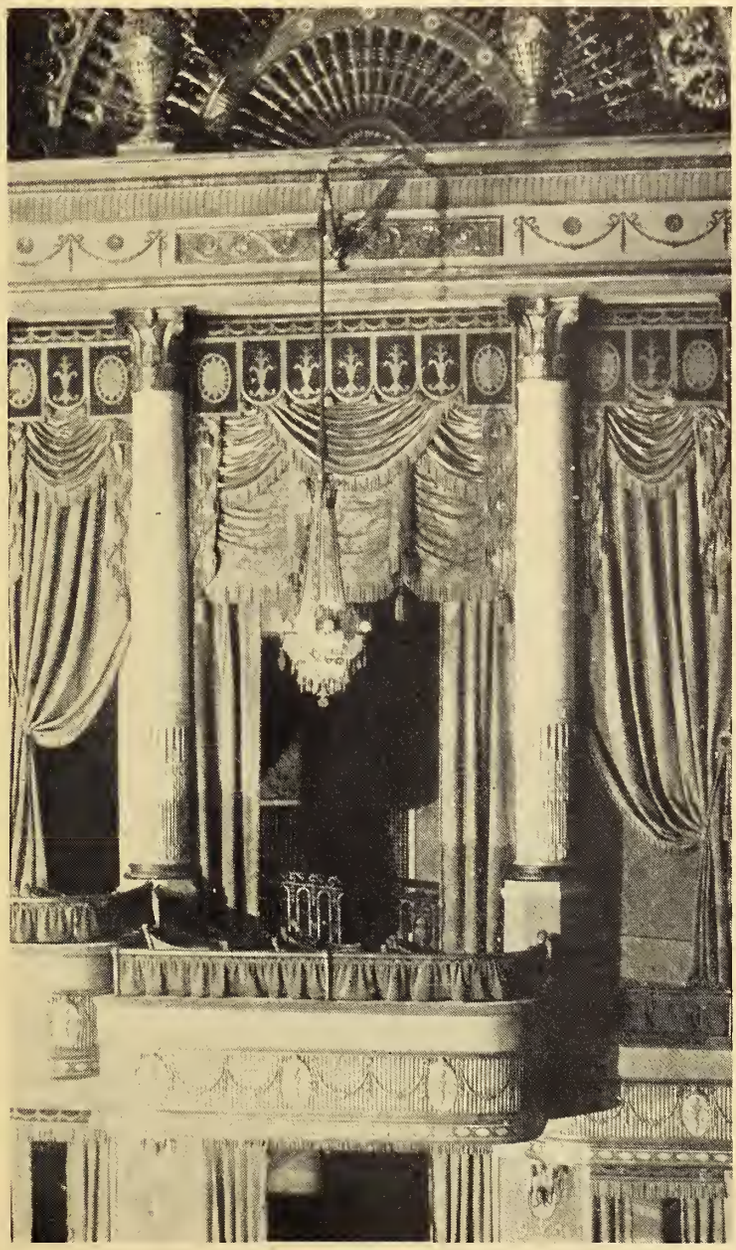

A Proscenium Box in the Gorgeous Stanley Theatre, Philadelphia, Pa.

HIT the majority and the others will trail along. On this principle John J. McGuirk, President of the Stanley Company of America, bases his policy for a mammoth circuit of theatres of every seating capacity and location.

B. B. B.

Mr. McGuirk commands your attention in a special feature for exhibitor readers of the business building section back of this color sheet. A big man, operating in a big way, Mr. McGuirk imparts information that is priceless to the smaller theatre as well as to the driving force of other large circuits.

B. B. B.

Pitch won't lure butterflies when there is a bed of beautiful flowers to attract them, and you won't get repeat patronage in a barn if there's an attractive theatre within traveling distance. Every patron has a home and loves it. By your approach to the home atmosphere you will measure your theatre's business building capability.

B. B. B.

Helen S. Mills has expert knowledge of decoration and harmony. She gives you a real feature by courtesy of the United States Gypsum Company. You will find it back of this color sheet.

B. B. B.

The exhibitor with a small stage and the managing director with vast resources will find O. T. Taylor ringing the bell again this week with practical suggestions Back of the Curtain Line. Timely, too! Aeroplanes—Liberty—The Eiffel Tower. Turn to it now!

B. B. B.

Business building projection is not work. F. H. Richardson, in years of constant effort, has dignified it. It is a profession. Exhibitors and Projectionists will find this week's Better Projection packed with projection information, stimulating help, practical tips.

A National Institution

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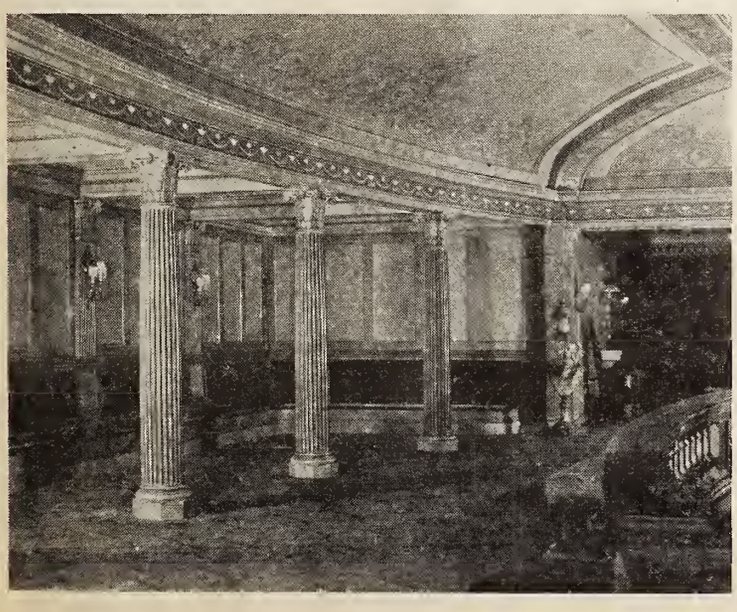
SERVING AND SERVICING THE AMERICAN THEATRE INDUSTRY

Hit The Majority Taste Says McGuirk Then Watch the "Other Fellow" Trail In

By JOHN J. McGUIRK
President, The Stanley Company of America

MY experience in theatre management has convinced me that the most important thing is to have the good will of your patrons. That is to be had by courteous and honest treatment, giving the patron every possible benefit and providing him with good entertainment. It does not pay to over-praise.

It is best to try to get the best possible pictures and then to let the people pass judgment. Do no try to persuade anyone that he ought to enjoy something he doesn't like. Everybody has a right to opinion and if he should not like the entertainment, you should not resent it. Try to do better. Study his wishes and make your programs conform to the wishes of the majority of your patrons. It won't be possible to satisfy everyone but if the majority is in favor, the other fellows will go along.



A corner of the promenade in the business building Stanley Theatre, Philadelphia, where courtesy and charm have turned mere patrons into boosters.

Stanley Company growth has been consistent. The company includes a number of units whose owners have brought their theatres into the Stanley organization and have profited thereby. Company arrangements and contracts assure a wide selection of pictures at all times and each theatre can always obtain just the right kind of pictures for the clientele of the neighborhood.

This is a great improvement over the old hit or miss method. Besides the neighborhood houses benefit by the advertising that is done for each picture in the first run theatres.

It isn't necessary for me, of course, to say anything about the value of a beautiful and comfortable house, well equipped and with an organ that responds to every demand of the organist. But the house and the organ need shows and they ought to be selected with care so that patrons will be given what they want. I find that one of the important features of a bill is a good selection of news pictures.

Combinations of news output are often advisable and, of course, local and community news pictures are of value.

The Stanley Company has developed a fine staff of managers for its various theatres. It is important to get the right type of man and once he is engaged, by all means, give him encouragement. We promote our men whenever the opportunity arises and we have district managers who supervise each house in re-

spective districts. We like uniformity in service, but each manager has the privilege of using initiative so that he may please his patrons.

Had Business Building Drive

We had a period devoted to better business in our districts and it was most gratifying to note the interest that was aroused. There was a spirited competition and, of course, there were prizes of money for those who showed greatest increases. Nothing is more stimulating to business than to establish such a competition. The house manager can do much to make for success and he should be rewarded by promotion when the opportunity arises.

Stanley Company houses have the heartiest support of the public. The good-will that is manifest is due to honesty and fair dealing, without recourse to sensationalism and with regard for decency in every respect.

In the Stanley Theatre one gets the atmosphere of refinement, quiet, homelike comfort and a genuine welcome from the staff.

Hallberg Installations Are Both Satisfactory And Popular

J. H. Hallberg of New York reports that he has recently received many orders for Hallberg Motor Generators. Among these may be mentioned a few because they are repeat orders—through McArthur Equipment Co. of Detroit, Mich. 3 Hallberg Motor Generators, one installed in Wyandotte, one in Detroit and the last one just being installed in Strand Theatre, Tecumseh, Michigan.

Through Mr. Hallberg's Utica representatives S. & M. Sales Co., there has been installed one Hallberg's Motor Generator and two Reflector Arc Lamps in Strand Theatre, Sharon Springs, N. Y.

Mr. Hallberg also reports the installation of screens and lenses. Mr. Hallberg is also distributor for electric curtain control, one of which was installed last week in the Summit Theatre, Union City, N. J., where the plans also include two reflector arc lamps and a motor generator together with screen at this theatre is now undergoing refitting and redecorating.

Mr. Hallberg also reports numerous inquiries on the Clayton Even Tension Take Up and a number of theatres have been equipped with this economic and fire preventing device. Among them may be mentioned Capitol Theatre, Miami, Fla., Orland Theatre, Orland, Calif., Colonial Amusement Co., Harrisburg, Ill., and many others.

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,629,534. PHOTOGRAPHIC SHUTTER. William A. Riddell, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 5, 1925. Serial No. 48,381. 5 Claims. (Cl. 95—63.)

In a photographic shutter, the combination with blade mechanism including a blade controlling connection movable in one direction to open the blades and in the opposite direction to close them, of a master member, an actuator connecting the latter to the blade controlling connection and having a lost motion connection with the master member to permit setting movement thereof, and means for preventing lost motion between the master member and the actuator during the operating movement of the master member.

1,629,974. OPTICAL APPARATUS, AS PHOTOGRAPHIC CAMERA, FOR REPRODUCING THE OBJECTS WITH THEIR NATURAL COLORS. Gioacchino Russo, Catania, Italy. Filed Oct. 26, 1921, Serial No. 510,668, and in Italy Feb. 24, 1921. 2 Claims. (Cl. 88—1.)

In an optical system for taking or reproducing photographic views of still or moving objects in their natural colors comprising in combination a casing, primary object lens mounted in the front part of the casing, means at the rear end of the casing for mounting a photographic plate, a plurality of secondary object lenses in the casing between the primary object lens and the plate, different colored screens in operative relation with each of the secondary object lenses and corresponding in color to the colors of the main object, a collective lens arranged in the casing between the primary and secondary lenses near the plane of formation of the primary image for deflecting the rays of light coming from the object lens toward the secondary lenses so that the rays will ultimately be impressed on the photographic plate in the form of a plurality of separate images corresponding to the number of secondary lenses, and the secondary lenses being arranged inside the luminous cone formed by the collective lens.

"A snapshot of a smart pup: like his owner, this dog is an enthusiastic booster for both Moving Picture World and Ventilating system," says Maurice Ohern of Blizzard's Omaha, Neb., office

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Harmony In Your Decorations Gives Theatre That "Come Again" Pull

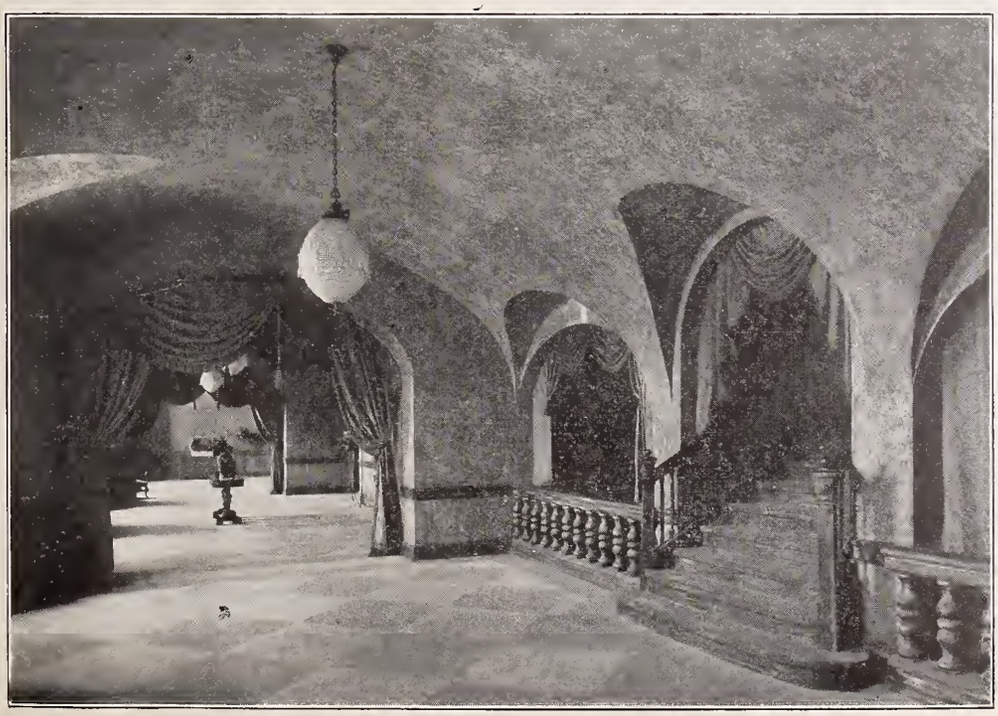
By HELEN S. MILLS

Special Writer on Art and Decoration for United States Gypsum Company

BEAUTY, of course, is the most important consideration in decorating almost any room—in the home or in the public building such as theatre or ballroom. And to achieve true beauty, the outstanding idea to be kept in mind when planning the decoration of the room is harmony. Harmony of colors, wall finish with the size of the room, of furniture with the wall finish and of drapes, lighting fixtures, pictures and all other furnishings with furniture, walls and each other, to make the room a well-balanced whole should be the aim of every decorator.

In these days of keen competition in the motion picture industry, one of the most prominent evidences of rivalry is shown in the theatres. Each owner strives to make his theatre just a little more strikingly attractive in ornamentation and appointments than that of his competitor. All of which is perfectly natural. And in the lobbies and auditoriums of motion picture theatres, both big and little, are now to be found richness and profusion of ornamentation unsurpassed anywhere. But not only public rooms, but those of a semi-public nature, such as rest rooms, retiring rooms, smoking rooms and waiting rooms require special treatment from the decorative standpoint if the theatre is to hold its patronage and attract still more purchasers to its ticket windows. Because nowadays the theatre and its appointments are as important to consider as the type of bill that is run.

In any form of decorating, the background is the first point for consideration. So in a room, the walls and ceilings which form the



At left is a suggestion of a corridor leading to rest rooms; harmony of rough textured walls with drapes, floors and lighting fixtures give hint of further restfulness beyond.

The picture at top of page suggests a dignified and somewhat formal corner that creates the homey atmosphere.

Photo courtesy U. S. Gypsum Company.

background, are the first points to be treated in achieving the essential harmony.

There are numerous finishes possible for walls and ceilings, paper, flat paint over the smoothly plastered surface, painted canvas and other fabrics, and, most popular of all today, the rough textured wall treatments. But whatever the wall-finish to be used, there are some factors that must be considered before its form is finally decided upon—the size of the room, the amount of light that enters it, the purpose of the room, whether it is to be formal or informal and the type of furniture, in general, that one desires to place in it. Thus, for example, in the theatre, the rest rooms would probably be treated somewhat informally, while the waiting room might be formal. Or the rest rooms and smoking rooms for men probably would be less elaborate than those for women. And a small room, naturally, could not be as highly ornamented as a large one.

Since the rough-textured walls have become so popular, and because they are so easily adapted to any room, most theatre owners who are building new buildings or remodeling old ones are using walls of this type. There are at least three ways of achieving these rough-textured walls. One is to apply the final coat of plaster in such a manner that the required texture is produced and then to paint this plaster surface. Such a process is not only difficult, but it also is expensive, because skilled craftsmen alone can produce satisfactory results. A second method is to use a plaster finish coat into which mineral pigment has been ground at the factory. The third is through the use of a plastic paint that produces both texture and color-tone in a single coat. And it is in this method that we are the most interested, because of all the methods it is, perhaps, the most satisfactory for large-scale decorative work. The plastic paint comes to the job in white powder form, ready to be mixed with dry pigment and cool water, then applied. Its application is surprisingly simple, and the color-range and variety of textures and stencilled effects is practically unlimited. And when this paint is on the wall, especially after it has been glazed with a good glaze, it can be washed with soap and water to renew its freshness when it becomes soiled—an exceptional advantage in the theatre which is frequently located in the heart of a city where it is difficult to avoid dust and dirt.

Offering an excellent suggestion for a convenient and decorative smoking room; or a general waiting room.

Photo courtesy U. S. Gypsum Company.

As has already been said, the type of finish for walls and ceilings depends upon the room itself. If the room is large, almost any texture is appropriate. But the rougher finishes give it a more comfortable atmosphere, especially if there are large wall spaces unbroken by doors or windows, since the larger textures tend to make the room look smaller, while the finer textures, such as the stipples, make it appear larger and may make the large room seem cold and forbidding. But the finer textures alone are appropriate for the small room if the feeling that the walls are pressing in upon one is to be avoided.

Texture, too, is dependent somewhat upon the amount of light in the room. This consideration, however, is not as important in the theatre, probably, as the size of the room, because of the relatively small amount of natural light that enters a theatre building. The rougher textures show to better advantage in the room where there is a great deal of light than do the smoother finishes. Light brings out the effect of light and shadow in the rough texture, thus increasing its beauty, but strong light has a tendency to lessen the effect of the finer texture by giving it a smooth appearance.

If the room is to give an impression of formality, which might be the case in a waiting room, but which would not be so appropriate for a rest room or smoking room, unless the atmosphere of the entire theatre is to be one of unusual formality, the texture of the walls would be somewhat different from that in an informal room. Travertine or caenstone finish produced with the plastic paint would fit nicely in the large formal room. Or one of the heavier brush or trowel textures, against which heavy, rich furnishings would look well might be used. But the informal room calls for somewhat lighter textures usually, such as the variout stipples and the softer trowel finishes.

Ceilings, almost always, should be of a lighter texture than the walls. If the ceiling finish is heavier than that of the walls, or if it is as heavy as a heavily textured wall, the impression created is that the ceiling is about to fall, or that it presses down on one's head. The fact is particularly true of the ordinary square-cornered ceiling. If the ceiling curves into the wall, as in the case of the cove or barrel vault, the texture may be the same as that of the walls if it is not one of the heavier types. But the heavier texture must be modified for the ceiling in any case.

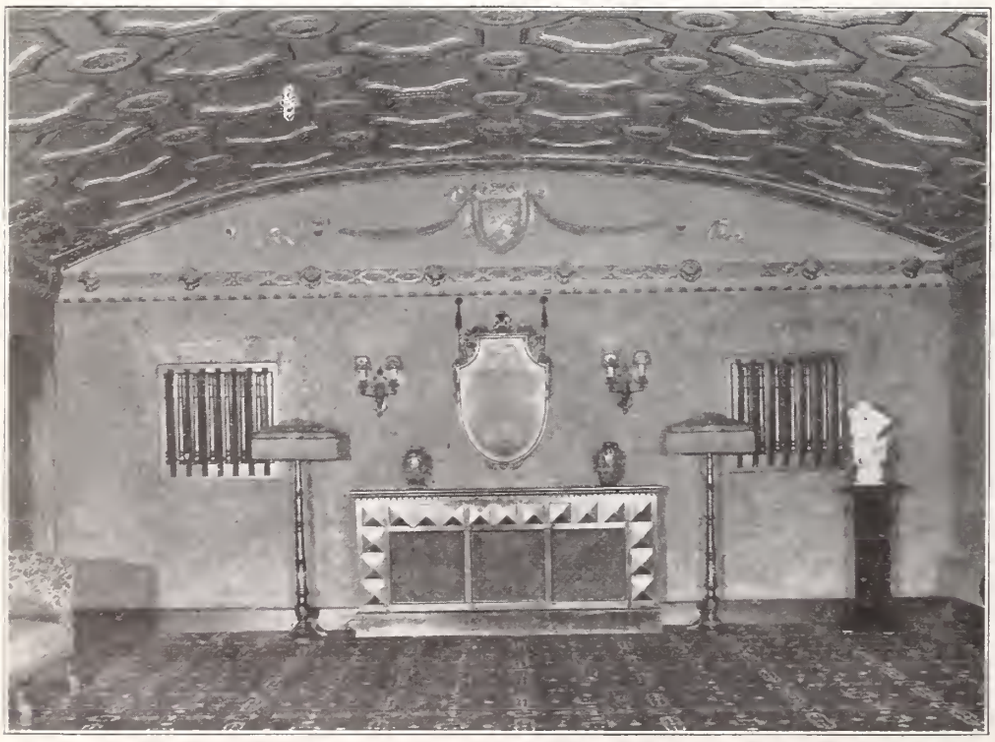
Color is largely a matter of choice, especially if the texture is rough. Lighter textures naturally require the lighter colors or the effect of daintiness and delicacy which the texture is expected to produce will be destroyed by the color. Soft shades of any color must be used. Every one knows that a soft earth red can be most pleasing where a brilliant scarlet, or a heavy purplish red would be not only trying to the eyes but to one's sense of beauty and harmony as well. And it is the same with all colors—yellows, blues, greens, all require softening, partly for the effect the colors themselves produce upon one's senses and partly because furniture and drapes will be far more attractive against a soft background. Tans and buffs make thoroughly attractive and neutral backgrounds for almost any room. Ceilings in textured rooms should usually be slightly lighter in color than the walls, just as they are in papered or painted rooms.

It is somewhat difficult to determine whether one chooses the furniture of the room to harmonize with the background, or the background to harmonize with the furniture. In reality, it is both. And the questions of furnishings is most interesting. Like the wall finishes, the type of furniture to be chosen depends upon the size and character of the room. If, for example, the room is to be patterned after some one of the Period styles, the furnishings, as well as the background, would be quite different for each style. Use of rooms of Period style also depends somewhat upon the architectural style of the exterior of the theatre. A room of Spanish style would not be appropriate for a theatre in the English style, or the other way around. But if a room of Spanish style is desired, the background will, of course, be the shaggy texture and the soft earth red or buffs appropriate to this style. Against such a background, the heavy wooden furniture with leather upholstery or no upholstery at all, such as was employed by the Span-

(Continued on page 623)

An unusually attractive suggested glimpse of the ladies' retiring room in a large theatre; this rather formal decorative treatment is elaborate but not overdone.

Photo courtesy U. S. Gypsum Company.



Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"The Bird Man"

Another Attractive Presentation from O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

WITH the present popularity of aeroplane songs one naturally considers the possibilities of presentations with theme based on Lindbergh's famous flight.

With this in mind we are offering this week an Aeroplane Novelty. Although primarily a band number, it could also be presented as an atmospheric prologue featuring organ and singer, or singers.

THE ROUTINE.—The following routine suggestions may be changed to meet the requirements of the individual producer.

Band, behind drapes, open with "Aviator Rag," or "Blue Skies." Drapes part to band, in blue flood, in front of a large archway, through which is seen a sea-scape. (This scene is painted on the scrim.)

Band segue "Lucky Lindy" during which the lights in front of scrim dims out and pink spot from right, back of scrim, on the statue of Liberty comes up. Then amber side floods up gradually behind scrim to bring out the statue, water and city sky line in the distance. The purr of a slowly approaching aeroplane is heard; it appears at right, flies across the sky, passing the statue, and disappears left.

The scene dims out to again show the sky and water scrim painting. Plane, projected on scrim, appears on the horizon, right, approaches slowly and off left. Music is timed to chorus on this scene and singers, trio or quartet, is introduced. Lights up gradually behind scrim revealing a view of Paris, showing Eiffel Tower. Plane on from right, as in first scene, past the tower and off. Dim and out behind scrim and lights up in front.

This scenic novelty should not be considered as a complete band presentation, but merely as the featured number on the band's program.

Or, as mentioned before, the idea could be offered with organ and singer as a prologue to a picture.

THE SETTINGS—A plain blue sky cyc forms the backing to both of the set scenes, figures 1 and 3. Scene one consists of a ground row, B, depicting the New York sky line; the Liberty Statue, C, and the water rows, G. All of the above pieces can be of frame and paper construction with the profile edges of wall board. The entire set is built on a platform equipped with casters or rollers, so that it may be easily and quickly shifted. Do the city lines in blues, pink, white and orange. Statue gets orange, light yellow, blues and purple. Water dark blue. The construction of the ground row, M, and the tower, L, figure 3, is

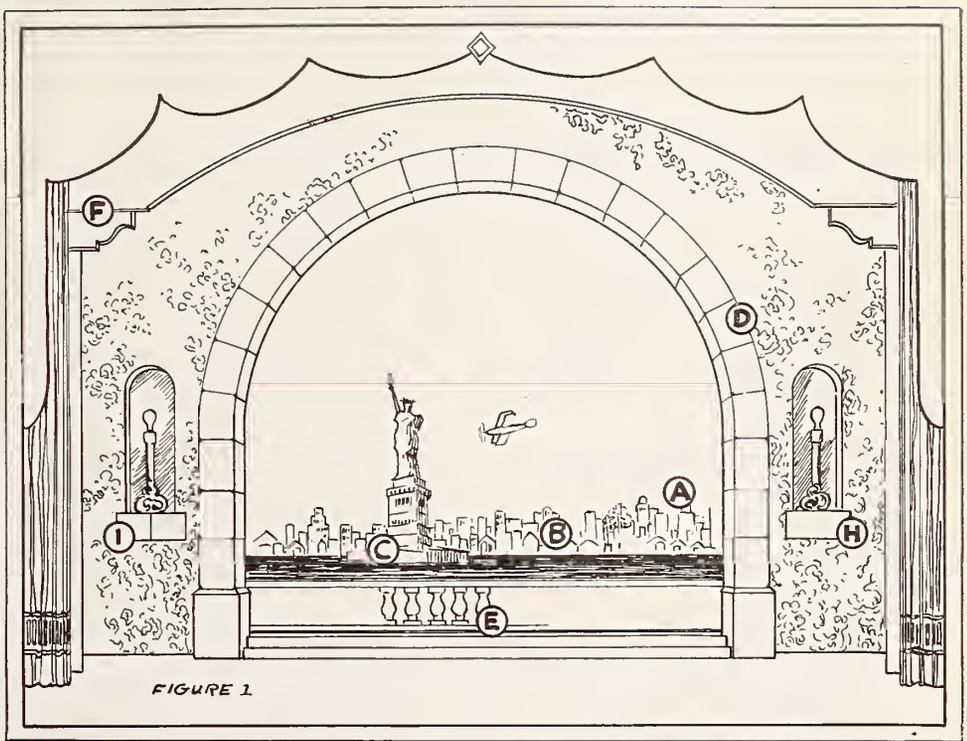


FIGURE 1

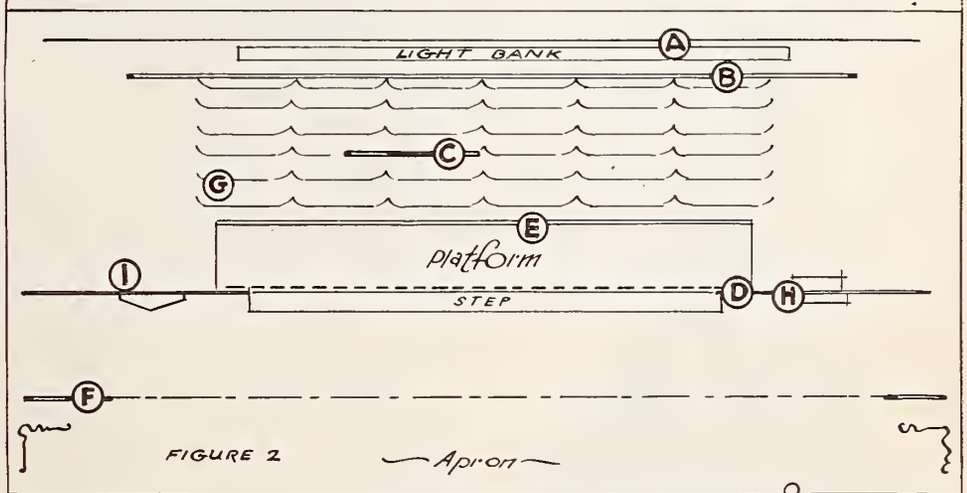
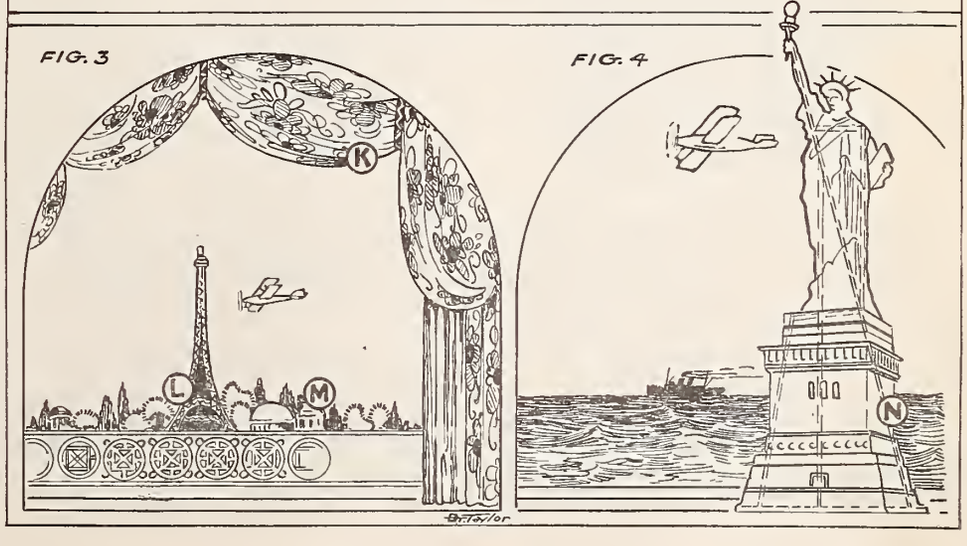


FIGURE 2



similar to the pieces used in the first scene. The draperies, K, may be real hangings or merely painted on muslin. In either case they are dropped into position for scene 3.

Do ground row in blues, greens and white. Tower in black with white highlighting. A striking and unusual effect is obtained by illuminating the tower and playing a white baby spot on the approaching plane.

The plane is operated on a wire stretched across the stage and should not be so large that it is out of proportion with the statue and tower. A small, well-made toy plane will be found satisfactory.

Care should be given to obtaining the best possible lighting effects. The plane projected from the projection room to the scrim could be a shot from a news reel and should be of sufficient length to allow time for changing of sets back of scrim.

The masking, D, is a leg drop in form of a large arch. Do arch proper in warm and sandstone effect and balance of wall in medium light blue and pink brocade or stipple effect. The balcony platform is not essential; the balustrade, E, may be placed in the arch opening instead of as if on a balcony outside the archway. The same is true of the balustrade in figure 3, which is of a different design. Figure 4, the scrim painting, shows the archway without a balustrade; this idea may be carried out throughout the settings.

Two suggestions for light niche are shown. H, figures 1 and 2, is built into the drop by means of wall board, the light fixture standing on the sill. A simpler form is shown in I. Here the sill is attached to the drop and the niche merely painted on. Do niche in turquoise and sill in sandstone.

The leg drop, or border and wings, F, are not essential. In figure 4 is found a suggestion of painting on scrim of sea-scape with a boat on the horizon. The statue does not belong in this scene, the statue being reproduced to show bracing as indicated by dotted lines. A timely novelty such as this one will, we believe, be readily accepted by any audience whether in a large city or the smaller town.

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

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As Broadway Does It

The Weekly Patronage Building Programs Displayed in What the Penn-State Movie Fan Terms The Show Window of America.

ROXY Theatre

With "Fighting Love" as the main film feature recently a five-unit preceding program was arranged, containing diversified elements building up two minor and one major climax. Taking into consideration the dramatic, serious nature of the picture, the program was chosen for a balancing charm, a touch of the popular and lightness and spirit. In Unit 1, the three-console organ was used for "In a Monastery Garden" in which rendition the effectiveness of three musicians did not seem to get over to the audience. Unit 2, in which the symphony orchestra was directed personally at deluxe performances by S. L. Rothafel, featured "Pomp and Circumstance" (Elgar) in the culminating passages of which the stage curtains were drawn and the entire chorus intoned effectively. This was followed by Unit 3, the Magazine, in the end of which the first climax was achieved by the use of the Movietone record of the famous Lindbergh's take-off on his hop to Paris. Unit R. Divertissements, comprised "The Dream of the Ballet Master," with "Gamby" in solo work aided by a ballet master and a pianist, the Cathedral Choir, behind a scrim, front-lighted in bright orchid, singing "In Chapel," Tschaikowski, with church effect dimming in behind scrim, The Roxy Male Quartet following behind the scrim in "Ole Uncle Moon" (Scott), after which the Jazzmanians working in a huge shell against red rendered "Hungarian," of Frank Black, followed by the second minor climax from the audience standpoint), "Hallelujah," of Vincent Youmans, with dancers working up the peppy finish. Unit 5, "A Venetian Fantasy," opened full stage with chorus, choir and quartet in Venetian gala day dress, and comprised "Carnival of Venice" (Thomas), "Cavaleria Rusticana" (Mascagni), sung by Harold Van Dusen, then the "Italian Street song" from Naughty Marietta, sung by Gladys Rice and chorus, then "La Danza" (Rossini), sung by Douglas Stanbury, working in chorus and dance by "Gamby," whereafter the ballet corps in a Tarantella worked up to the climax and curtain.

MARK STRAND Theatre

Basing the program on the pull of the feature, "Resurrection," and the running time of that somewhat long picture, the program contained, besides the Magazine, only a prologue to the feature. Opening up on an almost dark Russian Village set, Church center, shack at left, peasants (a chorus of about forty was used), gave a routine including the opening song in pale blue followed by choral number and solo with lights coming up and changing to blues, rose and an orange spot on soloists, then Russian dances by Ouglizky's Russian Vocal Ensemble and ballet, concluding with song by group before Church with lights dimming down from the white spots used on the dancers to an evening glow and a cathedral dimness into which the screen was lowered for the picture which faded in on the concluding passages of the song.

Come in and tell how you put it on. Participation is invited in this new exchange of presentation ideas.

Anything back of the curtain line is welcome. This is your cue to shout.

Write direct to MOVING PICTURE WORLD, 516 Fifth Avenue, New York, or to me at the Weir Theatre, Aberdeen, Washington. O. T. Taylor.

Your Presentations Will Interest and Help Others

Let's Hear From You

Address O. T. Taylor, Weir Theatre Aberdeen, Washington, or Moving Picture World, 516 Fifth Avenue, New York.

A Band Novelty

"I'M LOOKING OVER A FOUR-LEAF CLOVER"

Here's an idea that works in fine with the use of this new, popular song number. Band plays first time through; singer comes in on chorus. As band repeats, drapes back of band parts, revealing four girls, each girl with a large clover leaf for collar, posing in such manner that the leaves form a four-leaf clover. The girls break the pose, as the band goes into the chorus, to do some nifty stepping; going back to the pose when band repeats chorus second time. Drapes close on posing girls. The girls wear close-fitting costumes of green satin. The clover leaves can be of green cardboard cut to shape or cardboard shapes covered with green satin to match costumes.

Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Six Miles and No Cash Is Reward For Beginner

FROM a small town in the western part of Massachusetts comes this most interesting letter. "Am employed in a small theatre in this small town. It is really only a village and the theatre only runs an average of about four nights a week. Have been working now for more than two years as assistant to the projectionist, who is my cousin. Lately when he has to be absent I have served as projectionist. The pay is only three dollars a night for the projectionist—nothing at all but love for the work and a desire to learn it as thoroughly as may be for the assistant—that's me.

"As the theatre only operates four nights a week the projectionist must eke out a living by other work and I of course, must make my entire living outside the theatre. In winter, and sometimes in summer too the mud is from six inches to two feet deep, but every night there is a show I wade through it for three miles—six there and back.

"Have a pretty fair knowledge of electrical action. Have the latest edition of your handbook, and I put in hours every day studying that and the Bluebook school, in an endeavor to fit myself for a real position some day.

"We have two Powers Six A projectors which are in good shape. Our power plant consists of one 8 H.P. gas engine and a 5 KWDC generator. We have only the voltmeter located on the dynamo and no ammeter at all.

"Should a change come in my work so that I could no longer work in the projection room, do you think I could keep on studying and fit myself to hold a position in a real theatre some time in the future?"

To me this is most interesting. Here is a young man who is so deeply interested in projection work that he is willing to walk six miles, often through rain and deep mud, several times a week for the privilege of working for nothing, taking his entire pay in the pleasure he gets from the work and the knowledge he acquires while doing it.

Such men will, if they succeed and finally reach the heights of a real job in a real theatre, be of great value to the profession and to the motion picture industry.

There will be plenty who will sneer at this young man because he is sufficiently interested to do all this for nothing. Some may even call him harsh names because of it. But I dunno! Right here in New York City we have good union men, or men who say they are good union men, holding down a union job in a projection room, and working like a horse holding down another job in competition with others for nothing, or next to nothing, and no one raves about it.

And anyhow, I'm for men of his sort. True I don't approve of working without pay at anything as a general rule. I am a firm believer in the axiom "The laborer is worthy of his hire." The theatre manager should find some way of remunerating this man to some extent anyhow. But the point I am seeking to make that it is this sort of men projection need—earnest men who love the work for the work's sake, and who desire to perfect themselves in it.

Yes, Brother, you can, I think, so equip yourself with knowledge that, with the practical experience you have had, you will be quite well able to take a position as projectionist in some small town theatre which is not organized, eventually get into the projectionists' union and go as far as you like. Remember this, though. The process of real advancement is SLOW. Rome was not built in a day, nor human success in any line, overnight.

"Better Projection Pays"

Bluebook School

Question No. 588

This question is formulated by Brother Allan Gengenbeck, New Orleans, La. It will be the only one this week, for the reason that it, in my opinion, is one of the most important asked in this entire school series. I do hope all our high grade men—men who believe in projection as a profession and who believe that expert knowledge is absolutely essential to high grade work and efficient service—will send in an answer. There ought to be at least five thousand men sufficiently interested in their profession to take the trouble to answer this question. It is—

Question No. 588—Name the principal reasons why expert technical knowledge is essential in the projection room of theatres, at the same time explaining the difference between what is called the "practical man" and the man who has both practical and technical knowledge.

Note—What I understand Brother Gengenbeck to mean by that last is what the practical effect as between the work of the two men is likely to be. If this question be answered competently I'm telling you it will keep you reasonably busy while preparing it.

Wants New Bluebook

H. P. Vogt, Fargo, N. Dak., writes: "For four years past I've been out of the actual projection end of things and selling and repairing theatre equipment through the middle western states. I find the work to be interesting; also it is, I believe, a genuine help to theatre men.

"This letter is to order a new Bluebook, because I feel I could never have gotten thus far but for your books. To me, at least, they are the only and best books obtainable on motion picture theatre work. I want a personally autographed copy, please. I wish you all the success in the wide world. May your tribe increase, to the end that the knowledge of the solid ivory tops be increased."

One of the things I value much higher than money is the knowledge that I have been able to help men.

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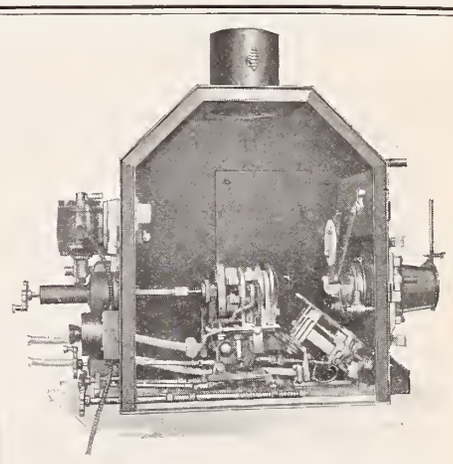
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BETTER BUSINESS BUILDERS—EVERY WEEK

For Those Interested In Better Projection

The editor of this department is, and for two years has been a member of the Standards and Nomenclature Committee of the Sciety of Motion Picture Engineers.

Should any projectionist or any theatre manager or exhibitor have knowledge of anything which in their opinion ought to be standardized, or any name or title which is not now, but in their opinion should be included in the official nomenclature list of the industry, they are invited to send the same to me, whereupon I will immediately place it before the Standards and Nomenclature Committee for consideration, and if the committee deems the idea a worthy one, it will, in its turn, place it before the Society of Motion Picture Engineers for consideration, discussion and possible official adoption.

Also, I repeat I will forward to any projectionist who can supply satisfactory evidence that he is a real motion picture projectionist, with sufficient practical experience—say not less than three years—who may wish to join the Society of Motion Pictures as associate member ($30.00 accompanies the application—returned if application is rejected. Includes first year's dues. Ten dollars a year thereafter) an application blank. I will also recommend him for membership.

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Answers Out

Just for this week I am leaving out the Bluebook School Answers because the questions don't get time to land in far off points and give the men a chance to work on them and get their answers to me on the present schedule; so we let the Questions get a bit ahead by dropping out the Answers for this week.

Be it carefully noted, however, that I will not recommend for membership any man who is not a progressive, or whom I am not thoroughly satisfied is a man who honors and treats motion picture projection as in the nature of a profession. The S. M. P. E. would, in the very nature of things, have no place for a man who is merely a machine operator, but it would have a place for a motion picture projectionist, because that title implies a study of and more or less expert knowledge of mechanics; electrics, optics, screen surfaces, auditorium lighting, screen surroundings and many other things.

Many Ask About Chances Of New Job When Moving

EVERY week I receive one or more requests, sometimes from overseas countries, for information as to the probabilities of securing projection positions if the writer moves away from his present location. Usually the inquiry is as to one of the large cities, some state or cities some definite locality, though once in a while, as in the Canadian case which inspired this article, the writer merely says he proposes to "move to the United States."

Let it be clearly understood that as a rule there is a surplus of either motion picture projectionists or machine attendants or operators in every city and village in this entire land, though that does NOT mean that a man from Canada coming here, or a man moving from one city to another has no chance of obtaining a position as projectionist. It does mean, however, that the man from overseas will be handicapped at first by the probable very considerable difference in equipment and in procedure in general there and here.

However, unless the man moving to a city from a small town, or from one city to another be a member of the I. A. T. S. E. & M. P. M. O., it will be practically impossible for him to secure employment at projection, because the union controls employment in mostly all cities. That is the only handicap a Canadian would have as against our own men. If he belongs to the I. A., then he can secure employment just as readily as can one of our own men in a strange locality.

Good Advice

Unless I am in error, every member of the I. A. is entitled to and should receive a copy of the I. A. Bulletin. Perhaps I am wrong about that. President Canavan told me as to that not long ago, but I have forgotten. Anyhow any union man may secure one by writing the general office. If a union man proposes removing to any specified location, let him secure a bulletin, in which appears the names and addresses of all union secretaries. Then let him write the local, asking as to the possibility of securing admission, by transfer, and employment within a reasonable time.

Of course it is true that relatively few small towns are organized and employment may be had in them, provided there is an opening. Every village in all this country and Canada is under the jurisdiction of some local union, and once you have secured employment and worked six months, a man is entitled to apply for membership—BUT maybe the local will admit him and maybe it won't.

On the face of it this all looks like rank injustice, but it really is not, because if there are enough COMPETENT home projectionists to fill all available positions, they certainly should have those positions. Their right is paramount to that of the newcomer. But it certainly does impose a duty upon the union to use every available means to have ALL members thoroughly competent in both practical and theoretical projection, lest it be placed in the position of holding incompetent men in positions to the exclusion of men of greater ability.

Study Is Enjoyment To Projectionist Pavey

HAROLD PAVEY, Projectionist Scenic Theatre, Lake Wales, Florida, orders a new Bluebook and says: "The 'cigar store dummy' answers to the difference between projectionist and operator, bluebook school answers, May 2 issue, was distinctly good. I compliment whoever wrote it. It smacked the nail right square on its honorable head and gave us all a good laugh.

I have been doing a lot of studying with the fourth edition of the Bluebook in the year past. Enjoyed it very much. I try to keep my projectors and equipment in first class condition

Lake Wales is a small town, but I try to give our patrons the best possible show that can be given with the films supplied me; have been here five years."

I wonder if your employer appreciates the service you give him. There are so many small town managers who do not. They have the mistaken idea that any "kid" could do the same. They do not seem able to sense the fact that high grade projection means as much or more to the small town theatre that it does to the city man, because the "shows" the small town theatre can afford are usually second rate, or in very poor physical condition, hence it is especially important that their basic lack be, so far as possible, offset by high grade projection. Probably your manager is not the sort that hold to the very foolish "any one can do it" idea. The number of managers who do is very rapidly decreasing.

Keep up your study. Give the best you can on the theatre screen, and your chance will come some day for a bigger, better position.

You ask where you can get instructions on the Motiograph projector. Your new Bluebook has them; also you can, I believe, obtain special instructions by writing the Enterprise Optical and Manufacturing Company, 564 West Randolph St., Chicago, Ill.

Decorative Harmony

(Continued from page 618)

iards, is best. Since the Spanish texture is so heavy, drapes and wall ornaments can be reduced to the minimum. A single tapestry, or two or three if the room is unusually large, or a piece of tooled, gilded or polychromed leather hung against the wall are suitable. Drapes of plain velvet to harmonize with the color of the walls can be used.

If the room is more of the Italian type, the furniture will still be of heavy wood, but more richly carved and upholstered with leather, tapestry or velvet. Drapes will be richer, too, of heavy silk, velvet or damask to harmonize with the walls, which will be slightly less heavy in texture than the Spanish and of almost any soft color. Turquoise blue is particularly appropriate to this style. With this blue for the walls, a blue that blends, with gold figures, or cream color with gold are suggestions for drapes. Soft colored rugs, with or without a pattern, may be used on polished floors in such a room.

Or, if the room is of English or one of the other plainer Period styles, the background will be of a neutral buff or gray in an almost smooth trowel texture with plain furniture and homespun drapes. Rooms of these types are a bit too severe for the theatre, though.

Then, getting away from period designs entirely, there are textured walls that will serve excellently as backgrounds in rooms where the furnishings are to be strictly modern. Suppose the furniture is to be of wicker in a rest or smoking room of informal style. Almost any of the lighter stipple or trowel textures, or one of the less emphatic brush swirls would make an appropriate background for such furniture. Or, if the room is large, the Travertine stone finish could be used. A color scheme which might be worked out with striking effect would start with a light tan background with cream ceiling, the wall texture to be a medium brush swirl. Against this, furniture of black enameled wicker would show to advantage—comfortable chairs, chaise longues, small wicker tables with wood or wicker tops to hold magazines and ash trays, and wicker lamps with wicker or cretonne shades conveniently placed. But this combination without the relief of some bright contrasting colors, would be dull and uninteresting. So the upholstery of the chairs ought to be of cretonne with a black background, or, perhaps better still, a neutral cream, with patterns worked out in creams, tans, golds and oranges, with some bright blue, or a touch of red if it is not too near the orange. Drapes in such a room would also be of cretonne, either with the flowered or figured design that appears in the upholstery of the chairs, or striped in the colors that are found in the chairs.

Less formal and heavy would be a lighter shade of enameled wicker, or wicker in the natural shade. Grays, blues and greens are always attractive. With these lighter shades in furniture, the background might either be a neutral tint of deep cream or ivory, or of the same tone as the furniture, in a light texture. Contrasting colors that harmonize can be brought in in the upholstery of the chairs, in the rugs and in the drapes and lamps. With the lighter shades of furniture, soft silk drapes can be used if desired; or they may be cretonne. Rugs of Scotch fabrics would be attractive with the wicker furniture. And aside from the lamps, wall brackets with shields of parchment will combine well with cretonne drapes and of the same silk with silk drapes.

Then, if the room is to be more formal, the heavier pieces of modern furniture, with rich drapes of silks, velvets, tapestry and damask, with heavy Chinese rugs, Oriental rugs, or domestic rugs of several types, lamps with silk shades and wall brackets with silk shields—materials as rich as desired—can be used. Backgrounds for such furnishings can also be reasonably heavy, although the lighter textures would also fit. Light fixtures in any case should fit the type of room. But always, no matter what the decoration, the idea of color harmony and harmony of the different pieces of furniture with each other and with the background must be kept in mind. Overdecorating must be avoided, since, while extreme elaboration may attract at first, it soon becomes tiresome to patrons. And it is not in good taste, of course.

Rough-textured walls thus can be seen to form a fitting background for almost any type of room. The unlimited texture and color range make their use possible with any type of furniture. And they enable the theatre-owner to break away entirely from the old, dull, uninteresting walls with the conventional painted designs and stencils. They introduce light and shade into decoration, which is particularly fitting in a motion picture theatre, since the whole industry is built up on light and shade in the pictures. And rough-textured walls are sufficiently ornamental in themselves to eliminate the necessity of moulded plaster ornamentation, numbers of expensive pictures and similar costly devices formerly required to obtain the desired richness and beauty which appeal to patrons.

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Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21..	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25..	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18..	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25..	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1..	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11..	1 rl
Even Up	Fistical culture	Dec. 25..	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25..	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1..	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8..	1 rl
Hyena's Laugh	Unnatural History	Feb. 12..	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12..	2 rls.
Oh, Boy	McDougall Alley	Feb. 19..	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19..	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26..	1 rl
A Furry Tale	Nature special	Mar. 5..	1 rl
Petering Out	Hot Dog cartoon	Mar. 12..	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19..	2 rls
Speed Hound	Fizzical Culture	Apr. 9..	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9..	1 rl
Bray Magazine	Topical news	Apr. 16..	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23..	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore)	Drama	Nov. 13..	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2..	6,108
Screen Snapshots	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14..	5,569

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,595
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,492
Great Sensation (W. Fairbanks)	Melodrama		4,478
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24..	2,000
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13..	1 rl.
Bad Breaks	Cameo comedy	Nov. 20..	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20..	1 rl
Then and Nows	"Curiosities"	Nov. 20..	1 rl
Raging Tide	Life cartoon	Nov. 27..	1 rl
Midnight Follies	Mermaid comedy	Nov. 27..	2 rls
Mighty Smithy	Life cartoon	Nov. 27..	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27..	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29..	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29..	2 rls.
Movieland	Lupino Lane comedy	Nov. 29..	2 rls.
The Mona Lisa	Romantic Production	Nov. 29..	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29..	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4..	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4..	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4..	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4..	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11..	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11..	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18..	1 rl
Have Courage (Dooley)	Comedy	Dec. 18..	2 rls
Barnum Was Right	Life Cartoon	Dec. 18..	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25..	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25..	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25..	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1..	1 rl
Balloon Tired	Life cartoon	Jan. 1..	1 rl
Three Bruce Scenics	Instructive	Jan. 1..	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8..	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8..	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8..	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8..	1 rl
Why Women Pay	Life cartoon	Jan. 15..	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15..	2 rls
Nic-Nax	Curiosities	Jan. 22..	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22..	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22..	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22..	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22..	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22..	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29..	2 rls
Summer Day	Bruce Scenic	Jan. 29..	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29..	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29..	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5..	2 rls
Highlights	Curiosities	Feb. 5..	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5..	2 rls
High Spirits	Cameo comedy	Feb. 12..	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12..	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12..	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19..	2 rls.
Peaceful City	Life cartoon	Feb. 19..	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19..	2 rls.
Soft Soap	Life Cartoon	Feb. 26..	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26..	1 rl
Fiddlesticks	Curiosities	Feb. 26..	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26..	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26..	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5..	2 rls
Heavy Date	Life cartoon	Mar. 5..	1 rl
Hitting the Trail	Life cartoon	Mar. 4..	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12..	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12..	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12..	1 rl
Bruce Scenics	Two subjects	Mar. 12..	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19..	1 rl
Local Talent	Life cartoon	Mar. 19..	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19..	2 rls
Stars and Stripes	Felix the Cat	Mar. 19..	1 rl
A Perfect Day	Cameo comedy	Mar. 19..	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2..	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2..	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's Fault	Hamilton comedy	Apr. 2..	2 rls
Bruce Scenics	Two subjects	Apr. 2..	1 rl
Roped In (St. John)	Comedy	Apr. 9..	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9..	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9..	2 rls
Odd Jobs	Curiosities	Apr. 9..	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16..	2 rls
Buried Treasure	Bruce Scenic	Apr. 16..	1 rl
Brain Storms	Mermaid comedy	Apr. 16..	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16..	1 rl
Ruling the Rooster	Life cartoon	Apr. 16..	1 rl
Germ Mania	Felix the Cat	Apr. 16..	1 rl
Prince of Whales	Life cartoon	Apr. 16..	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16..	1 rl
Barn Yarns	Felix the Cat	Apr. 16..	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16..	2 rls
Breezing Along	Lloyd Hamilton com.	May 14..	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14..	1 rl.
A Bird of Flight	Hodge-Podge	May 14..	1 rl.
Racing Fever	Life cartoon	May 14..	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21..	2 rls
Eye Jinks	Felix the Cat cartoon	May 21..	1 rl
Atta Baby (Big Boy)	Comedy	May 21..	2 rls
Growing Money	Curiosities	May 28..	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28..	1 rl
North of Nowhere	Life cartoon	May 28..	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28..	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28..	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6..	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19..	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Valley of Bravery (Custer)	War-western	June 19..	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Flame of the Argentine (Breut)	Melodrama	Aug. 14..	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
One Minute To Play	Red Grange special	Aug. 28..	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4..	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2..	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30..	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13..	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29..	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4..	5,453
The Gorilla Hunt	Burbridge special	Dec. 11..	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18..	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25..	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1..	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5..	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15..	4,889
Lightning Lariats (Tyler)	Western	Jan. 22..	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12..	4,770
Magic Garden	G. S. Porter novel	Feb. 26..	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5..	5,723
Sonora Kid (Tyler)	Action western	Mar. 5..	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19..	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2..	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9..	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23..	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9..	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28..	5,476
Short Subjects			
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Smouldering Tires	Fighting Hearts	June 5..	2,000
Lightning Slider	Fighting Hearts	Jue 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Big Charade	Fighting Hearts	Jue 26..	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17..	2,000
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	Jnly 31..	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargeut)	Comedy	Aug. 7..	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24..	2,000
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28..	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22..	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29..	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5..	2 rls

FIRST NATIONAL

		1926	
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Westeru	July 10..	6,402
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28..	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4..	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11..	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25..	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25..	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16..	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23..	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30..	7,780
Unknown Cavalier (Keu Maynard)	Action western	Nov. 6..	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13..	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20..	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27..	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29..	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4..	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11..	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18..	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25..	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25..	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1..	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8..	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22..	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22..	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5..	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12..	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26..	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5..	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19..	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2..	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9..	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9..	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16..	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23..	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2..	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7..	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14..	5,606
Notorious Lady (Lewis Stone)	African drama	May 14..	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21..	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21..	6,765
Tender Hour (Dove-Lyon)	Drama	May 28..	6,631

FOX FILM CORP.

Features		1926	
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,823
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Bordeu)	Comedy drama	July 17..	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,972
Midnight Kiss	Comedy drama	Aug. 7..	5,022
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28..	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4..	7,168
Flying Horseman (Buck Joues)	Action western	Sept. 11..	4,971
Blue Eagle (George O'Brieu)	Drama	Sep. 25..	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2..	6,240
The Lily (Belle Beunett)	Emotional drama	Oct. 9..	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16..	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23..	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30..	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20..	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27..	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29..	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4..	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11..	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18..	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25..	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1..	6,782
Desert Valley (Buck Joues)	Western comedy-dr.	Jan. 8..	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15..	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22..	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29..	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5..	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5..	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12..	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19..	4,953
Marriage (Virginia Valli)	Drama	Feb. 26..	5,440
Monkey Talks (Lerner)	Drama	Mar. 5..	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12..	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19..	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2..	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9..	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16..	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23..	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9..	5,617
Hills of Peril (Buck Jones)	Punch western	May 14..	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21..	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28..	
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4..	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4..	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11..	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11..	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18..	4,810

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	5,718
Brown of Harvard (Pickford Brian)	College comedy-dr	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,457
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517

PARAMOUNT

		1926	
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchesa and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
Yon'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod.)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,439
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,571
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368

Users Help Make This Chart More Useful

PATHE

Features	Kind of Picture	Review	Feet
In Vaudeville	Terry cartoon	Nov. 20..	1 rl
Hooks and Holidays	Sportlight	Nov. 20..	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20..	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27..	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29..	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29..	2 rls.
Buck Fever	Terry cartoon	Nov. 29..	1 rl.
Radio Controlled	Terry cartoon	Nov. 29..	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29..	1 rl.
War Feathers	Our Gang comedy	Nov. 29..	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec..	4.. 3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec.	4.. 2 rls.
Through Thick and Thin	Terry cartoon	Dec.	4.. 1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec.	4.. 2 rls.
Hitting the Rails	Terry cartoon	Dec.	4.. 1 rl.
Bars and Stripes	Terry cartoon	Dec.	11.. 1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec.	11.. 2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec.	18.. 2 rls
School Days	Terry cartoon	Dec.	18.. 1 rl
Top Notchers	Sportlight	Dec.	18.. 1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec.	25.. 2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan.	1.. 2 rls
Telling Whoppers	Our Gang	Jan.	1.. 2 rls
Musical Parrot	Terry cartoon	Jan.	1.. 1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan.	8.. 2 rls
With the Wind	Sportlight	Jan.	8.. 1 rl
Fourflushers (Bevan)	Sennett comedy	Jan.	8.. 2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan.	15.. 2 rls
When Friendship Ceases	Terry cartoon	Jan.	15.. 1 rl
Smith's Pets	Jimmy Smith series	Jan.	15.. 2 rls
Bring Home the Turkey	Our Gang comedy	Jan.	22.. 2 rls.
Chasing Rainbows	Terry cartoon	Jan.	22.. 1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan.	22.. 2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan.	22.. 2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan.	22.. 2 rls.
On Guard (Cullen Landis)	Army serial	Jan.	29.. ....
Sink or Swim	Terry cartoon	Feb.	5.. 1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb.	5.. 2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb.	5.. 2 rls
Sporting Knack	Sportlight	Feb.	12.. 1 rl.
Smith's Customer	Smith Family com.	Feb.	12.. 2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb.	19..2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb.	19..2 rls.
Pathe Review 6	Magazine	Feb.	19..1 rl.
Plow Boy's Revenge	Terry cartoon	Feb.	26.. 1 rl
Crowd Bait	Sportlight	Feb.	26.. 1 rl
Seeing the World	Our Gang comedy	Feb.	26.. 2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar.	5.. 2 rls
In the Rough	Terry cartoon	Mar.	5.. 1 r
Tit for Tat	Terry cartoon	Mar.	5.. 1 r
Crawl Strike Kid	Terry cartoon	Mar.	12.. 1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar.	12.. 2 rls
Mail Pilot	Terry cartoon	Mar.	12.. 1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar.	12.. 2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar.	19.. 2 rls
Weatherproof	Sportlight	Mar.	19.. 1 rl
Pathe Review	Review	Mar.	19.. 1 rl
Cracked Ice	Terry cartoon	Mar.	19 1 rl
Taking the Air	Terry cartoon	Mar.	19.. 1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr.	2.. 2 rls
Frost Line	Sportlight	Apr.	2.. 1 rl
A Small Town Princess	Sennett comedy	Apr.	2.. 2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr.	9.. 2 rls
Rival Sex	Sportlight	Apr.	9.. 1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr.	9.. 2 rls
Pathe Review 12	Magazine	Apr.	16.. 1 rl
Magician	Terry cartoon	Apr.	16..1 rl
Ten Years Old	Our Gang	Apr.	16.. 2rls
Keep Off the Grass	Terry cartoon	Apr.	16.. 1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr.	16.. 2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr.	16.....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr.	23.. 2 rls
Pathe Review 13	Magazine	Apr.	23.. 1 rl
Medicine Man	Terry cartoon	Apr.	23.. 1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr.	23.. 2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr.	23.. 2 rls
Forgotten Sweeties (Chase)	Comedy	Apr.	23.. 2 rls
Pathe Review 14	Magazine	Apr.	23.. 1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May	2.. 2 rls
Pathe Review 16	Magazine	May	2.. 1 rl
Love My Dog	Our Gang	May	2.. 2 rls
Broke in China (Turpin)	Sennett comedy	May	2.. 2 rls
Honor Man	Terry cartoon	May	2.. 1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May	2.. 2 rls
Pathe Review 15, 17, 18, 19	Magazine	May	9.. 1 rl
Pie Eyed Piper	Terry cartoon	May	9.. 1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May	9.. 2 rls
Bubbling Over	Terry cartoon	May	9.. 1 rl
Agile Age	Sportlight	May	9.. 1 rl
A Fair Exchange	Terry cartoon	May	9.. 1 rl
When Snow Flies	Sportlight	May	14.. 1 rl.
Pathe Review 20	Magazine	May	14.. 1 rl.
Bigger and Better Blondes (Chase)	Comedy	May	14.. 2 rls.
Tabloid Editions	Sportlight	May	21.. 1 rl
Horses, Horses, Horses	Terry cartoon...	May	21.. 1 rl
Crazy to Act (Mildred June)	Sennett comedy	May	21.. 2 rls
Tired Business Men	Our Gang comedy	May	21.. 2 rls
Pathe Review 21	Magazine	May	21.. 1 rl
Eve's Love Letters	Hal Roach comedy	May	28.. 2 rls
Smith's Fishing Trip	Smith Family	May	28.. 2 rls
Pathe Review 22-23	Magazine	June	4.. 1 rl
Digging for Gold	Terry cartoon	June	4.. 1 rl
Hunting for Germans	Will Rogers' trip	June	4.. 2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June	4.. 2 rls
Flying Feet	Sportlight	June	4.. 1 rl
Chills and Fever	Sportlight	June	4.. 1 rl
Curled in the Excitement	Sennett comedy	June	11.. 2 rls
Hard Cider	Terry cartoon		
Crimson Flash (Cullen Landis)	Serial	June	18.. ....
Died in the Wool	Terry cartoon	June	18.. 1 rl
Fluttering Hearts (Chase)	Comedy	June	18.. 2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June	18.. 2 rls
Pathe Review 24	Magazine	June	18.. 1 rl

Features	Kind of Picture	Review	Feet
		1927	
Burnt Fingers	Melodramatic mystery	Feb.	12.. 5,854
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb.	19.. 4,524
Man from Hardpan (Maloney)	Western drama	Feb.	26.. 5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar.	5.. 5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar.	5.. 4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar.	19.. 4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr.	2.. 4,145
Spuds (Larry Semon)	War, farce comedy	Apr.	9.. 4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr.	16.. 5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr.	23.. 4,794
No Man's Law (Rex)	Black Stallion dr.	May	2.. 6,903
Don Desperado (Maloney)	Punch western	May	9.. 5,804
His First Flame (Harry Langdon)	Feature comedy	May	9.. 4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May	14.. 6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May	21.. 5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May	21.. 6,563
Alaskan Adventures	Alaskan Trip	May	28.. 3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June	4.. 4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June	4.. 4 335
Trunk Mystery (Hutchison)	Police melodrama	June	11.. 4,328
Code of Cow Country (B. Roosevelt)	Action western	June	11.. 4,512

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug.	7.. 5,300
Dancing Days (Star Cast)	Domestic	Sept.	25.. 5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct.	30.. 5,218
His New York Wife (Alice Day)	Comedy drama	Nov.	27 5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan.	22.. 6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept.	19.. 5,077
Off the Highway (W. V. Mong)	Drama	Oct.	3.. 7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28.. 6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12.. 9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2.. 7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9.. 6,717
Braveheart (LaRocque)	Indian drama	Jan.	23.. 7,239
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30.. 6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6.. 5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13.. 6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20.. 7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb.	20.. 5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr.	10.. 6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May	1.. 7,257
Whispering Smith (H. B. Warner)	Melodrama western	May	8.. 6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr.	24..10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May	15.. 6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May	8.. 6,600
Bachelor Brides (La Rocque)	Mystery drama	May	22.. 6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May	29.. 5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June	5.. 7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June	12.. 7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June	19.. 5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June	26.. 5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June	26.. 6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July	3.. 5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July	3.. 5,908
Sea Wolf (Ralph Ince)	Jack London story	July	10.. 6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July	17.. 5,994
Speeding Venus Priscilla Dean)	Melodrama	July	24.. 5,560
Clinging Vine (Leatrice Joy)	Comedy	July	31.. 6,400
Young April (Bessie Love)	Romantic com-dr.	Sept.	11.. 6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct.	9.. 6,400
Gigolo (Rod La Rocque)	Drama	Oct.	16.. 7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct.	23.. 6,738
Pals in Paradise (star cast)	Kyne mining story	Nov.	29.. 6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec.	4.. 5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec.	18.. 7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan.	1.. 5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan.	15.. 6,421
Man Bait (Marie Prevost)	Comedy drama	Jan.	29.. 5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb.	19.. 6,859
White Gold (Jetta Goudal)	Emotional drama	Apr.	9.. 6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr.	9.. 6,303
King of Kings	Biblical drama	Apr.	23..13,500
Night Bride (Marie Prevost)	Farce comedy	May	9.. 5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May	14.. 7,820
Heart Thief (Schildkraut-dePutti)	European drama	May	21.. 6,035
Fighting Love (Jetta Goudal)	Desert drama	June	4.. 7,107
Vanity (Leatrice Joy)	Melodrama	June	18.. 5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec.	27 5,250
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug.	21.. 5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept.	4.. 5,300

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr.	10.. 850
Hair Cartoon	Marcus cartoon	Apr.	10.. 55
Old Black Joe	Song Car-tune	July	17.. 500
Hair Cartoon	Marcus cartoon	July	17.. 1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July	17.. 1,000
Hair Cartoons	Marcus cartoon	July	31 1,000
Reelview (Issue E)	Pictorial	July	31.. 1,000
Searchlight (Issue H)	Pictorial	Aug.	7.. 1,000
Song Car-tune	Song series	Aug.	7.. 1,000
Marvels of Motion	Issue L	Sept.	4.. 800
Morning Judge	Carrie of the Chorus	Sept.	4.. 2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept.	11.. 1,000
Film Reporter	Series	Sept.	11.. 1,000
Churchyards of Old America	Humor	Sep.	25.. 1,000
Film Reporter (Issue B)	Sport subjects	Oct.	9.. 1,000
Berth Mark	Carrie of Chorus	Oct.	9.. 2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
1926			
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (May Allison)	Drama	July 24..	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28..	5,563

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama		
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
1927			
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..	6,022

UNITED ARTISTS

1926			
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,319
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,800
1927			
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120

UNIVERSAL

Features			
1926			
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Buckling the Truth (Morrison)	Action western	June 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,663
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Michael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5,653
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
1927			
Butterflies In the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4,198
The Claw (Windsor-Kerry)	South African drama	May 28..	5,252

Short Subjects			
1926			
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl.
Last Lap	Collegians No. 4	Nov. 29..	2 rls.
A Close Call	Gump series	Nov. 29..	2 rls.
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls

	Kind of Picture	Review.	Feet
1927			
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rl
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls

WARNER BROS.

1926			
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,806
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,571
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11..	5,810
1927			
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 86 (May and June, 1927) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

Agile Age, The—1 reel—Pathe—Grantland Rice Sportlight—Review, May 7.
Alaskan Adventures. 5,678 ft.—Art Young—Pathe—Capt. Jack Robertson—Review, May 28.
Alias the Deacon. 6,869 ft.—Based on play by J. D. Hymer and Leroy Clemens—Jean Hersholt—Directed by Edward Sloman—Universal-Jewel—Review, June 25.
Annie Laurie. 8,730 ft.—Suggested by the famous song—Lillian Gish—Directed by John S. Robertson—Metro-Goldwyn-Mayer—Review, May 21.
Atta Boy. 2 reels—Big Boy-Educational—Review, May 21.
Auntie's Ante. 1 reel—Wallace Lupino—Educational-Cameo Comedy — Review, May 28.
Avenging Fangs. 4,335 ft.—Sandow, the dog—Directed by Ernest Van Pelt—Pathe—Review, June 4.

B

Barrymore, Tommy. 2 reels—Fred Gilman—Universal Western Comedy—Review, June 18.
Beware of Widows. 5,777 ft.—Based on the story by Owen Davis—Laura LaPlante—Directed by Wesley Ruggles—Universal—Review, May 7.
Bigger and Better Blondes. 2 reels—Charles Chase—Pathe-Hal Roach Comedy—Review, May 14.
Bird of Flight, A. 1 reel—Educational-Hodge Podge—Review, May 14.
Bittor Apples. 5, 463 ft.—Based on the story by Harold McGrath—Monte Blue—Directed by Harry Hoyt—Warner Brothers—Review, May 7.
Breezing Along. 2 reels—Lloyd Hamilton—Educational Comedy—Review, May 14.
Broadway Nights. 6,765 ft—Lois Wilson and Sam Hardy—Directed by Joseph C. Boyle—First National—Review, May 21.
Bubbling Over. 1 reel—Pathe-Aesop Fable Cartoon—Review, May 7.
Buster's Frame-Up. 2 reels—Arthur Trimble Universal-Buster Brown Comedy. Review, May 14.
Buster's Initiation. 2 reels—Arthur Trimble—Universal-Buster Brown Comedy—Review, June 11.

C

Cabaret. 7,175 ft—Gilda Gray—Directed by Robert G. Vignola—Paramount—Review, May 7.
Cat and Canary, The. 7,713 ft.—Based on the play by John Willard—Laura LaPlante—Directed by Paul Leni—Universal Special Review, May 14.
Chills and Fever. 1 reel—Pathe—Grantland Rice Sportlight—Review, June 4.
Circus Ace, The. 4,810 ft—Tom Mix—Directed by Ben Stoloff—Fox—Review, June 18.
Claw, The. 5,252 ft.—Based on the novel by Cynthia Stockley—Norman Kerry and Claire Windsor—Directed by Sidney Alcott—Universal-Jewel Production—Review, May 28.
Climbers, The. 6,631 ft.—Irene Rich—Directed by Paul Stein—Warnor Brothers—Review, May 28.
Closed Gates. 5,503 ft.—John Harron and Jane Novak—Directed by Phillip Rosen—Sterling Production—Review, May 28.
Code of the Cow Country. 4,512 ft.—Buddy Roosevelt—Directed by Oscar Apfel—Pathe—Review, June 11.
Collegians, The. 2 reels—George Lewis—Universal "The Collegians" series—Review, June 11.
Convoy. 7,724 ft.—Based on the story, "The Song of the Dragon," by J. T. Foote—Dorothy Mackaill—Directed by Joseph C. Boyle—First National—Review, May 21.
Cowboy Chaperone, The. 2 reels—Edmund Cobb—Universal-Western—Review, June 4.
Cows Is Cows. 2 reels—Pee-Wee-Holmes—Universal-Western Comedy — Review, June 11.
Cradle Snatchers. 6,281 ft.—Louise Fazenda—Directed by Howard Hawks—Fox—Review, June 4.
Crazy to Act. 2 reels—Pathe-Mack Sennett Comedy—Review, May 21.
Crimson Flash. Cullen Landis and Eugenia Gilbert—Pathe Serial—Review, June 18.
Cured in the Excitement. 2 reels—Madeline Hurlock and Billy Bevan—Pathe Comedy—Review, June 11.

D

Dearie. 5,897 ft.—Based on the story by Caroline Wells—Irene Rich—Directed by Archie Mayo—Warner Brothers—Review, June 18.
Digging for Gold. 1 reel—Pathe-Aesop Fable Cartoon—Review, June 4.
Died in the Wool. 1 reel—Pathe-Aesop Fable Cartoon—Review, June 18.
Doctor's Prefer Brunettes. 1 reel—Neely Edwards—Universal-Blue Bird Comedy—Review, May 28.
Don Desperado. 5,804 ft.—Leo Maloney—Directed by Leo Maloney—Pathe—Review, May 7.
Do or Diet. 1 reel—Charles Puffy—Universal Comedy—Review, May 21.

E

Enchanted Island. 4,857 ft.—Directed by W. G. Crosby—Tiffany—Review, June 25.
Eve's Love Letters. 2 reels—Agnes Ayres—Pathe-Hal Roach Comedy—Review, May 28.
Eye Jinks. 1 reel—Educational-Felix the Cat Cartoon—Review, May 21.
Eyes of Totem, The. 6,228 ft.—Wanda Hawley—Directed by W. S. Van Dyke—Pathe—Review, May 14.

F

Fighting Love. 7,107 ft.—Based on the story, "If the Gods Laugh," by Rosita Forbes—Jetta Goudal—Directed by Nils Olaf Chrisander — Producers Distributing Corp.—Review, June 4.
Fighting Three, The. 4,108 ft.—Jack Hoxie—Directed by Al Rogell—Universal—Review, May 21.
Fluttering Hearts. 2 reels—Charles Chase—Pathe Comedy. Review, June 18.
Flying Feet. 1 reel—Pathe—Grantland Rice Sportlight—Review, June 4.
Framed. 5, 232 ft.—Milton Sills—First National.

G

George's Many Loves. 2 reels—Sid Saylor—Universal "Let George Do It" Comedy—Review, May 21.
Good as Gold. 4,545 ft.—Buck Jones—Directed by Scott Dunlap—Fox—Review, June 11.
Grinning Guns. 4,689 ft.—Jack Hoxie—Directed by Albert Rogell—Universal—Review, May 14.
Growing Money. 1 reel—Educational-Walter Futter's Curiosities—Review, May 28.
Gun Justice. 2 reels—Fred Gilman—Universal-Western—Review, June 4.
Gym Dandy, A. 1 reel—Phil Dunham—Educational-Cameo Comedy—Review, May 28.

H

Hard Cider. 1 reel—Pathe-Aesop's Fable Cartoon—Review, June 11.
Heart of Salome, The. 5,617 ft.—Alma Rubens—Directed by Victor Schertzinger—Fox—Review, May 7.
Heart of the Yukon, The. 6,562 ft.—John Bowers—Directed by W. S. Van Dyke—Pathe—Review, May 21.
Heart Thief, The. 6,035 ft.—Based on Lajos Biro's play, "The Highwayman"—Joseph Schildkraut and Lya DePutti—Directed by Nils Olaf Chrisander. Producers Distributing Corp.—Review, May 21.

Think hard, dearie. Max Davidson trying to date up a pippin in Pathe's "Flaming Fathers," a Hal Roach picture.

Hills of Peril 4,983 ft.—Buck Jones—Directed by Lambert Hillyer—Fox—Review, May 14.
His First Flame. 4,700 ft.—Harry Langdon—Directed by Harry Edwards—Pathe—Review, May 7.
Hold That Bear. 1 reel—Phil Dunham—Educational-Cameo Comedy—Review, May 14.
Home Trail, The. 2 reels—Fred Gilman—Universal-Mustang Western — Review, May 28.
Horses, Horses, Horses. 1 reel—Pathe-Aesop Fable Cartoon—Review, May 21.
Hunting for Germans. 1 reel—Pathe "Will Rogers Series—Review, June 4.

I

Irish Hearts. 5,597 ft.—May McAvoy—Directed by Byron Haskin—Warner Brothers—Review, June 11.
Is Zat So. 6,940 ft.—Based on the play by James Gleason and Richard Taber—George O'Brien and Edmund Lowe—Directed by Alfred E. Green—Fox—Review, May 21.

J

Jane Misses Out. 2 reels—Violet Bird—Universal-Stern Brothers Comedy—Review, May 7.
Jane's Sleuth. 2 reels—Ethlyne Claire—Universal-Stern Brothers "What Happened to Jane" Series—Review, June 4.
Jewish Prudence. 2 reels—Max Davidson—Pathe-Hal Roach Comedy—Review, May 7.
Jungle Heat. 2 reels—Al St John—Educational Comedy—Review, May 21.
Just a Husband. 2 reels—Kathryn Perry—Fox "Married Life of Helen and Warren" Series—Review, May 7.

K

Kangaroo Detective, The. 2 reels—Jean Cameron—Fox-Comedy—Review, May 21.

L

Lost at the Front. 5,559 ft.—Charlie Murray and George Sidney—Directed by Del Lord—First National—Review, June 25.
Love 'Em and Weep. 2 reels—Mae Busch—Pathe-Hal Roach Comedy—Review, June 18.
Love Thrill, The. 6,038 ft.—Laura La Plante—Directed by Millard Webb—Universal-Jewel—Review, May 21.

M

Mr. Wu. 7,603 ft.—Adapted from the play by Maurice Vernon and Harold Owen—Lon Cnaney—Directed by William Nigh—Metro-Goldwyn-Mayer—Review, June 4.
Meddlin' Stranger, The. 4,575 ft.—Wally Wales—Directed by Richard Thorpe—Pathe—Review, June 4.
Midsummer Night's Steam. 2 reels—Sally Phipps—Fox Imperial Comedy—Review, June 11.
Million Bid, A. 6,310 ft.—Dolores Costello—Directed by Michael Curtiz—Warner Brothers—Review, June 4.
Missing Link, The. 6,485 ft.—Syd Chaplin—Directed by Charles F. Reisner—Warner Brothers—Review, May 14.
Monarchs of the Soil. 1 reel—Fox Variety—Review, June 4.
My Mistake. 2 reels—Charles King—Universal-Excuse Makers Comedy Series—Review, June 4.

N

Naughty Nanette. 4,949 ft.—Viola Dana—Directed by J. Leo Meehan—F. B. O.—Review, May 7.
Night Bride, The. 5,736 ft.—Marie Prevost—Directed by E. Mason Hopper—Producers Dist. Corp.—Review, May 7.
North of Nowhere. 1 reel—Educational-Life Cartoon—Review, May 28.
Notorious Lady. 6,040 ft.—Based on Sir Patrick Hastings' novel, "The River"—Lewis Stone—Directed by King Baggot—First National—Review, May 14.

O

Old San Francisco. 7,961 ft.—Dolores Costello—Directed by Alan Crosland—Warner Brothers—Review, June 25.
Ore Raiders, The. 2 reels—Fred Gilman—Universal Western—Review, May 14.

P

Pals in Peril. 4,710 ft.—Buffalo Bill, Jr.—Directed by Richard Thorpe—Pathe—Review, June 25.
Pathe Review, No. 15. 1 reel—Pathe—Review, May 7.
Pathe Review, No. 17. 1 reel—Pathe—Review, May 7.
Pathe Review, No. 18. 1 reel—Pathe—Review, May 7.
Pathe Review, No 19. 1 reel—Pathe—Review, May 7.
Pathe Review, No. 20. 1 reel—Pathe—Review, May 14.
Pathe Review, No. 21. 1 reel—Pathe—Review, May 21.
Pathe Review, No. 22. 1 reel—Pathe—Review, June 4.
Pie-Eyed Piper. 1 reel—Pathe-Paul Terry Cartoon—Review, May 7.
Pipe Rock Blaze, The. 2 reels—Pee Wee Holmes and Ben Corbett—Universal-Western Comedy—Review, May 14.
Pirates of the Sky. 4,828 ft—Charles Hutchison—Directed by Charles Andrews—Pathe—Review, May 21.
Pleasure Before Business. 5,569 ft.—Max Davidson—Directed by Frank Strayer—Columbia Pictures—Review, May 14.
Pride of Pikeville, The. 2 reels—Ben Turpin—Pathe-Mack Sennett Comedy—Review, June 4.

Q

Queer Ducks. 2 reels—Jack Duffy—Educational-Christie Comedy—Review, May 28.

R

Racing Fever. 1 reel—Educational-Life Cartoon—Review, May 14.
Reflections. 1 reel—Fox Varieties—Review, May 28.
Red Suspenders. 1 reel—Slim Summerville—Universal-Comedy—Review, May 14.
Rest Cure, The. 2 reels—Ben Corbett and Pee Wee Holmes — Universal-Western Comedy—Review, May 28.
Ritzy. 5, 306 ft.—Betty Bronson—Story by Elinor Glyn—Directed by Richard Rosson—Paramount—Review, June 25.
Rich but Honest. 5,480 ft.—Nancy Nash and Marjorie Beebe—Based on the story by Arthur Somers Roche—Directed by Albert Ray—Fox—Review, June 4.
Road to the Yukon. 1 reel—Fox Variety—Review, June 18.
Rookies. 6,640 ft.—Karl Dane and George K. Arthur—Directed by Sam Wood—Metro-Goldwyn-Mayer—Review, May 7.
Rough House Rosie. 5,952 ft.—Clara Bow—Directed by Frank Strayer—Paramount—Review, June 4.
Rumors for Rent. 2 reels—Arthur Housman—Fox-Helen and Warren Comedy Series—Review, June 18.
Running Wild. 6,368 ft.—W. C. Fields—Directed by Gregory La Cava—Paramount—Review, June 18.

S

Sea Tiger, The. 5,606 ft.—Based on Mary H. Vorse's "A Runaway Enchantress—Milton Sills—Directed by John Francis Dillon—First National—Review, May 14.

Nancy Hellman, one of Mack Sennett's coterie of pulchritude, showing just how intriguing and decorative a back can be. Pathe is her stamping ground.

Secret Studio. 5,807 ft.—Olive Borden—Directed by Victor Schertzinger—William Fox—Review, June 25.
Senorita. 6,634 ft.—Bebe Daniels—Directed by Clarence Badger—Paramount—Review, May 14.
Seventh Heaven. 8,000 ft.—Adapted from the play, by Austin Strong—Janet Gaynor and Charles Farrell—Directed by Frank Borzage—Fox—Review, May 28.
Silent Partner, The. 2 reels—Edmund Cobb Universal-Western—Review, May 14.
Silver Comes Thru. 5,476 ft.—Fred Thomson—Directed by Lloyd Ingraham—F. B. O.—Review, May 28.
Simple Sis. 6,218 ft.—Louise Fazenda and Clyde Cook—Directed by Herman Raymaker—Warner Brothers—Review, June 11.
Slaves of Beauty. 5,412 ft.—Olive Tell and Holmes Herbert—Based on the story by Nina Wilcox Putnam—Directed by J. G. Blystone—Fox—Review, June 11.
Sleepy Time Pal. 1 reel—Neely Edwards—Universal-Blue Bird Comedy—Review, June 18.
Smith's Fishing Trip. 2 reels—Raymond McKee—Pathe "Smith Family" Comedy—Review, May 28.
Snookums Asleep. 2 reels—Sunny McKeen—Universal "Newlywed" Comedy—Review, June 11.
Special Delivery. 5,524 ft.—Eddie Cantor—Directed by William Goodrich—Paramount—Review, May 7.
Stop Snookums. 2 reels—Snookums—Universal-Newlyweds Comedy—Review, May 7.
Sunset Derby. 5,000 ft.—Mary Astor and William Collier, Jr.—Directed by Al Rogell—First National.

T

Tabloid Editions. 1 reel—Pathe—Grantland Rice Sportlight—Review, May 21.
Telephone Girl, The. 5,455 ft.—Based on the the play, "The Woman." by William B DeMille—Madge Bellamy—Directed by Herbert Brenon — Paramount — Review, May 21.
Tender Hour, The. 7,400 ft.—Billie Dove and Ben Lyon—Directed by George Fitzmaurice—First National—Review, May 28.
That's No Excuse. 2 reels—Charles King—Universal - Stern Brothers "Excuse Makers Comedy—Review, May 21.
Three Miles Up. 4,041 ft.—Al Wilson—Directed by Bruce Mitchell—Universal-Thrill Series.
Tillie the Toiler. 6,160 ft.—Based on Russ Westover's Newspaper Cartoons—Marion Davies—Directed by Hobart Henley—Metro-Goldwyn-Mayer—Review, June 11.
Time to Love—Raymond Griffith—Directed by Frank Tuttle—Paramount.
Tired Business Men. 2 reels—"Our Gang"—Pathe Comedy—Review, May 21.
Tired Wheels. 1 reel—Paramount-Krazy Kat Cartoon—Review, May 28.
Tracked by the Police. 5,813 ft.—Rin-Tin-Tin—Directed by Ray Enright—Warner Brothers—Review, May 21.
Trunk Mystery, The. 4,338 ft—Charles Hutchison—Directed by Frank H. Crane—Pathe—Review, June 11.

U

Understanding Heart, The. 6,657 ft.—Based on novel by Peter B. Kyne—Joan Crawford—Directed by Jack Conway—Metro-Goldwyn-Mayer—Review, May 14.
Under the Bed. 1 reel—Charles Puffy—Universal Comedy—Review, June 11.
Unknown, The. 5,517 ft.—Lon Chaney—Directed by Tod Browning—Metro-Goldwyn-Mayer—Review, June 18.

V

Vanity. 5,923 ft.—Leatrice Joy—Directed by Donald Crisp—Producers Distributing Corp.—Review, June 18.
Vendors of the World. 1 reel—Fox Variety Review, June 11.
Venus of Venice. 6,300 ft—Constance Talmadge—Directed by Marshall Neilan—First National—Review, May 7.

W

What an Excuse. 2 reels—Charlie King—Universal-Stern Brothers Comedy—Review, June 18.
What Happened to Father. 5,567 ft.—Warner Oland—Based on story by Mary Roberts Rinehart—Directed by John G. Adolfi—Warner Brothers.
When Snow Flies. 1 reel—Pathe-Aesop Fable Cartoon—Review, May 14.
Whirlwind of Youth, The. 5,866 ft—Based on the novel, "Soundings," by A. Hamilton Gibbs—Lois Moran—Directed by Rowland V. Lee—Paramount—Review, June 11.
Wine, Women and Sauer Kraut. 2 reels—Nick Stuart—Fox Imperial Comedy—Review, June 4.

Y

Yankee Clipper, The. 7,920 ft.—William Boyd and Elinor Fair—Directed by Rupert Julian—Producers Dist. Corp.—Review, May 14.

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A year ago a name.

Today a shining light.

Clever comedy stories with corking casts, lots of gags, a dog comedian and —Mary Ann Jackson.

That's a straight flush in comedy with the queen in the middle. Which means an unbeatable combination.

Pathécomedy

TRADE MARK

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